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Oct6 '54P

VARIETY

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EUROPE'S 'A CODE FOR A CODE'

Lanza's Lip Legend—Or: The Day the Roof Caved in On CBS

Hollywood, Oct. 5.

CBS was still trying to get out from under this week as result of the web's top level tv execs in Hollywood being caught with their integrity down.

Fact that Lanza showed up for "Shower of Stars" when the betting was against it drew the scalding bathwater for CBS. Show up he did, but without his singing voice. Then the roof caved in.

What made matters all the worse was that sponsoring Chrysler flew in 100 tv editors and columnists from all over the country for "Shower" premiere. They all must have filed something to their papers on how CBS falsified to the press. Web stuck to its guns until the next day, when the other cheek—the truthful one—was turned. All the press wanted to know of the CBS hierarchy was whether Lanza's actual voice was pre-recorded or whether the Victor records he made three years ago were used—for a reported $40,000 fee from Chrysler. Everyone at CBS swore up and down it was Lanza's voice pre-recorded five days before the telecast, but the scribes had heard it differently.

Earl Wilson (N. Y. Post) and a dozen other metropolitan press figures were told point-blank they were wrong in supposing such a hoax was practiced. Next day J. L.

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Sing Out the News

Hamilton, Ont., Oct. 5.

A "Songs of Our Times" medley was featured on CKOC here yesterday (Mon.).

Tunes were "Joltin' Joe DiMaggio," "Marilyn," and "Don't Cry Joe, Let Her Go."

No Hollywood Film Festival

Film company presidents have turned a deaf ear on the idea of an international film festival to be held in Hollywood. The subject was introduced at a meeting of the Motion Picture Assn. of America in N. Y. last week by Theodore Black, Republic v.p.-counsel.

Black's mere mention of such a fest was the extent to which the matter was aired at the session. Not even one other MPAA board member would pick it up conversationally and it was quickly dropped.

Company heads have been anti any staging of a pic fest because of the costs which would be entailed, the relative insignificance of foreign product (which would be competing) in the U. S., as compared with the importance of Yank pix abroad and doubtful values generally.

The Motion Picture Industry Council in Hollywood has been making an all-out pitch for an annual International Film Festival. Target date is the fall of 1955 for the teeoff. The cost for setting up the event, according to present estimates, would run about $500,000.

Kay Lenard, MPIC prexy, is currently in New York to drum up interest in the idea.

N.Y. Scribes 'Butchers' To Brit. Critic; Another Likes Yank 'Toughness'

Now the London critics have joined the perennial controversy over the toughness of New York legit reviewers and audiences. Two of them got into print about it recently, and at least by implication they were in direct disagreement.

Cecil Wilson, London Daily Mail aisle-sitter currently in New York, filed several dispatches to his paper, including a report on the "cold shower" of reviews of the Old Vic production of "Midsummer Night's Dream" on Broadway, and a feature piece about the "axe of the New York critics and the apathy of the American public."

More or less simultaneously, Kenneth Tynan, in his weekly critical column in the London Observer, used occasion of two flop openings to contrast the generally low quality of British shows with those of Broadway. He urged "higher critical standards" for the London theatre.

Commenting on a recent Sunday column in which Walter F. Kerr, critic of the N. Y. Herald Tribune, reported approvingly of the ready London public for both top quality and "family trade" shows, Tynan suggested, "Politeness forbade him to draw the obvious conclusion: that critics and public alike lower

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American Debut of Scot 'Singing Priest,' Labeled 'New John McCormack'

The Rev. Sydney MacEwan, Scotland's "Singing Priest," is being heralded as the "new John McCormack" as he walks down the Mauretania gangplank today (Wed.) for his first visit to this country. Some of the bally on the Roman Catholic cleric's boxoffice prowess is fabulous, but since the padre's holiday from his Scottish parish, Lochgilphead Argyle, near Glasgow, is being sponsored here by the nonprofit and cultural National Arts Foundation, the "pay attention" tag is indicated.

Father MacEwan will "break in" his act, as far as the U. S. is concerned, in Anderson, Ind., with his concert-style 12-date itinerary, booked by Elwood Emerich Man-

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SAY U.S. UNFAIR TO FOREIGN PIX

By FRED HIFT

Mounting anger expressed against the Hollywood film production code by European film producers, and American importers handling such product, may result in a retaliatory code being adopted in Europe and applied to Hollywood-made features. Tit-for-tat code would reflect the complaint that (1) Hollywood's censorship machinery automatically hurts foreign films in the American market and (2) the Hollywood censorship system operates "easy" on U.S. producers and "tough" on foreign, especially Italian and French, pictures, and is not impartial.

At the next meeting in Madrid of the International Federation of Film Producers a resolution dealing with the American code's economic injury to European product will come up for discussion, with the code-for-code strategy then supposedly moving into operation. This drastic scheme is but one of several pending counter-measures against the American "seal of approval," withholding of which can cost a foreign film thousands of potential U. S. theatre bookings.

Lengthy memorandum, drawn

(Continued on page 16)

DON'T USE CAR, SOVIETS MAY GRAB YOU

Frankfort, Oct. 5.

Nobody is willing to be quoted as flatly saying so but it is now clear that film studio personnel which has occasion to commute between Frankfort and Berlin is under unofficial instruction to go by airplane. View here is that it is especially dangerous for American citizens to travel the autobahn. There is a distinct chance of being nabbed by Soviet minions, who frequently seize Yanks just for 'sporting blood's sake.

The tactful comment of German film executives is that when bound for Berlin "it saves time" to take a four-motored conveyance.

Negro World Fair for '63

Bridgeport, Oct. 5.

A Negro World's Fair, pegged on the centennial of Lincoln's emancipation proclamation, is planned for 1963 at Pleasure Beach, Bridgeport's municipally-operated amusement park, by the Emancipation Day Assn., headquartered here.

Top Negro stage, radio-tv and film talent will be booked during the event, which would carry on for an extended period.

Daily Change of Films Among Ideas Advocated to Beat Christmas Slump

Plagued for years by a serious week-before-Christmas slump, theatremen are doing some longrange soul searching to come up with gimmick to lick this worst patron drought period. Many exhibs, who have weighed the problem over and over for a number years, have frankly admitted defeat, thrown in the towel, and have either shut down their houses or operated on a curtailed basis during this no-business stanza.

A clarion call "not to sit down and take the beating without a fight" is now being issued by several exhib orgs. An idea, suggested by Allied of West Virginia, has spread to the Independent Theatre Owners of Ohio and probably will be mulled by other exhibitor units.

It is suggested that first-run product not be dissipated during the period and that theatres rely on good repeat pictures or reissues "that for some reason or other mis-fired in your town." These pictures, it's noted, should be exhibited during a period of one-day changes. Among the pictures suggested for the program are "Roman Holiday," "Stalag 17," "Lili," etc., or even going back to such product as "Show Boat." It's stressed, too, that "it might be a good idea to shave the admission price a little."

In outlining methods to conduct this policy, ITOO points out that the program should be kept to a minimum running time to accommodate the busy Christmas shoppers, with the features and the previews being sufficient. "Lower feature cost," it's pointed out, "should more than offset additional cost of shipping and advertising. Get a trailer to the effect that you are doing the public a favor by bringing back the good ones and cutting the show time in order that they might have a chance to see the feature picture."

Sing, You Citizens

Hollywood, Oct. 5.

Songstress Connie Haines was guest performer at an "I Am An American Day" show here recently to greet new American citizens. She introduced her number by saying she would sing something appropriate to the occasion.

The song was "Sing, You Sinners."

Campus Tint Glint In NBC's Sat. Eye

NBC's telemobile color unit will "hit the road" from California next January to tint up college campuses for at least one 13-week cycle of programs involving name bands and other talent. The college trail will follow a webbed tintcast of the Tournament of Roses in Pasadena, same as done last New Year's Day amid NBC's west-to-east hoopla.

A different school will be picked up each Saturday, tied up with strategic athletic encounters, upcoming sports festivals and bashes, and other "do or die" galas linked with the nation's ivy and near-ivy college circuit.

Colorcasts of a half-hour are planned, under sponsorship in whole or in part, with Motorola reportedly interested in shelling out the coin for a portion of the deal and with the web sharing the orch and some other talent costs with the sponsor. (Schools would chime in with glee clubs, their own stand-by bands, etc.) NBC and the check-payer would also send out a crew to promote the tintcast a week in advance, with sponsor hitting its distributors, dealers, and the like.

Mobile Film Units For Al Fresco Classroom Use In Remote Philippines

Washington, Oct. 5.

The U. S. is cooperating to bring extensive use of motion pictures to remote areas of the Philippines, Asia and South America for educational purposes. A group of 24 mobile outdoor classrooms is being provided by the Foreign Operations Administration.

Each unit consists of an outsized jeep, equipped with a generator and electronic equipment to present motion pictures and slides for adult education, agriculture, health and sanitation.

Upped Prices for Pix Raise Some Beefs But Fatter B.O. Is Reaped

Admission price scales are on the rise in the picture business as a direct result of the new Hollywood economy that demands more money out of fewer films. Charles P. Skouras, president of National Theatres, stated in N. Y. last week that the b.o. tariff upswing is now at an even level with the general consumer price index. For years theatre tickets had been short of the pace of increases in prices for everyday goods and services.

A check at the Criterion Theatre, N. Y., over the past week showed morning admission of $1.25 and a maximum of $2.20 at night. Some public squawking was heard but apparently there was not too much resistance, for the theatre, in its first stanza with Paramount's "Sa-

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TV Screen Too Small for 'Specs,' Sez Preminger, Who's Producing One

The television screen is too small to accommodate a show of "spectacular" range, according to Otto Preminger, who is bringing in the first of NBC's Monday night color specials on Oct. 18. The Hollywood and Broadway producer-director-actor, in New York to tune up the Monday punch starring Ginger Rogers with other names in support, was talking specifically about the Max Liebman colorama fronting Ann Sothern's "Lady in the Dark." Without going into the artistic phases of the production, he said that the 15-inch tinted screen on which he viewed the show couldn't possibly suggest the weep and dimensions of the staging and production numbers. A 21-inch screen represents an improvement, he said, but he indicated he still wasn't sure that the "spec fever" as pushed by its protagonists would also catch on with the customers.

Preminger, in Gotham on multiple missions (for example, the first preview on "Carmen Jones," which he produced-directed for 20th-Fox, and has bought the Continental legiter, "The Vintage Years," which F. Hugh Herbert is translating under Preminger's Broadway banner), said his go at the specolas will not be a "special" as that word has been generally defined in its application to tv. "We are trying for a nice evening's entertainment," he said.

It's Now 'Producers' Showcase'

That the "spec" terminology will be jettisoned or at least watered down is reflected in new overall labels. For instance, Preminger was rushed in as a guest producer to handle "Tonight At 8:30," Noel Coward's three-in-one done on Broadway some years ago, when Leland Hayward's illness prevented him from continuing with the Mon-

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Grand Order of Water Rats Dinner Pays Tribute To Companions of Order

By HARRY REGENSBERG

London, Sept. 28.

Joking in earnest and sly digging are the order at all the Grand Order of Water Rats functions.

This latest one (Sept. 26) was as a tribute to The Companions of the Order. These are important personalities who cannot under the GOWR rules become regular members. These include Viscount Alexander, Major G. Lloyd George, Sir Alan P. Herbert, W. E. Butlin, Sir Louis Sterling, Val Parnell, Jack Hylton, Tom Arnold, E. Berry Webber, Dr. A. P. Magonet and Lord Douglas of Kirtleside.

The occasion was used to invite some heads of the Variety Club

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Deborah Kerr in U.S.

Deborah Kerr arrived in N.Y. yesterday (Tues.) on the Queen Mary following her femme star assignment in David Rose's film production of "End of the Affair" for Columbia release.

Actress shortly will hit the road to join the national company of the legiter, "Tea and Sympathy," in the same role which she originated in the Broadway production. Joan Fontaine is continuing as her replacement in the N. Y. run.

100 G.O.P. CANDIDATES BUY TV FILM 'REPORT'

Washington, Oct. 5.

Approximately 100 Republican candidates for Congress have already purchased prints of "Report to the People," the 27-minute GOP film designed both for television and for screenings at political, civic and farm meetings.

The 16m picture is being offered at $35 in black and white and $86 in Kodachrome. It has already been televised twice—in Ohio and Michigan—and is slated for showings in nearly all 48 states between now and election day.

Film consists of a series of short reports by President Eisenhower, Vice President Nixon, all members of the Cabinet and Republican leaders of the House and Senate.

"Report to the Nation" was turned out by the Congressional radio-tv facility at a cost of less than $2,500. Professional level narration bridges are the voice of Robert Coar, superintendent of the radio-tv facility which serves members of Congress, irrespective of political party. Coar, a one-time Hollywooder, believes this type of film will be used extensively in the 1956 Presidential campaign.

Paris Season Off To Slow Start But Legits Are Active

Paris, Oct. 5.

As the record bumper of tourists begin to wend their way homeward, Paris girds for a new show biz season. The October Automobile Show packs this town with provincials, and new entries are aiming for this. However, legitwise the pace is lagging, with terp perking, films still at a norm and niteries opening up with new attractions to make the lure to cash in on the autoites who also usually like to drive by night. Chansonniers are staple and will do their usual lush business, with the out-

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Burt Lancaster's 'Contempt' For Directors Bars His Membership in Guild

Hollywood, Oct. 5.

Burt Lancaster's sudden blast at Screen Directors Guild, coming 30-40 days after the Guild had replied to his application for membership, aroused suspicion in some quarters here the producer-actor might be thinking in terms of publicity more than anything else.

Working in Hecht-Lancaster's "Kentuckian" in Owensboro, Ky., Lancaster said Guild denied him membership "because of his contempt for directing profession," adding it had granted a temporary waiver so he could finish directing his current film.

Joe Youngerman, SDG exec secretary, revealed Lancaster applied

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10. 6

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Chevalier Again A Paris Smash

Paris, Oct. 5.

The inimitable Maurice Chevalier, whose straw hat remai as famous a symbol of Paris as the Eiffel Tower, returned last Friday (1) to the Theatre des Champs-Elysees for his 55th — and perhaps farewell — recital. Kidding his rumored avarice ("They say I've been using the same straw hat for years") and his age ("They'll tell you I began with Mistinguette when she was 16 and I already 40, so figure it out"), he went into his opening number, new one, "Tomorrow I'll Be 20."

Spry as ever and looking exceptionally fit, the king of the boulevards had his chic firstnighters in the palm of his hand from start to finish, the magic of th veteran entertainer sweeping the house like wildfire.

Displaying his versatility in a perfectly balanced program, his one-man show runs the gamut from his hilarious imitations of singing cowboys (in "At Las Vegas"), crooning styles (in "Monotony"), British clubmen (in "A Gentleman") and ladies who have something of the irresistible hoochie-coochie charms about them (in "The Oriental"), to a dramatic, music-less monolog ("Face in Mind"—"Une Tete dans La Tete") and from a fresh, catchy new song "Mon Petit Moustique" ("My Little Mosquito") by Andre Hernez and Henri Betti, to the encore of such oldies as "Ma Pomme," "Louise," "Place Pigalle" and "Seems Like Old Times."

The Chevalier show is just what it should be, having all the necessary ingredients, humor, ingenuity, lightness, variety and proper touch of nostalgia. Fred Freed does a fine piano accompaniment, switching to clarinet for one number and to accordion for another. Preem was a gala benefit for the Old Actors Home and was followed by a charity dinner at Restaurant Laurent which was arranged by N.Y.-Paris couturiere Rosita Reine, and which had most of smart Paris in attendance. At the dinner, Chevalier encored with "Oriental," "Louise" and "Seems Like Old Times." Advance sale is a record and negotiations to take Chevalier to the U.S. in his present rep have commenced. *Curt.*

Few Show Biz Offers To Swimmer Marilyn Bell

Toronto, Oct. 5.

Marathon swimmer Marilyn Bell, the 16-year old youngster who swam Lake Ontario, is back in school with possibilities of show biz offers very dim. Miss Bell herself seems unconcerned with this development, but promotional handlers have evidenced keen disappointment at failure of Hollywood to come through with any king-sized offers.

Sole likelihood remains the prospect of joining the Guy Lombardo production at Jones Beach, N. Y., "Arabian Nights." Lombardo, originally from Canada, was approached to put her in the display. He hasn't made a final decision as yet.

(From Walter Winchell's Oct. 3 ABC-TV Broadcast)

Winchell on Freedom of Press

Mr. and Mrs. United States—

"This is National Newspaper Week dedicated to the 1st Amendment and the 4th Estate. From Benjamin Franklin to Ernie Pyle, American newspapermen have not only written the nation's history, they have helped make it. Every reporter knows it is not what he writes that counts, it is what his readers believe. That explai why the American press is so jealous of its integrity. It is th only way it can honor the trust of its readers.

"Benjamin Franklin was speaking as an American journalist when he said that honesty is the best policy. He knew, as an editor, that no lie ever stands up and that when it falls it takes the liar down with it. The American press, because it is the voice of the American public, has grown from the 4th Estate to the 4th and the final branch of our Government. The same Constitution which established the other three branches chartered forever the freedom of the press and you the people must share in the credit for you are the silent partners of the daily newspaper. From the Colonial days to the very next edition, you the people have supported the press with flint rock rifles and atomic cannon because you know that no dictator—right or left—can come in while America's newspapers continue to come out.

"And so, as a newspaperman, this is to tell you—thank you and to renew a pledge—the trust with which you receive our millions of daily newspapers in your homes is the trust we shall never fail in our hearts. Oh yes, the very next time you happen to be near a newspaper building ask them to let you in so you can hear the roar of the presses. You will hear the melody to the 'Star Spangled Banner.'"

Cinerama's London Reaction Mixed But Mostly Good; See 2-Year Run

London, Oct. 5.

Just two years after it set Broadway talking and began to pave the way for the new widescreen techniques, Cinerama has come to London. "This Is Cinerama" opened a regular run at the Casino Theatre last Friday (1) following a charity presentation the previous night sponsored by the Variety Club to aid the Empire Rheumatic Council. It netted upwards of $5,500.

Taking into account the two-year time differential, Cinerama has made a bold and definite impression on the British scene and garnered big-scale national newspaper coverage after the private press screening last Wednesday (29). Critical reaction was mainly laudatory, but even the dissident scribes wrote sufficiently controversial reviews to intrigue the general public.

As in New York, advance seat sale before the opening performance was only nominal, but leading ticket brokers now are showing keen interest and expect to buy up large blocks of seats. The slow start has not discouraged the Cinerama execs who are here for

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Bob Hope's Par Exit

Hollywood, Oct. 5.

After fulfilling a commitment for one more film Bob Hope will terminate his 17-year association with Paramount. He will conduct future motion picture production under aegis of Hope Enterprises, shooting two films annually. No release set.

Recently completed "Eddie Foy" biopic for Paramount was in partnership with Mel Shavelson and Jack Rose.

Full Pomp For Garland Start In Times Sq.

Preem activities of Warner Bros. "A Star Is Born" at the Paramount and Victoria Theatres, N. Y. Monday (11) will be focused on Judy Garland who is arriving in New York for the dual opening. According to present plans, Miss Garland will appear in the lobbies of both theatres for tv and radio interviews. Miss Garland left the Coast yesterday (Tues.) by train. Following the N. Y. preem, she heads for Chicago for "Star's" bow there Oct. 15.

The New York bows, based on the demands for tickets and the growing celebrity list, is expected to equal the lush Hollywood opening last Wednesday (29). The Coast preem served as a nationwide trailer for WB, since the lobby festivities at the Pantages Theatre were telecast coast-to-coast over Steve Allen's "Tonight" show.

Local tv coverage will be handled by WABC-TV with a half-hour show from 8 to 8:30 p.m. Cameras will be placed in both theatres with George Jessel as m.c. at the Paramount and Marti Block at the Victoria. NBC will carry the event in a coast-to-coast radio hookup, and a special broadcast for the armed services has also been set. Special permission has been obtained to reserve the area on the west side of Times Square, between the Paramount at 43d St. and the Victoria at 46th St., for premiere activities.

Four huge billion-candlepower searchlights will be stationed in front of both theatres. A red carpet

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JESSEL'S BOOK OPTION

George Jessel has taken an option of Louis Zara's novel, "This Blessed Land," keyed to the 300th anniversary of the landing of the first Jews in America, which he plans as a film.

Producer has been talking to Ben Hecht on the screenplay.

Larkin Finds British Pix Labor Anything But 'Uncooperative'

Twickenham Studios, London.

Editor, VARIETY:

Here since February, producing tv films, "Fabian of Scotland Yard," for Charles Wick and Telefilm Enterprises of N. Y. Just completed 26 episodes in 21 weeks—one every four days—and came in two hours ahead of schedule and $30,000 under budget. The films couldn't have been made anywhere else because each one calls for about 20% London exteriors and we had the cooperation of the London Metropolitan Police Dept.

It's been a great experience. I

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DAWN-TO-DUSK, 85c

Drive-In Unreels Seven Features —Serves Refreshments

Springfield, Ill., Oct. 5.

"Moviethon" is the latest bit of gimmickery by the 66 Drive-In Theatre which staged a dawn-to-dusk film fest last weekend. Procession of seven features was unreeled for single 85c admission. Lineup had "Thunder Pass," "Queen of Sheba," "Abbott and Costello In the Navy," "The Raven," "Canyon Passage," "East Side of Heaven," and "Seven Sinners." Free coffee and donuts were served from concession stand at dawn.

P.S. There were no short subjects.

FILMS' UNCOMMON STOCK JUMP

THE PENDULUM SWINGS

Remember when television was going to put the picture business out of business? How can you charge for something they see free at home? was the fearful and fearsome panic cry.

Then Hollywood did a buckle-down-Winsocki, and came up with sock pictures. The rest is history. Some graphic comparative figures herewith, on the appreciation of film stocks, best tells the story.

Not that the electronics aren't enjoying the same bullishness. But so is AT&T, automotive and other industrial shares. Just because there's a phone in the house one isn't forever calling up uncle Max to ask what time it is.

The tv set in the home is now as much an accepted prop and appurtenance to the advanced standards of American family life as electric refrigeration, the electric light and the Ameche.

And while the public has been digesting tv as another midcentury plus, the picture business has been fighting its way through with more aggressive showmanship, slicker merchandising, and above all better pictures.

VARIETY's tv-editorial on the video "peepshows" created delight in the motion picture business. Comment was that Hollywood was long overdue for a nod on its enterprise and spectacular entertainment—eclipsing video's current attempts at spectaculars in spectrums.

Remember when it was fashionable, "Haven't seen a movie in six months?" You now hear, "Haven't turned on the tv for days."

Abel

BOARD VALUES UP $162-MIL IN YEAR

By GENE ARNEEL

Stock market valuation of the 10 publicly-owned major film and theatre corporations has shown a phenomenal rise of $162,707,000 in just the past year. At around this time in 1953, the total dollar value of the 10 common stock issues on the N. Y. Stock Exchange was $362,134,050. Currently the total is $524,841,000.

Highest on the evaluation list is Loew's, with 5,140,000 shares listed on the big board and trading at the $18 level. Number of shares multiplied by the price brings the total to $92,520,000.

This picture of Loew's worth is not to endure, however. For the company has yet to list separate stock issues for the picture and theatre outfits which go their independent ways with divorcement. With separate securities on the market for the exhibition end of Loew's, probably in about a year, the value of each of the two concerns, it's presumed, will be about half of the present market status obtaining for the one corporation as now constituted.

RKO Pictures is not included in the roundup, since it is now pri-

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Offer Yanks 1/3 of ANICA Votes; Many Trade Matters Harmonized Between U.S. and Italian Distribs

Motion Picture Export Assn. last week was offered an Italian proposal under which it would be assured of at least on third of the votes in the distribs section of the Italian producer-distributor organization, ANICA. Decisions would then be made on the basis of a two-thirds majority.

This was one of the many points discussed between MPEA and Eitel Monaco, ANICA prexy, and his group. Others were:

1. An Italian proposal for a film title registration exchange between MPEA and ANICA. MPEA has such an arrangement with the British. Code considerations hamper the Italo plan.

2. MPEA's Italian banking rangements.

3. Italy's request to get U. S. color printing for its labs, with MPEO members agreeing to submit test negatives.

4. Availability of nine pix for indie Italian distribs. MPEA provided Monaco with a list of som 30 films to pick from.

5. Question of the "ceiling" on MPEA remittances under past film agreements and the Americans' transfer overage in the light of the fact that the new pact doesn't impose a similar limitation specifically. It does, however, provide for official remittances up to about $4,500,000 only. Consid-

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SCREEN ACTORS SPREADING

Florence Marston Hitting Eastern Production Centres

Hollywood, Oct. 5.

Screen Actors Guild exec board has created post of eastern and midwestern regional director, with Mrs. Florence Marston, exec secretary of guild's N.Y. branch, named to fill the job.

Harold M. Hoffman, former exec secretary of the eastern branch of Theatre Authority, succeeds Mrs. Marston as N.Y. exec secretary. He was formerly assistant exec secretary of the N.Y. local of AFTRA.

Guild is enlarging its national organization setup as a result of expansion of activity in eastern and midwestern states, due mainly to telefilm production.

Mrs. Marston will be in charge of SAG activities in Boston, Chicago, Cincinnati, Cleveland, Detroit, N.Y. and Pittsburgh, and will headquarter in N. Y.

Partisan Politics Peek Through Short

Hidden Plug for N.Y. Republicans—Exhibs May Run Film Because of Pique Against Bob Wagner

New York State Democrats are reading political implications in a 10-minute short subject being offered theatres by the state's Dept. of Commerce. Short, "This Is Your State," points up the economic, industrial, social and agricultural advances made in the state. It's all handled straight in a March of Time manner and no actual credit is given the Republican administration. The only identification with the GOP is the line "Produced by the State of New York, Thomas E. Dewey, Governor."

The film was offered theatres last week. Although no specific request was made for October playing time, the Democrats feel that the timing constitutes a subtle form of electioneering. Commerce Dept. is offering the film gratis as a public service film. A State representative made a personal pitch for the film with the two exhibitor organizations repping New York City theatremen—the Independent Theatre Owners Assn. and the Metropolitan Motion Picture Theatres Assn.

Since theatres receive hundreds of requests from government, charity and other agencies to show special shorts, the ITOA and the MMPTA have set up special screening committees to view all these films and to act on the requests. The MMPTA has already okayed "This Is Your State" while the ITOA group still has it under consideration.

According to one theatreman who has been active in the fight against New York City's 5% admission tax, many houses will show the film because they are burned at the city's Democratic administration for imposing the levy.

Upsurge In Film Corporation Values

	Outstanding*	Price Level Yr. Ago	Price Level Current	Total Dollar Value Yr. Ago	Total Dollar Value Current
Loew's	5,140,000	12½	18	$ 64,375,000	$ 92,520,000
Par	2,215,000	27¼	34½	63,356,000	76,417,500
20th	2,770,000	18⅜	27½	50,545,000	76,175,000
AB-PT	3,970,000	15¾	19	63,000,000	75,430,000
WB	2,480,000	12⅛	21	30,567,600	52,080,000
Stanley	2,370,000	10⅝	19	26,309,250	45,030,000
Univ	1,107,000	16⅛	28	15,484,800	30,996,000
RKO Th	3,225,000	4¾	8½	17,860,000	27,412,500
Nat'l Th	2,760,000	6¾	9	18,562,000	24,940,000
Col	760,000	17½	31½	12,075,000	23,940,000
		TOTAL		$362,134,050	$524,841,000

*Number of shares outstanding changed in some instances over the year. In 1953, Paramount had 2,325,000 out; RKO Theatres, 3,760,000; Stanley Warner, 2,475,000; Universal, 960,000, and Columbia, 690,000.

Goldstein Co. Reactivates

Hollywood, Oct. 5.

Leonard Goldstein Productions program, suspended when the producer died in July, will be reactivated by Robert Goldstein and Robert Jacks with the filming of "Robbers Roost," based on a novel by the late Zane Grey.

Sidney Salkow will direct the George Montgomery starrer, to be filmed in Eastman-color, starting Oct. 27. United Artists will release.

HELLER FUND TO ENLARGE

Chicago Factor Impressed By Boxoffice Climate

Hollywood, Oct. 5.

Walter E. Heller & Co., Chicago backer of indie film producers, has a revolving fund of $3,000,000 for that purpose and is contemplating an increase at the end of this year because of the favorable boxoffice situation.

Among the films Heller & Co. are financing at present are Stanley Kramer's "Not As a Stranger," Russfield-Voyager's "Gentlemen Marry Brunettes," and Paul Gregory's "Night of the Hunter."

HOWARD GILL'S WIDOW SUES UA ON 'CONTESSA'

Ann Holstan Gill, widow of the late Howard T. Gill, an attorney, sued United Artists, Ava Gardner and the producers of "The Barefoot Contessa" last week for one-third of the producers' share of the pic's profits.

Action was brought in N. Y. Supreme Court, charging that Gill, along with Guido Orlando and George D. Randisch had been instrumental in securing Miss Gardner's services for the film, in return for which they were to get a third of the profits.

Mrs. Gill, as executor of Gill's estate, charged that the producers, Robert Haggiag and Angelo Rizzoli, had reneged on the deal. They allegedly asked Gill to procure an internationally-known picture personality for their film back in May of 1953, an endeavour in which he was successful.

Clouded Title An Out For Real Estate But Not on Story Contract

Los Angeles, Oct. 5.

Circuit Court of Appeals upheld Federal Judge James M. Carter's decision against Metro, which had sought to cancel a $15,000 story purchase on the ground that the title was not free of incumbrances. Story involved was "Case History," by Eric and Virginia Wolff.

Studio contended that a third party had claimed an interest in the literary property, thereby clouding the title, but Judge Carter ruled that stories are not real estate, and that the real estate rule does not apply.

National Boxoffice Survey

Series Clips Biz; 'Sabrina' No. 1, 'Egyptian' 2d, Brando, 'Cinerama,' 'Brides,' 'Window' Next

Hot, humid weather and the World Series hurt film biz this stanza. To many exhibs, too, it is sort of an in-between week since many will not be launching their biggest fare until around Oct. 12 for Columbus Day. Big lineup of nex pix just getting tested this week hints a bigger b.o. shortly.

"Sabrina" (Par) is taking first place again, making top position for two weeks in a row. "Egyptian" (20th) is winding up second, same as a week ago. "Waterfront" (Col) is moving up to third position. Marlon Brando starrer was fourth last round.

"Cinerama" (Indie) will finish fourth, holding so high in rankings despite playing in same 11 keys. "Seven Brides" (M-G), eighth last round, is capturing fifth spot. "Rear Window" (Par) is taking sixth money although in holdover or extended-run in most spots.

"Magnificent Obsession" (U), fifth last stanza, is taking seventh place. "Betrayed" (M-G) dropped down to eighth after being sixth a week ago. "Naked Alibi" (U) is taking ninth position while "Susan Slept Here" (RKO) rounds out the Big 10 list.

"Duel in Sun" (SRO) (reissue), "Black Shield of Falworth" (U), "Vanishing Prairie" (Disney), and "Dragnet" (WB) are the runner-up pictures.

Of the big lineup of new pix, "Star Is Born" (WB) is easily standout. It registered new highs in both Detroit and L.A., and was terrific in Frisco, where another record is possible. "Barefoot Contessa" (UA) looms smash opening week in N. Y. at the Capitol.

"Woman's World" (20th) also shapes as potentially big boxoffice-wise. Smash in Chi, it is rated sock in N. Y. and terrific in Denver where leader by a wide margi "Suddenly" (UA) is nice in Detroit, lively in Buffalo and fast in Frisco.

"Brigadoon" (M-G), another new pic, continues fine in third week at N. Y. Music Hall, is tall in Cleveland, okay in L.A., but mild in Chi. "Rogue Cop" (M-G), smash in Philly, looms good in L.A. and fairish in Cleveland. "Sitting Bull" (UA) looks big in Portland and hefty in Philly. "Shanghai Story" (Rep) shapes stout in Buffalo after getting smash returns in two Boston houses last round.

"Living Is Up" (Par) looks solid in Louisville. "Bounty Hunter" (WB) lean in K.C., is fair in Boston. "Pushover" (Col) is perky in Chi.

"High and Dry" (U), brisk in Chi, shapes big in N. Y. and St. Louis. "Private Hell 36" (FM) is fine in Washington.

"Karamoja" (Hall) is great in Portland. "Human Jungle" (AA) looms neat in L.A.

(*Complete Boxoffice Reports on Pages 8-9*)

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DAILY VARIETY
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Eliot Hyman (This Time) Is Bidder For RKO Old Film Inventory But Gramger Flatly Denies Any Sale

This is where we came in. Or, here we go again, boys.

Another deal has been cooked up looking to the purchase of the full backlog of RKO films for presentation on television. Prospectiv buyer this time out is Eliot Hyman, head of Associated Artists, who has made an offer reported at $16,000,000 for the library. Word of the projected buyout circulated in top industry circles this week and, it was noted by some trade execs, Hyman is sufficiently equipped to follow through on his end of financial obligations if Howard Hughes would hold still long enough for the deal to be actually formalized.

Proposition calls for the payment of 25% in cash with the balance to be represented in notes.

While there's always a possibility of Hughes, eventually, entering kind of a sellout, past experience has tradesters doubting that Hyman has much of a chance. For the RKO bossman has often been represented as inclining toward a wrapup of a sale but he never has been pinned down to execution of same.

On the Coast yesterday (Tues.), RKO prez James R. Grainger stated without qualification there's to be no disposition of the library.

On another front, still regarded as hotsy in some quarters, is the rumored disposition by Hughes of his entire empire of picture company, brewery, tool outfit, airline and aircraft manufacturing holdings. All at a price loosely placed in the lofty neighborhood of $400,000,000.

Early speculation on this had Spyros P. Skouras, president of 20th-Fox, as the master agent bringing the various parties together. On the buying end were William Zeckendorf, Lawrence Rockefeller and Aristotle Anasis. Skouras admitted on the Coast over the past week that he had seen Hughes in Las Vegas but he insisted the subject of such a mammoth deal had not been discussed. He and Hughes talked of an "industry matter," said Skouras, without further explanation.

'STAR' 7 A.M. SHOWING WITH FREE JAVA DUNK

San Francisco, Oct. 5.

Coffee and doughnuts were served the earlybirds who attended the 7 a.m. showing of "A Star is Born" on its opening day at the St. Francis Theatre Friday. Manager Earl Long had over 200 people at this first show.

"A Star is Born" is playing five shows a day after a seven show opening day that lasted until 5 a.m. Saturday morning. Late matinee and evening shows were lockouts and turned away hundreds who sought entertai ment in other Market street theatres. At the 2 a.m. show, an unusual crowd of show biz people hurried fro their own jobs via cab to see Judy Garland.

2D TRIAL FEB. 7

Luxor Action Vs. 20th-Fox Gets Federal Rehearing

Second trial of a $3,400,000 suit against Skouras Theatres, 20th-Fox, George and Spyros P. Skouras has been set to begin in N. Y. Federal Court next Feb. 7. Suit at first was dismissed but, on appeal, the U. S. Circuit Court of Appeals ruled for the re-hearing.

Plaintiff is J. J. Theatr , operator of the Luxor Theatre, the Bronx. Complaint alleges that 20th unfairly favored the Skouras chain's Park Plaza Theatre over the Luxor in licensing product.

Dick Dickson's Post

Hollywood, Oct. 5.

Dick Dickson has been appointed by George Skouras to post of general manager of the Southern California division of United Artists Theatre Circuit Inc. He succeeds Fred Stein, who resigned two months ago to take over west coast distribution of several indie pix but who remained in the UATC post until a successor was set.

SKOURAS SEES HUGHES

What's It All About?—He Can't Say

Hollywood, Oct. 5.

Spyros Skouras, who recently held a conference with Howard Hughes in Las Vegas, denied the report that its purpose was the purchase of Hughes' vast business interests. That proposed deal blew u weeks ago, he said.

As for the purpose of the meeting, Skouras said it was about an "industry matter," but refused to go into details.

Says Superscope And CinemaScope Are 'Compatible'

Hollywood, Oct. 5.

Superscope, widescreen theatre projection method due to make its public bow Dec. 21 at world preem of RKO's "Big Rainbow," at Fox Theatre in St. Louis is compatible with CinemaScope projection equipment whether an exhib uses a C'Scope projection lens or any other anamorphic lens for C'Scope pix. RKO veepee C. J. Tevlin reported.

Said the fact the process is compatible with C'Scope has been a well-guarded secret. System can take the negative of a film lensed for widescreen showing, making anamorphic print of it.

France Gets MPEA Kick Against Turnover Tax On Gross, Remittances

Meeting a Sept. 30 deadline, the Motion Picture Export Assn. last week filed with its French counsel a lengthy memo stating its position on France's threatened 8.55% turnover tax on both the U. S. gross and remittances.

Memo based its arguments against the tax on the premise that (a) the French had been unduly tardy in attempting to collect the levy which had been on the books for years, and (b) the U. S. companies rightly or wrongly had relied on an administrative ruling that had protected them from collection of the tax.

The French tax was first imposed on Paramount. Later other companies also were served. If actually collected, it would run to anywhere between $8,000,000 and $10,000,000. That includes penalties of 200% on amounts past due.

An MPEA tax committee went to France earlier this year to study the situation. It came up with a number of proposals, one of them bringing up the possibility of a changed status for the distribs' French offices. The whole tax issue is currently in the French courts.

IRVING MAAS SET AS PERMANENT TOKYO REP

Irving Maas slated to be co the Motion Picture Export Assn.'s Far Eastern rep with headquarters in Tokyo.

Maas, former head of the MPEA when it was active in the Iron Curtain countries, has been Far Eastern supervisor at MPEA headquarters in N. Y. However, he has spent a great deal of his time of late in Japan, Indonesia, Formosa and other Far Eastern trouble spots.

Eric Johnston had considered another man for the Far Eastern field spot, but this man is in government service and unavailable. It's not certain yet who'll replace Maas in N. Y. In Maas' absence, his chores have been taken over by George Vietheer.

Cuffs For Cinderella

Louisville, Oct. 5.

Diana Lynn, on location with Burt Lancaster in "The Kentuckian," was accosted by an 18-year-old fan, Curtis Lindsey, son of a Baptist minister, when she walked into the lobby of Owensboro, Ky., hotel in costume. Young Lindsey handed her a pen. She wrote her autograph, and as she did so he clamped around her left wrist one ring of a set of handcuffs. The other was locked around his right wrist.

Actress screamed for the police who finally found a key to unlock the cuffs. Lad said he just wanted to keep Miss Lynn near so he could talk to her.

18,000 Studio Workers Under Pension Scheme

Hollywood, Oct. 5.

After a year of negotiation, labor and management have agreed on a pension plan covering 18,000 workers in the Hollywood motion picture industry. Plan goes into effect Oct. 24 and involves more than 40 unions and guilds and 200 employers. Agreement specifically includes member companies of the Association of Motion Picture Producers, the Society of Independent Motion Picture Producers, the Independent Motion Picture Producers Association and the Alliance of Television Film Producers.

Both management and labor will contribute alike to the pension fund, each paying in two cents for every "straight time" hour worked. The only difference is that employer contributions are retroactive to Oct. 26, 1953, when negotiations began. First possible pension payment of $20 per month will be Jan. 1, 1960, to allow sufficient time for an adequate fund to be established. Before collecting a pension an employee must be 65 and have worked a minimum of 20,000 hours and 20 "qualified" years in the industry. A "qualified" year is one in which the employee has worked at least 400 straight time hours.

Employees eligible for individual company retirement plans of Loew's, 20th-Fox and RKO may choose between the company and industry pensions but cannot benefit by both.

A board of 16 directors, equally divided between workers and employers, will administer the plan. First board consists of George J. Flaherty, IATSE, chairman; Ralph H. Clare, teamsters union, vice-chairman; B. J. Ellerbrock, AMPP, secretary, and Eugene Arnstein, LMPPA, treasurer.

Other board members are James D. Tante, IATSE; John W. Lehners, IATSE; Herbert Aller, IATSE; Alan Jackson, IATSE; Henry Wadsworth, AFL locals not in IATSE, Norman Lowenstein, independent guilds, Charles Boren, AMPP, E. L. DePatie, AMPP; Fred S. Meyer, AMPP; George Douglas, AMPP; Bonar Dyer, SIMPP, and Basil Grillo, ATFP.

UA RELEASE OFF, TALK 'HOUSE' FOR COLUMBIA

Hollywood, Oct. 5.

Deal for United Artists to handle Stirling Silliphant's "5 Against the House" blew up suddenly yesterday (Tues.) and negotiations have begun with Columbia to distribute film on which production was to have started Monday (4).

Firm deals have been made with Guy Madison, Alvy Moore, Roddy McDowell, Robert Horton to topline and with Peter Godfrey to direct. He replaced Frank Tashlin who exited Sept. 20 along with his wife, Mary Nosta, who was to have enacted femme lead. Talks since have been on with Milly Vitale to assume her role.

Miss Lenard's Presidency

Hollywood, Oct. 5.

New president of the Motion Picture Industry Council is Kay Lenard, who had been acting in that capacity since the resignation of Ed Ralph last July.

Miss Lenard will not only fill out Ralph's unexpired term but will also serve as president next year.

Yank Financier Rathvon Grooves German Films For World Markets

COPY FOR BANK SIGN

'This Way to the Motion Picture Cashier's Window'

As newly-appointed head of the motion picture department of the Bank of America's N.Y. office, Peter W. Geiger has the job of selling independently-made films, now owned by the bank through foreclosure, in various global areas.

Bank's portfolio includes a flock of pix such as "Body and Soul," "Arch of Triumph," "Double Life," "Macbeth," "One Touch of Venus," "The Senator Was Indiscreet" and "Bel Ami." Deals already have been set for U. S. television rights with General Teleradio and reissue through Favorite Attractions.

However, some of the films have yet to be played theatrically throughout the foreign market. Germany, Italy, Japan and other countries are still virgin territory for the product and Geiger is aiming for releasing arrangements with local distributors at each point.

Geiger had been assistant to the bank's special N.Y. rep, Tom Walker, the past four years. He moved up this week upon Walker's bowout. Prior to the bank tieup, he was associated with RKO and Edward A. Golden Productions.

Skouras Protests, Rank Postpones Reorganization

London, Oct. 5.

Plans for a reorganization of the J. Arthur Rank org were dropped from the agenda of the annual stockholders meet next Friday (8) following protests from Spyros P. Skouras, 20th-Fox prexy, it was disclosed here.

Shareholders were told that the move to revise the Gaumont British articles of association was abandoned at the request of the American directors and that a later meeting would be convened after the stockholders had had their say. 20th is the major shareholder in Gaumont British.

Par Shows Practicality Of Horizontal Method With Its VistaVision

Hollywood, Oct. 5.

Paramount yesterday (Mon.) demonstrated the practicality of adding horizontal projection to its VistaVision system—that is, running the print sideways through the projector with the picture framed at two and a half times the conventional size. The effect is to preserve sharpness and picture brilliance when the images are blown up to accommodate king-size sereens.

Y. Frank Freeman, studio topper, and Loren Ryder, chief technician at Par, explained that this innovation is designed to benefit driveins and the few indoor houses whose screens range from 50 to 100 feet in width.

Silent clips from "To Catch a Thief," "Strategic Air Command," "Two Captains West" and V'Vision travelog were shown with striking effect on a screen 60 feet wide by 32 feet high. Normal projection on a screen of such giant dimensions usually means loss of definition and light; the V'Vision way prevents this.

Converting to this method would require extra booth equipment, of course, including horizontal projectors at a cost of $2,000 each. This could go down to $1,500 via mass production, said Freeman. He stressed that Par is "not trying to put something over," meaning that exhibs could still play straight V'Vision without any new apparatus or could elect to install for the horizontal picture throw. They have their choice.

The feel of depth is heightened in the expansion method but Par makes no 3-D claims, stated Freeman.

Resuscitation of the German film industry as an international force could be quickened by way of N. Peter Rathvon, American film financier now operating abroad, who disclosed in N. Y. yesterday (Tues.) a plan to bring three German-made productions into the U. S. Rathvon, former board chairman of RKO, said the first two of the trio, already made, had been intended only for presentation in Europe.

Now, he adds, they're being grooved for U. S. distribution—releasing deals are now being angled for—and it's regarded as a cinch that any such arrangements will be watched by the entire German industry, which is eyeing such worldwide tieups as an economic must. Rathvon feels the outcome of handling the pictures in the Yankee market could show the way for other German producers.

Actually, states Rathvon, the German product on his sked figures to recoup its negative in the German market alone and revenue from the outside will be sheer profit. His representative in the U. S. is John G. McCarthy, former Motion Picture Assn. of America v.p. on the foreign end. Latter has a wide-range job extending from casting of the Rathvon films to the setting of distribution deals.

The two completed films are "No Way Back," voted the best German entry in the Berlin Film Festival, and "Double Destiny," a French-German coproduction. "Back," which has been dubbed for showing at the Edinburgh Fest, was directed by Victor Vicas, heretofore an unknown, who gained Continental attention via the pic. The

(Continued on page 16)

Europe to N. Y.

Miles Bell
Robert Casadesus
Anton Dolin
Si Fabian
David Farrar
Gloria Fokine
Hal Hackett
Harry Kalmine
Boris Karloff
Deborah Kerr
Maurice Kinn
Gaetane Laniel
Anita Loos
Fr. Sydney MacEwan
Winthrop Palmer
Louis de Rochemont
Carleton Smith
Astrid Varnay

L. A. to N. Y.

Max Alexander
Robert Alton
Hall Bartlett
Edmond Baumgarten
Greg Bautzer
Earl Bellamy
Tony Bennett
Jackie Coogan
Jean Dalrymple
Robert Emmett Dolan
Henry Ephron
Nina Foch
Reginald Gardner
Judy Garland
Bernard Gates
Walter Hampden
Don Hartman
Marcia Henderson
George Jessel
Danny Kaye
Peggy Lee
Sid Luft
Merle Oberon
Merrill Pye
Ginger Rogers
Lou Smith
John Sturges

N. Y. to L. A.

Raymond T. Andersen
Jeff Chandler
Sid Garfield
Lester Gottlieb
Miriam Hopkins
Eric Johnston
Joseph Kaufman
Robert Middleton
Fred J. Schwartz
Cecil Wilson
Max E. Youngstein

N. Y. to Europe

Richard Altschuler
George Arnold
George K. Arthur
Marlon Brando
Bebe Daniels
Lili Darvas
Brian Donlevy
Gina Lollobrigida
Ben Lyon
Eitel Monaco
Dimitri Tiomkin
Spencer Tracy

ALLIED GONNA RAIN CATCALLS

TOA Convention Stars Popcorn

"Popcorn, candy, ice cream and soda" may sound like a barker's chant at a ballpark, but to theatremen they're subjects for discussion at the concessions forum of Theatre Owners of America and the International Popcorn Assn. at the TOA combined trade show and convention in Chicago, Oct. 31-Nov. 4.

Forum, which will climax the 1954 TOA confab, will be moderated by Bert Nathan of the Theatre Popcorn Vending Corp., Brooklyn. Experts in all fields of theatre concessions will offer advice and answer questions from the floor.

By the way, a concession subject not in a barker's lexicon will also be discussed—"drive-in operations."

Texas Drive-Ins Rap 'Phoney' Shortage Of Prints As Availability Alibi

Houston, Oct. 5.

Jack A. Farr, newly elected Prez ar the Texas Drive-In Theatre Owners Assn., has asked the membership of the organization to forward to him detailed complaint when any film distributor says it cannot book a pic on the proper availability for that house.

Farr intends to assemble this information to present to a directors meeting of the organization to be held in December for permission to submit the findings to the Senate Small Business Committee and other branches of the Federal government.

The request for the information followed at blast at the distributors whom Farr accused of showing favoritism to the indoor houses to the dertiment of the ozoners.

"Sales policies," he stated, "have always favored the indoor theatre yet drive-ins continue to attract more patrons to the box office and today drive in revenue to the film companies amounts to 40%."

Farr called upon the distributors to publish full information on the number of prints earmarked for each attraction and the number of prints for each exchange area.

He stated that the "phony print shortage" is killing the incentive of owners to build new theatres or to modernize their present holdings.

TRICKING THEIR INTEREST

Exhibs Preview Only Films They Anticipate as Personal Fun

Columbia is putting together a special 30-minute trailer depicting clips from a number of its upcoming films. Plan is to call exhibitor attention to the product via screening of the trailer at trade association meetings and the like. Col, like other companies, has long since found that, while trade showings of pix are a legal must, they're only attended by theatremen if the films are outstanding.

Excerpts from this lineup of new pix will be incorporated in the trailer: "Phfft," "End of the Affair," "Tight Spot," "Black Knight," "Prize of Gold," "Three for the Show," "Violent Men," "Long Gray Line," "Joseph and His Brethren" and "Man from Laramie."

The multi-pic trailer idea has been put to use sporadically in past by various companies.

Columbia Net, Divvy Zoom

Columbia board at a N. Y. meeting yesterday (Tues.) declared a walloping common stock dividend of $1 per share in cash plus a 2½ stock divvy. Last year the payoff to stockholder was 25c in cash and a stock divvy of 2½%.

At the same time the company announced net earnings of $3,595,000 for the year ended June 26, equal to $4.41 per common share. This compares with a profit of $942,000, or 90c per share, in 1953.

Board also declared the regular divvy of $1.06¼ on the $4.25 cumulative preferred stock issue.

Breen Status As Code Head Pends

Status of Joseph I. Breen, the Production Code administrator, will be discussed on the Coast by Eric Johnston and the Motion Picture Producers Assn. board, the MPAA prexy disclosed yesterday (Tues.), just prior to departing for the Coast.

Johnston said no changes were imminent and that even after the matter had been settled on the Coast, he would still have to bring it up with the board in N. Y. He acknowledged that there had been discussions regarding a retirement fund for Breen, but said the Code topper hadn't indicated any definite date when he wanted to hand over his job to Geoffrey Shurlock, now the Code's second in command.

ALLIED TO SEE MANCO

Extruded Aluminum Screen Touted For Drive-Ins

A new drive-in screen, said to give 300% more light as compared to freshly painted white screen, will be demonstrated at the Allied States Assn. convention in Milwaukee Oct. 12-14. Drive-in operators will be invited to view the screen at the Victory Drive-In Theatre in Milwakee. It's the first screen of its type to be installed in an ozoner.

Known as the Manco-Vision extruded aluminum screen, the unit is said to be a development which followed two years of research by the Motion Picture Research Council. The extrusions for the screen are manufactured by the Aluminum Corp. of America and finished by the Manco Plating Co. of Los Angeles.

ALLIED EXHIBS BREAK RANKS ON 'CAINE' 50%

Minneapolis, Oct. 5.

Although its president Bennie Berger refuses to concede it, the industry here feels that North Central Allied took a jolt when seven of the 11 independent subsequent run local theatres in the earliest 28-day clearance slot — most of them NCA members — lost no time in booking and playing "The Caine Mutiny" day and date on a 50% deal and now, also, that the later runs are grabbing it off.

Allied had employed two pickets to march in front of the Columbia exchange carrying banners accusing the company of being "unfair to independent theatreowners" because of the "Caine Mutiny" terms and because of Columbia sales manager's alleged "arrogant" treatment of a National Allied committee that called on him for film rental relief. And Berger had expressed the hope that no independent exhibitor would cross the picket line to buy or book any Columbia picture.

But Berger says now that the action of "these particular members" isn't making any dent in his organization's "fight against Columbia."

SPITTING MAD FOR MILWAUKEE

By HY HOLLINGER

Allied States Assn., in its usual fighting mood, convenes for its annual convention starting Tuesday (12) at the Schroeder Hotel in Milwaukee. The 25th anni session of the exhibitor organization will be preceded by a board meeting beginning Sunday (10).

The upcoming meeting, as previous Allied palavers, is expected to touch off a barrage of fireworks aimed at distributor policies in the selling of pictures. Allied is billing the meeting as one of the most important in its history and is intimating that in the decisions made at the confab will rest the future of many theatres associated with Allied.

The product situation, including the shortage of films, the cost of available pictures, and the "artificial" print shortage, will be the foremost topic of discussion. Allied has termed the get-together a "product convention," and the agenda of the meeting will "consider the strongest possible action" in backing the stand of the national board. In a meeting at White Sulphur Springs, W. Va., the board issued a "declaration of emergency" and considered the possibility of Government intervention. It has been charged that the distribs by demanding higher film rentals for pictures are confiscating the benefits of the recent tax relief which, it's claimed, Congress specifically granted to aid the smalltown exhibitor.

Myers' Keynotes

Board chairman Abram F. Myers, who will deliver the keynote address of the convention, has completed the draft of a bill to regulate interstate commerce in films. He will present the bill for consideration to the national convention. Drafting of the bill was authorized by the board at the White Sulphur Springs meeting in Au-

(Continued on page 20)

SI FABIAN'S LAURELS

New Jersey Honor Oct. 12—New York Salute Nov. 12

S. H. (Si) Fabian, prexy of Fabian Enterprises and the Stanley Warner Corp., is down for dual honors.

First, Paterson, N. J., his hometown, will pay "a community's tribute to a favorite son on his 40th anniversary in show business" on Oct. 12. Then on Nov. 12, at the 16th annual showmanship dinner of the Motion Picture Pioneers, Fabian will be kudosed the "Pioneer of 1954" at the Hotel Astor, N. Y.

It was in Paterson, that Fabian's father, Jacob, launched the family in exhibition with the opening of the Regent Theatre in 1914.

Government Regulation Not What Allied Execs Think It Would Be; Republican Climate Unfavorable

By HERMAN LOWE

Washington, Oct. 5.

Disclosure that Allied States Association has prepared a bill for Government regulation of moti picture films in interstate commerce, has caused considerable eyebrow-lifting among Federal officials here who see no wisdom to such controls.

One official, with background in the film business, has this to say:

"While I understand that the purpose of such a bill would be to put a ceiling on prices charged by distributors, I wonder if these exhibitors have thought through on the implications of government control. I wonder if they realize why industries almost never seek such control, including the small business men of those industries.

"Assuming that such a bill could pass Congress, it would hardly get through in the form submitted by one group with a specific axe to grind for its own benefit. It would be changed to provide protection not only to small, independent exhibitors but also to large theatre chains, and even to the companies which produce and distribute the movies.

"Such legislation could very well clamp controls on the theatres, themselves, which could prove onerous to the theatre owners who are now protesting.

"Where would such controls stop? In telling a theatre the ceiling it should pay for a picture, it might also dictate the floor prices and these could be higher than they are today. What is to stop government regulation from spreading to control of the stories

(Continued on page 66)

'SHORTAGE' BY-PRODUCT

Eric Johnston Office Faces Problem Of Shrinkage of Fees

Possible need for raising the fees charged producers for Production Code services was seen in N. Y. last week by Motion Picture Assn. of America prez Eric Johnston, now on the Coast.

Johnston acknowledged that the sharp drop in Hollywood production activity had affected the Code administration's budget and that this would be one of the problems he would discuss with the producers. He said he couldn't tell to what extent the Code fee would have to be increased.

Code now charges on the basis of negative costs. While the latter have generally gone up, they're not so much higher that they'd make up for the loss of volume.

MPAA prexy also acknowledged that he'd be concerned with problems of Academy Awards financing, a recurring headache which was solved last year when Oldsmobile sponsored the Awards telecast. Johnston said it was his understanding it hadn't saved any coin on the arrangement.

'B' For 'Barefoot' In Legion's Book

"The Barefoot Contessa," Ava Gardner-Humphrey Bogart costarrer which was written and directed by Joseph L. Mankiewicz, has drawn a "B" rating from the National Legion of Decency. While resentful of the film on many counts, the Catholic reviewing group's reps said these were not sufficient to make the film condemnable."

Legion's "B" classification means a film in morally objectionable in part, but is otherwise not given a spotlight, whereas a "C" (for "condemned") usually sends a pic into a storm of controversy, such as that encountered by "The Moon Is Blue."

Legion said "Contessa" is unsuitable as entertainment for the general public because of its moral tone, its "fatalism" and its "misrepresentation" of Church practices. Last point refers to the sequence wherein a male character enters marriage despite his impotency.

Print Shortage Hurts Distribs, Too

Call Exhib Leaders Tricky in Playing Up Idea of Any 'Plot' to Upset Availabilities

Charges of an allegedly deliberate print shortage are being used by exhibs as "a convenient club" since this is where it's very difficult to prove anything, a company sales topper complained in N. Y. last week.

He termed as "silly" any allegations that distribs would cut down on print orders as a means of upsetting availabilities and added that it was, after all, as much in the interest of the distributor as of the exhibitor to get a picture played off.

"Our print orders are way up," he declared. "Sometimes we get stuck and have a lot of expensive prints sitting on the shelf. At other times, we've got trouble getting enough prints to play off all the contracts. But it's never a matter of deliberately going out to deprive anyone of their right to a picture."

He opined that some exhib leaders were latching on to the print shortage question as a convenient issue to rouse their membership "since it's one of those things where it's very easy to fling charges without having to be too specific. Exhibitors don't seem in the least concerned over our problem with prints, and they either can't—or don't want to—understand that there's something like an economic 'point of no return' on print orders."

Policy adopted by his company, he said, was to order a normal volume of prints and to increase it gradually in line with the performance of the picture in the field. Problem is that the labs aren't always in a position to make immediate delivery of tint prints.

Big Films' Jumbo Running Times

Film industry is trending toward longer and longer pictures. With the new accent on bigness, running time of two hours is becoming commonplace and films of greater length are no longer rare.

Warners' "A Star Is Born" goes slightly over three hours. Walt Disney's "20,000 Leagues Under the Sea" upon final editing likely will be another in the same marathon league. Nearly all major companies have at least one long-distance epic on their future schedules.

Other entries running long, compared with the onetime average of 90 minutes for an "A" pic, include "Caine Mutiny," 125 minutes; "High and the Mighty," 147; "King Richard and the Crusaders," 113; "Rear Window," 112; "Sabrina," 113, and "White Christmas," 120. Especially unusual because it's an independent production is Joseph L. Mankiewicz's "Barefoot Contessa" at 128 minutes.

Record holder is David O. Selznick's "Gone With The Wind," which takes 222 minutes to unreel.

Important trade angle in the number of longer films is the likely effect they'll have on double feature programming. Obviously, exhibitors will have a kingsize headache in trying to squeeze a second pic into a three-hour show when the first pic is two hours or more. It's already apparent that the current trend has cut down on dual policies in some areas.

Toasting Chas. Boasberg

Numerous exhibitors and film company execs are slated to joi in a testimonial luncheon for Charles Boasberg, sales v.p. of Distributors Corp. of America, at the Hotel Astor, N. Y., Oct. 21. He recently switched from the top distribution spot at RKO.

Luncheon chairmen are circuit operators Walter Reade Jr., Samuel Rinzler and Joseph Seider.

Beau Brummell
(COLOR)

Opulent costume drama, fairly entertaining, with good names, ballyhoo angles.

Hollywood, Oct. 5.

Metro release of Sam Zimbalist production. Stars Stewart Granger, Elizabeth Taylor, Peter Ustinov; features Robert Morley, James Donald, James Hayter, Rosemary Harris, Paul Rogers, Noel Willman. Directed by Curtis Bernhardt. Screenplay, Karl Tunberg; based on the play written for Richard Mansfield by Clyde Fitch; camera (Eastman Color), Oswald Morris; editor, Frank Clarke; music, Richard Addinsell; played by the Royal Philharmonic Orchestra, conducted by Muir Mathieson. Previewed Sept. 24, '54. Running time, 111 MINS.

Beau Brummell	Stewart Granger
Lady Patricia	Elizabeth Taylor
Prince of Wales	Peter Ustinov
King George III	Robert Morley
Lord Edwin Mercer	James Donald
Mortimer	James Hayter
Mrs. Fitzher	Rosemary Harris
William Pitt	Paul Rogers
Lord Byron	Noel Willman
Midger	Peter Dyneley
Sir Geoffrey Baker	Charles Carson
Doctor Warren	Ernest Clark
Mr. Fox	Peter Bull
Mr. Burke	Mark Dignam
Colonel	Desmond Roberts
Thurlow	David Horne
Sir Ralph Sidley	Ralph Truman
Mr. Tupp	Elwyn Brook-Jones
Doctor Dubois	George De Marfaz
Doctor Willis	Henry Oscar
Mayor	Harold Kasket

This is an opulent, fairly entertaining, period drama based on the career of England's famous dandy and amateur politician. The marquee dressing provided by the familiar names of Stewart Granger and Elizabeth Taylor, along with a number of exploitation possibilities, should shape it for okay returns.

The Sam Zimbalist production is drawn from the Clyde Fitch play which served Richard Mansfield as a legit vehicle. The lensing took place in England to give its period settings an authentic look, an intent also carried out by the British casters, so everything is in keeping through the overly long 111 minutes. Some rather obvious process scenes are permitted to contrast sharply with those that are real.

The Karl Tunberg screenplay gives Curtis Bernhardt's direction ample opportunity for romantically emotional scenes and he gets a good effect from them with his players. Also effective are several dramatic sequences dealing with the relationship between Beau Brummell and the Prince of Wales, and the final, deathbed scene that reconciles the dying dandy and his prince, now king. For those who like to be plunged at length into tearjerk, the climax is made to order. Others will find Brummell a long time dying.

General appeal for the masses probably would have been greater had the motivations behind the Brummell character played by Stewart Granger been more clearly established. As it is, one is never quite sure whether he is patriot or opportunist as he cultivates the Prince of Wales. Had he been more heel, or more hero, viewers would have known whether to love him or hate him. Result of this is to throw the major sympathy to the Prince, a more understandable person as superbly interpreted by Peter Ustinov. Miss Taylor, too, is a victim of motivation obscurity as the beauty attracted to Brummell, first tur ing him down and then being turned down by him when she does decide to surrender.

Plotwise, Brummell's self assurance intrigues the Prince of Wales, who sponsors him in society and listens to his advice against Prime Minister William Pitt. While under the prince's favor, Brummell rises to be something of a style-setter and favorite. In a beruffled era, he goes in for simple elegance and is well on his way to an earldom until the scheme he has cooked up to have the prince declared regent fails and the two friends fall out. Brummell flees to France and there, as the years pass, falls deathly ill. A forgiving prince—now king—searches him out and they reconcile before Brummell dies. This is Clyde Fitch history.

Excellent type performances are turned in by Robert Morley, the prince's mad father, James Hayter, Brummell's faithful valet; and Rosemary Harris, as Mrs. Fitzherbert, the woman the prince loves but cannot marry. Paul Rogers, as Pitt; James Donald, as the lord who gets Miss Taylor, and Noel Willman, as Lord Byron, are among others doing good work.

The Eastman Color, printed by Technicolor, is used to advantage by Oswald Morris' lensing. Other technical credits are capable.

Brog.

Skip Weshner on 'Contessa'

David E. (Skip) Weshner has been named producer's sales rep for "The Barefoot Contessa."

Pic was made under the Figaro, Inc., banner, with Joseph L. Mankiewicz as writer and director. United Artists is the distributor.

Lovers, Happy Lovers!
('Monsieur Ripois')

"Lovers, Happy Lovers!" was reviewed in VARIETY, May 5, 1954 under its original tag "Monsieur Ripois." Cinedis release of Transcontinental Film production, starring Gerard Philipe, Valerie Hobson and Joan Greenwood, is being released in the U. S. by A.F.E.

Reviewer *Mosk* opined "Monsieur Ripois" is a fake, a Don Juan, a victim of his times, debauchee, but whatever he is, this film adds up to a tour-de-force in direction and thesping. A callous subject is presented in a comedic, brilliant vei It emerges a satirical and engaging adult film. There may be some censorship trouble, but this may be easily glossed over, and word-of-mouth and crix are sure to give this a push."

Carmen Jones
(C'SCOPE-COLOR)

Stirring, colorful film version of the smash Broadway musical; healthy b.o.

Hollywood, Oct. 1.

Twentieth-Fox release of an Otto Preminger production. Co-stars Dorothy Dandridge, Harry Belafonte, Olga James, Pearl Bailey, Joe Adams. Directed by Preminger. Screenplay, Harry Kleiner from book by Oscar Hammerstein, 2d; music, Georges Bizet; lyrics Hammerstein; camera, Sam Leavitt; editor, Louis R. Loefler. Color by DeLuxe. At Studio, Sept. 22, '54. Running time, 105 MINS.

Carmen	Dorothy Dandridge
Joe	Harry Belafonte
Cindy	Olga James
Frankie	Pearl Bailey
Myrt	Iahann Carroll
Rum	Roy Glenn
Dink	Nick Stewart
Husky	Joe Adams
Sgt. Brown	Broc Peters
T-Bone	Sandy Lewis
Sally	Mauri Lynn
Trainer	DeForest Covan

And the voices of Le Vern Hutcherson, Marilynn Horne, Marvin Hayes.

(*Aspect ratio*: 2.55-1)

As a wartime legit offering "Carmen Jones"—the modernized, all-Negro version of the opera "Carmen"—was a long-run hit both on Broadway and on the road. Now, Otto Preminger has transferred it to the screen with taste and imagination in an opulent production that has a healthy boxoffice outlook, although as an all-Negro film, it will encounter difficulty in some situations.

Preminger has made some changes from the legit version, but none of the basic elements have been removed and the sexy situations inherent in the original story are retained to make this perhaps the first picture in both CinemaScope and Sensuoscope. Excision has been skillfully handled and might even have been carried further with at least one more not too familiar aria removed to permit the film to unspool without a lag. At its present 105-minute length, it is perhaps ten minutes too long.

Harry Kleiner's screenplay closely follows the lines of the stage libretto by Oscar Hammerstein, 2d, in hich Carmen is a pleasure-loving southern gal who works in a Dixie parachute factory, where Joe (Jose) is a member of the army regiment on guard duty. She lures him away from Cindy Lou (Micaela) and he deserts with her after a fatal brawl with his sergeant. Eventually, Carmen tires of him and takes up with Husky Miller (Escamillo) the fighter and Joe kills her when she refuses to return to him. In the legit version, he stabbed her; in the film, he strangles her. (Credits blithely ignore the fact that the original creator of "Carmen" was an author named Prosper Merimee. Does professional courtesy stop at the grave?)

As in the wartime legit version, the standout songs—as a result of Hammerstein's lyricizing — are "Stand Up and Fight" (the Toreador song), "I Go For You, But You're Taboo" (Habanera) and "Beat out the Rhythm on the Drums."

Preminger has directed with a deft touch, blending the comedy and tragedy easily and building his scenes to some suspenseful heights. He gets fine performances from the cast toppers, notably Dorothy Dandridge, a sultry Carmen whose performance maintains the right hedonistic note throughout, and Harry Belafonte, who is an extremely convincing Joe. Olga James is seen comparatively briefly as Cindy Lou, but makes the most of her footage and Joe Adams (a coast deejay) is good as Husky Miller. Pearl Bailey stands out as Frankie, scoring a particular triumph since she has only one song the "Drums" number with which to showcase her voice. Off-screen voices were used for Miss Dandridge, Belafonte and Adams, the standout being Marvi Hayes' handling of the latter, for the stirring "Stand Up and Fight." Dubbing throughout is excellent.

Of the supporting players, Diahann Carroll is glimpsed briefly as Myrt and Roy Glenn and Nick Stewart each turn in a fine performance as Rum and Dink, the manager and manager's manager attached to Miller.

Fine camera work by Sam Leavitt, the color by Deluxe, musical direction by Herschel Burke Gilbert, costumes by Mary Ann Nyberg and settings by Edward L. Ilou all contribute strongly to the film's appeal. *Kap.*

Hansel and Gretel
(SONG—COLOR)

Unusually well done puppet film that should mop up with the moppet trade. Strong b.o. contender with proper handling.

Michael Myerberg production. Stars the voices of Anna Russell, Mildred Dunnock, Frank Rogier, Deibert Anderson, Helen Boatright, Constance Brigham and Apollo Boys' Choir. Directed by John Paul. Screenplay by Adelheid Weft; adapted by Padriac Colum; camera (Technicolor), Martin Munkacsi; settings, Evalds Dajevskis; costumes, Ida Vendicktow; editor, James F. Barclay; head animator, Joseph Horstmann; characters designed by James Summers; production manager, William F. Rodgers Jr. Previewed in N.Y. Sept. 29, '54. Running time, 75 MINS.

Rosina Rubylips	Ann Russell
Mother	Mildred Dunnock
Father	Frank Rogier
Sandman	Delbert Anderson
Dew Fairy	Helen Boatright
Angels and Children	Apollo Boys' Choir
Hansel & Gretel	Constance Brigham

It's been quite a while since anyone bothered making a direct pitch for the moppet trade via that trickiest of all media, the puppet picture. Now Michael Myerberg has filled the void with "Hansel and Gretel," a skilfully produced and wholly delightful puppet version of Humperdinck's tuneful opera of the same title.

Unless youngsters of today are too preoccupied with space cadet yarns to find enjoyment in simple musical fables such as this, "Hansel and Gretel" can't fail to charm its way into the hearts of many millions. It shapes as a potent b.o. contender. Here is the answer to all those parents and educators who complain that Hollywood ignores the young.

Done in exquisite Technicolor that underscores the great craftsmanship that has gone into this film, "Hansel and Gretel" is unusual not only for the tasteful and imaginative way in which it tackled its subject but also for the "actors" themselves. The Myerberg puppets—he calls them "Kinemins"—are a triumph in themselves.

For one, in decided contrast to other puppets used in films in the past, the Myerberg figures are pleasing to the eye, even beautiful. They're capable of changing their facial expressions and do, too, with very good effects. Their movements appear awkward and jerky at times, but on the whole they have remarkable grace and convey the kind of realism not achieved before. The credit goes to Myerberg and sculptor-painter James Summers who designed them. If the merits of "Hansel and Gretel" are high, the Kinemins themselves have considerable exploitation value that ought not to be overlooked by exhibitors.

The fairy tale and the Humperdinck music are the perfect subject for a puppet film and the production makes the best possible use of its opportunities. It has visual beauty, but it has also movement, and music and, from the younger set's point of view, some lively excitement in the form of the witch Rosina Rubylips who looms, but without the customary emphasis on horror. Here again, the fine moulding of the Kinemins and the deft execution of the staging help to make the story come alive without overemphasis on the more frightening part of the tale.

Every character in the film is a puppet. They take on an added human quality via the voices which, wisely, haven't been distorted but come through much as they would in the opera. Constance Brigham does herself proud in the double role of Hansel and Gretel; Anna Russell excels as the witch; Mildred Dunnock is perfectly cast as the mother and Frank Rogier does wonders with the voice of the father.

As the Sandman, Delbert Anderson gives aural support to one of the most charming scenes in the picture. Helen Boatright is just fine as the Dew Fairy, and the Apollo Boys' Choir sounds fresh and beautiful. John Paul's direction is faultless, seeing to it that the transition from stage to screen is smooth and expert in its feel for the necessary balances.

Padriac Colum, well-known Irish poet-playwright, did the screen adaptation of the play, making the dialog fit the simplicity of the situations and brightening it with occasional touches of humor. A 60-piece symphony orch plays the Humperdinck score under Franz Allers' firm batoning.

Humperdinck's opera has been a favorite all over the world for many years. In bringing it to the screen with such a fine sense for the demands of the medium, Myerberg deserves a vote of thanks from millions of youngsters who can't get to an opera house. If he cleans up with it, it'll be a just reward for a job well done.

Hift.

Liberty for Us
(A Nous La Liberte)

"A Nous La Liberte," the Rens Clair film classic which is scheduled to preem Oct. 6 at the Art Theatre, N. Y., was reviewed from France by VARIETY May 31, 1932. The French import stars Henri Marchand, Raymond Cordy, Rolla France, and has been especially reedited by Clair for reissue which Joseph Burstyn Inc. is releasing pic in the U. S.

Reviewer *Kauf* opined "'A Nous La Liberte' is grand satire film. Intellectually it probably reaches a new high in film fare, although neither satire nor intellect belong in money films. More important is the sound. Every scene is musically underlined. There are but a bare dozen spoken sentences throughout the film. And what there is spoken is so obvious as to be immediately understandable to anyone in the audience, whether knowing French or not. No doubt left, at the end of the film's showing, that Rene Clair is an outstanding film personality."

Passion
(COLOR)

So-so early California action drama with mild b.o. outlook.

Hollywood, Oct. 5.

RKO release of Benedict Bogeaus production. Stars Cornel Wilde, Yvonne De Carlo; features Raymond Burr, Lon Chaney, Rodolfo Acosta, John Qualen, Anthony Caruso, Frank de Kova. Directed by Allan Dwan. Screenplay, Beatrice A. Dresher, Josef Leytes; adaptation, Howard Estabrook; based on a story by Beatrice A. Dresher, Miguel Padilla, Josef Leytes; camera (Technicolor), John Alton; editor, Carl Lodato; score, Louis Forbes. Previewed Sept. 30, '54. Running time, 84 MINS.

Juan Obreon	Carnel Wilde
Tonya	
Rosa	Yvonne De Carlo
Rodriguez	Raymond Burr
Castro	Lon Chaney
Sandino	Rodolfo Acosta
Gaspar	John Qualen
Munoz	Anthony Caruso
Martinez	Frank de Kova
Colfre	Peter Coe
Escobar	John Dierkes
Don Domingo	Richard Hale
Grandmother	Rozene Kemper
Senora Carrisa	Belle Mitchell
Manuel Felipe	Alex Montoya
Marca	Zon Murray
Maraquita	Rosa Turich
Bernal	Stuart Whitman
Don Rosendo	James Kirkwood
Padre	Robert Warwick

(*Aspect ratio*: 1.85-1)

Some rather routine action dramatics, in an Early California setting, are being offered under the misnomer of "Passion." It has okay star names and Technicolor, but the entertainment is such that only mild boxoffice shapes.

Cornel Wilde and Yvonne DeCarlo topline in the Benedict Bogeous production; he as the hero who takes a vengeance trail after his family is wiped out by terrorist, and she as his dead wife's twin who helps pick off the killers. Allan Dwan's direction does what it can to keep the 84 minutes of footage moving, but there are too many slow spots for the film to hold interest overall. Script by Beatrice A. Dresher and Josef Leytes, from a story they wrote with Miguel Padilla, runs to flowery, stilted dialog and the characters in it never become real.

Terrorists, led by Rodolfo Acosta, are seeking to drive out ranchers from lands claimed by Richard Hale under an ancient grant. They attack friends of Wilde's, with whom his wife and baby are staying, during the hero's absence and Raymond Burr, police head, cannot act against the killers because he lacks sufficient evidence. Wilde takes the law into his own hands and gradually picks off all the killers but Acosta. Climax of the story takes place in the snow-covered mountains between California and Nevada, with Wilde trapping a fleeing Acosta and, in turn being caught by the pursuing Burr. Acosta confesses all in time for Burr to hear and there's the fade-out promise the hero will go free.

The characters are such that the stars and others can only turn in regulation performances, adequate to the light demands made upon them. John Alton's color lensing and the other technical assists, including the background score by Louis Forbes, are handled co ably.

Brog.

Bob Mathias Story

Reenactment of story of double winner of Olympics Decathlon. Athlete and wife play themselves in good family trade programmer with tieup and ballyhoo angles.

Hollywood, Oct. 5.

Allied Artists release of William E. Selwyn production. Stars Bob Mathias, Ward Bond; features Melba Mathias, Howard Petrie, Ann Doran. Directed by Francis D. Lyon. Screenplay, Richard Collins; camera, Ellsworth Fredricks; editor, Walter Hanneman. Running time, 79 MINS.

Bob Mathias	Bob Mathias
Coach Jackson	Ward Bond
Melba Mathias	Melba Mathias
Dr. Mathias	Howard Petrie
Mrs. Mathias	Ann Doran
Pat Mathias	iane Jergens
Andrews	Paul Bryar

Allied Artists has a good family programmer in story of Tulare, California, lad who twice won decathlon at Olympics games. With Bob Mathias playing himself, and actual footage from two Olympiads used, some situations may realize extra coin from exploitations opportunities.

Pic opens with Mathias, aged 17, training for 1948 Olympic tryouts at Bloomfield, N. J., then off to Wembley, England, to win with amazing 7,139 points. Narrative then carries him to prep school struggling to make up points to enter Stanford. Despite his all round prowess as college athlete on gridiron, as well as track, Mathias decision to marry childhood sweetheart, Melba, also playing herself, nearly caused him not to enter 1952 Olympics at Helsinki, where he was first athlete to win two decathlons. Racking up 7,887 points. Narrative closes with his entry into U. S. Marines.

Mathias' personality is pleasing and he fulfills acting job with less awkwardness than could be expected. Wife Melba displays good screen presence and scenes of two together are appealing. Francis D. Lyon's sympathetic direction helped amateurs over hurdles. William E. Selwyn Productions makes good use of Olympics clips of Mathias and other star athletes for strong sports interest.

Story behind track deeds is told with minimum schmaltz as scripted by Richard Collins' "Plot" is necessarily meagre. Ellsworth Fredericks lensing is also a sturdy contribution.

Ann Doran and Howard Petrie, as parents of Mathias; Ward Bond, as his highschool coach, and Diane Jergens, as kid sister, are among casters helping family entertainment values. *Brog.*

Fire Over Africa
(COLOR)

Authentic background settings of Tangier do not make up for unconvincing story.

Columbia release of Frankovich-Sale production. Stars Maureen O'Hara and Macdonald Carey. Features Binnie Barnes, Guy Middleton, Hugh McDermott and James Lilburn. Directed by Richard Sale. Screenplay, Robert Westerby; camera (Technicolor), Christopher Challis; editor, A. S. Bates; music, Benjamin Frankel. Previewed in N.Y. Sept. 23, '53. Running time, 84 MINS.

Joanna Dane	Maureen O'Hara
Van Logan	Macdonald Carey
Frisco	Binnie Barnes
Soames Howard	Guy Middleton
Richard Farrell	Hugh McDermott
Danny Boy	James Lidburn
Augie	Harry Lane
Paul Dupont	Leonard Sachs
Mustapha	Ferdy Mayne
Pebbles	Eric Corrie
Potts	Bruce Beeby
Cronkhite	Gerard Tichy
Rodrigo	Mike Brendall
Signor Amato	Derek Sydney
Monsieur Ducloir	Jacques Cey

Macdonald Carey gets shot once in the head and twice in the chest and, without any apparent medical care, gets up to continue some hair-raising adventures. A group of customs officials, international police and secret agents from various countries are stymied in their forts to uncover a smuggling ring in Tangier when someone gets the bright idea that what the situation needs is a beautiful femme agent. The American rep says, "Boys, your worries are over. I've got just the gal. She's on her way here now. We'll keep this thing real secret. No one will know who she is. She'll report directly to me." The U.S. rep's insistence on secrecy, however, backfires since he's knocked off before the Mata Hari arrives in the person of Maureen O'Hara.

This is some of the anachronistic dime magazine stuff dished up in "Fire Over Africa," a Mike Frankovich-Richard Sale indie production being released by Columbia. It's strictly for the bottom rung of dual situations.

The only ring of authenticity in an otherwise incredulous film is the background lensing which effectively captures Tangier and its environs. The streets and people of this exotic North African city and the scenic splendor of the harbor are caught just right by the

(Continued on page 22)

ALBANY KEY TO 5% TAX RELIEF

Why Can't TV Sell 'Romantic' Stuff?

United Paramount Execs Looking Into This and Other Aspects of Video Advertising

Standing committee to study advertising approaches was created at the recent meet of United Paramount Theatres execs at Shawnee, Pa. Group's first job is to compile a report on the use of tv to sell pix.

Committee, consisting of about a dozen UPT district heads, will report on its findings at the next UPT powwow which is set to follow the Theatre Owners of America meet in Chicago, on Nov. 4. Following the tv analysis, the matter of newspaper advertising may be taken up.

Purpose of the tv study is to give the UPT affiliates the benefit of theatres' experience with tv all over the country. Also, UPT reps have been contacting the ad-pub toppers of all the distribs in N. Y., eliciting info on the extent to which tv is being used and the general effects of over-the-air plugging.

One of the questions raised at the Shawnee meet was why it was so difficult to sell romantic themes via tv. Emphasis to date has been on plugging action pix. One of the answers to that one would be that films of that type must be promoted on the air in what might be called the "logical" spot, i.e., a slot following a program carrying a

(Continued on page 16)

3 Sets of Lovers

CinemaScope plots come in threes. 20th-Fox followed this policy in "How to Marry a Millionaire" (Marilyn Monroe and David Wayne, Betty Grable and Rory Calhoun, and Lauren Bacall and Cameron Mitchell); in "Three Coins in the Fountain" (Clifton Webb and Dorothy McGuire, Maggi McNamara and Louis Jourdan, and Jean Peters and Rossano Brazzi).

In 20th's latest, "Woman's World," it's three couples again with June Allyson and Cornel Wilde, Lauren Bacall and Fred MacMurray, and Arlene Dahl and Van Hefli

Oil Wells On 20th Property Promise Much

Oil is getting to be big business at 20th-Fox. In a report to the stockholders, mailed out last week along with a 40c share dividend check for the third quarter, 20th prexy Spyros P. Skouras disclosed that the company started drilling on a third well last week (1).

"We are happy to report the successful completion of the second well on our studio property in Beverly Hills," the report said. "The results of tests . . . indicated superiority over the first well." Both wells have been shut in and will be placed in production "when necessary facilities have been installed."

Skouras said third quarter earnings would be close to $1 a share with the outlook for the fourth quarter equally optimistic. Rental collections for the third quarter set a record both at home and abroad, stockholders were told. Domestic rentals are understood to have run to a high of $20,000,000. Earnings for the first 26 weeks of 1954 were $3,096,545, or $1.17 a share, compared to a net of $158,309, the equivalent of 6c per share, for the comparable peirod in 1953.

Skouras expressed his appreciation for the support from stockholders, exhibs and other sudios in the introductory stages of CinemaScope. He reported that some 100 C'Scope pix should be produced during the next 12 months.

NEW ANGLE: HIT ENABLING LAW

Industry executives not immediately a part of the fight to kill the 5% admissions tax in N. Y. City are expressing the conviction that this goal can best be achieved via an effective lobby on the legislative end, not in the courts. They make the point that the Council of Motion Picture Organizations has shown the way, with the nationwide campaign for law-makers' support that won the halving of the 20% Federal levy.

Plan recommended by a couple of theatre execs not located in N. Y. calls for a direct pitch to the solons in Albany for repeal of the enabling act under which Mayor Robert Wagner's administration imposed the 5%-er. It's underlined that Governor Thomas E. Dewey has already expressed opposition to the Gotham tax and this feeling is doubtless shared by other Republicans. In view of the upcoming elections, the suggestion is made that the sympathy of all candidates be sought.

Attack upon the levy through the courts has been an uphill struggle right along with, so far, only discouraging results. Major setback developed last week when N. Y. Supreme Court Justice Percy Stoddart ruled the tax as constitutional. The jurist, on another point, suggested that a higher court, on appeal, should decide on collection of "breakage" money.

The "breakage" angle has been given strong spotlight in the court contest. City Tax Collector

(Continued on page 18)

Berger Publicly Chides Disney

Minneapolis, Oct. 5.

In a letter to Charles Weiner, sales representative for Walt Disney Productions here, and made public, Bennie Berger, North Central Allied president, assails the "must percentage policy regardless of the situations' size" for "Living Desert" and "The Vanishing Prairie."

Berger declares that such a policy in the smaller-grossing situations is "inhuman, indecent, unfair and extortion" and "harmful to the exhibitor, distributor and to the public."

If the Disney company disregards what Berger calls his philosophy—"that all theatres in the land are entitled to play all the good pictures at prices they really can afford to pay"—it will be acting "like an ostrich," the NCA president avers.

'Egyptian,' 'Window,' 'Brides' 1-2-3 In Sept. Boxoffice; See Good Season

Sept. Golden Dozen

1. "The Egyptian" (20th).
2. "Rear Window" (Par).
3. "Seven Brides" (M-G).
4. "Cinerama" (Indie).
5. "Dragnet" (WB).
6. "Magnif Obsession" (U).
7. "Waterfront" (Col).
8. "Broken Lance" (20th).
9. "Gone Wind" (M-G).
10. "Caine Mutiny" (Col).
11. "Susan Slept" (RKO).
12. "Prairie" (Disney).

The fall picture season was launched in auspicious fashion, with September's new product auguring a strong 1954-55 season at the boxoffice. In VARIETY monthly coin sweepstakes, the top five films grossed close to total of $6,000,000. Six of the boxoffice pacers were in color, two in CinemaScope.

"The Egyptian" (20th), which was groomed by 20th as the nearest thing to its initial C'Scoper, "The Robe," captured first place. Pic was leader a couple of weeks and among the top four all month.

"Rear Window" (Par) contested "Egyptian" for top laurels, and was a big second-place grosser.

"Seven Brides For Seven Brothers" (M-G), which started great early in the month, slipped subsequently but was third for the month. It lasted eight weeks at the N. Y. Music Hall, where it came very close to the record mark of same company's "Great Caruso" (M-G), made in 10 weeks.

"Cinerama" edging up a bit despite the length of engagement, held fourth (was fifth in August). "Dragnet" (WB) copped fifth position. Drew strongly on openings but tended to taper swiftly in most keys. Write your own television sermon!

"Magnificent Obsession" (U), which was second in August, showed stamina, clinging to niche among top eight in four different weeks. "On the Waterfront" (Col) wound up seventh, weakened by absence of playdates.

"Broken Lance" (20th), fourth in August, displayed unusual strength to cop eighth money. "Gone With Wind" (M-G (reissue), which finished sixth in August, took ninth

(Continued on page 20)

German 'Culture' To Withdraw From Festivals

Frankfurt, Oct. 5.

German Culture Film Producers' Ass'n. has decided to no longer present films at international festivals. With documentaries costing from $7,000 to $12,000 to produce in Germany, they feel inadequate to meet international competition without help from the government. This, despite their winning two seconds ("Golden Garden of the Americas" and "Little Louse Under the Microscope") and an honorable mention (for short on Volkswagon production) out of their four entrants at the Venice Fest.

In a four-point complaint, producers pointed out that there was (1) no state support to help rebuild their corner of the industry after the war, (2) inadequate import rules since 1945 to restrict foreign competition, (3) no plan to "force" exhibitors to show shorts (in pre-war Germany, it was compulsory to show a culture film with every full-length feature,) (4) taxes are too high.

Industry's output from 1945 through 1953 was 1,200 short and full-lengths by 250 different production firms.

Stars Help Boy Scouts

Hollywood, Oct. 5.

Sixteen Hollywood names have recorded a series of appeals to be used by the Boy Scouts of America in the forthcoming annual fund drive.

Volunteers were Jack Benny, Eddie Cantor, Richard Carlson, Bing Crosby, Bob Crosby, Cecil B. DeMille, Ralph Edwards, Van Heflin, Bob Hope, Danny Kaye, Groucho Marx, Dennis Morgan, George Murphy, Pat O'Brien and Jack Webb.

Discrepancy One Thing Theatre Surveys Share

It appears to be mostly a case of "take your pick" when it comes to getting a count of U. S. theatres.

Hard on the heels of a general sales managers committee report showing 19,528 conventional and drive-in theatres in the country, comes a Sindlinger & Co. breakdown putting the total of "active" situations at 18,351. Earlier, there had been a 20th-Fox survey showing 20,365 theatres.

The Sindlinger tabulation, dated Aug. 1, 1954, broke the 18,351 total down into 14,301 hardtoppers and 4,050 ozoners. The sales managers found 15,585 fourwallers and 3,943 drive-ins. The figure has already been challenged by some companies who say, in at least one instance, that their possibilities in a given exchange area are higher than the total found by the exchange area chairman.

Sindlinger's count was made at the behest of the Council of Motion Picture Organizations and his count was verified via checks with all available sources and records on the changing status of houses.

The total number of theatres active as of March 1, 1954, was 17,464, Sindlinger reported, breaking down into 13,710 regular houses and 3,754 drive-ins. The survey put new construction and reopenings since March 1, 1954, at 309 definite and verified and 943 likely to be verified. Theatre closings between Jan. 1, 1947 and March 1, 1954, were put at 6,280 (5,816 regular and 464 ozoners).

The Sindlinger showed the largest number of operating theatres in Texas (1,362), Pennsylvani (1,095), New York (1,091) and California (1,064).

Theatre closings since March 1, when the Federal admissions tax relief became effective, were put at 365 whereas 309 were verified as definitely having reopened after having been closed.

Human Birth Scene Argued Non-Censorable

Albany, Oct. 5.

Portrayal in a motion picture of a human birth is not "indecent"; a review of the legislative history of Section 122-A of the Education Law, enacted in 1954, indicates that such portrayal is "not considered objectionable by the New York State Legislature, and therefore not prescribed by Section 122."

So Henry J. Fox, president of Capitol Enterprise Inc., declared in a petition prepared by Attorney Ephraim S. London, of New York, and received at the State Education Department here Friday (1), appealing to the Regents from a decision by Dr. Hugh M. Flick, director of the Department's Motion Picture Division, ordering deletion of "all views of the woman's genital region" in a "Mom and Dad" sequence. Dr. Flick directed on Sept. 9 that the deletion be made in an "abridged" version, the original version was rejected for licensing in this State five years ago.

Fox claimed that the birth scene is vital to the picture, whose theme he described as one of "the need for educating adolescents on matters relating to sex and sex hygiene." The sequence entitled "Normal Birth," was filmed in a hospital "under appropriate medical direction" and "elaborate precautions were taken to avoid exposure of any part of the mother's body, which was covered by sheeting during the entire sequence," Fox explained.

"There are no scenes in the sequence," he added, "in which the woman's genitals exposed to view."

Ray Andersen to Coast

Raymond T. Andersen, member of the Bankers Trust Co.'s amusement industries division, Coasted over the past weekend.

He wants to see Walt Disney's newly-completed "20,000 Leagues Under the Sea" and will call on Allied Artists, Fred Brisson and other Bankers clients.

COMPANY PRESIDENTS CHILL COST TV, BUT GLAD TO RIDE AIRWAVES FREE

Film industry is contenting itself with the role of television "hitchhiker." Picture company execs are delighted with tieups such as Ed Sullivan's "Toast of the Town" show on CBS but still refuse to spend money for ballying pix via any telecast sponsored by the trade itself. Outside of spot announcements for specific product, the producer-distributors prefer the "free ride" route.

Latest evidence of this concerns a plan advanced for the Council of Motion Picture Organizations, whose membership comprises all film business segments. COMPO sometime back proposed a public poll to determine the "best" film and players, this to be conducted either quarterly or annually. A major part of the project was to be an hour-long tv show aired once every three months, the first being blueprinted for this fall. The program was designed to stimulate interest in the poll, to acquaint the public with the details of balloting at theatre lobbies, and to upbeat the business generally.

$296,000 Tab

Since the plan had approval at least on committee level, COMPO investigated costs, found that a thorough job of blanketing the country would run to $296,000 in time charges. Production expense was figured at relatively small for the reason that clips from new productions would be used extensively.

Film company presidents, it's now clear, want no part of such tv bankrolling. There hasn't been any official vote on the idea but the lack of enthusiasm among the chief execs has been taken to mean a pocket veto.

COMPO-ites are now mulling a substitute, "hitch-hiking" arrangement whereby a major tv show, as part of its programming, would focus on new features from Hollywood, via the use of clips, and spotlight the "best pic" sweepstakes. COMPO still hopes to conduct the balloting in January with the audience asked to select Hollywood's best for all of 1954. Thereafter, it would be run on a quarterly basis.

Oldsmobile Echo

This recalls the Academy Awards tv-er of last March. Many a theatreman at that time wondered out loud why the studios allowed an "outsider," Oldsmobile, to pick up the check for a show that was so basically Hollywood in all respects. It was widely felt that the major lots lost a good opportunity to plug new product, whereas the "sell" centered on automobiles.

Oldsmobile is pencilled in as sponsor of the Oscar show again next year.

In another instance where the film outfits couldn't get together on their "own" tv-er the projected tieup with American Broadcasting Co. is regarded as now scuttled. Institutional and individual-pic promotion was to be the payoff from a weekly ABC network series.

(Continued on page 18)

New Films Hypo L.A.; 'Star' Record $52,000, 'Rogue' Lusty 20G, 'Jungle' Hep 21G, 'Sabrina' Solid 21½G, 2d

Los Angeles, Oct. 5.

First-run biz here this session is being sparked by the record $52,000 or near looked for in preem week of "Star Is Born" at the Pantages. Business was sockeroo over weekend after good if disappointing first day.

The house encountered price resistance and trimmed scale to $1.50 general admish with $1.80 for loges at night starting Monday (4) night. New weekend scale still has to be determined. Also the house rescheduled final night performance to start at 9 o'clock against 9:50 p.m. previously.

"Rogue Cop" looks good $20,000 in two thcatres while "Human Jungle" is rated neat $21,000 in three houses plus added coin in eight ozoners. "Malta Story" is fair $4,500 in one spot.

"Sabrina," with fancy $21,500 at Hollywood Paramount in second week, is sparking the holdovers, with "Seven Brides" nifty $20,000 in third round, in two sites.

Estimates for This Week

Pantages (RKO) (2,812; $1-$2.40) —"Star Is Born" (WB). New record at $52,000. Last week, with Hillstreet, "Human Desire" (Col) and "Black Dakotas" (Col) (2d wk), $11,800.

Orpheum, Wiltern, Hollywood (Metropolitan-SW-FWC) (2,213; 2,344; 756; 70-$1.10)—"Human Jungle" (AA) and "Weak and Wicked" (Indie). Neat $21,000. Last week, "Duel In Sun" (SRO) (reissue) and "Khyber Patrol" (UA) (2d wk), $11,800.

Ritz (FWC) (1,363; $1-$1.50)—"Malta Story" (UA). Fair $4,500. Last week, in unit.

Hillstreet, Hawaii (RKO-G&S) (2,752; 1,106; 60-$1.10)—"Rogue Cop" (M-G) and "House of Blackmail" (Indie). Good $20,000 or over. Last week, "Hawaii, "Betrayed" (MG) (4th wk), $2,500.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Sabrina" (Par) (2d wk). Solid $21,500 or better. Last week, with preem coin, fancy $27,600.

Los Angeles Paramount, Iris, Uptown (ABPT-FWC) (3,200; 814; 1,715; 70-$1.25)—"Private Hell 36" (RKO) and "Unhold Four" (Lip) (2d wk). Slow $10,000. Last week, $20,300.

State, Egyptian (UATC) (2,404; 1,536; $1-$1.50) — "Seven Brides" (M-G) (3d wk). Nifty $21,000. Last week, $25,000.

Los Angeles, Loyola (FWC) (2,097; 1,248; $1-$1.50) — "Broken Lance" (20th) and "Roogie's Bump" (Rep) (3d wk). Light $9,500. Last week, with Ritz, New Fox, $25,600.

El Rey (FWC) (861; $1-$1.25)—"Devil In Flesh" (Indie) (3d wk). Thin $1,400. Last week, $1,600.

Warner Beverly (SW) (1,612; 90-$1.50) — "Brigadoon" (M-G) (4th wk). Okay $7,500. Last week, $10,000.

Chinese (FWC) (1,905; $1-$1.75) —"Egyptian" (20th) (5th wk). Neat $12,000. Last week, $14,800.

Wilshire, New Fox, Palace (FWC-Metropolitan) (2,296; 965; 1,212; 90-$1.50)—"Man With Million" (UA) (5th wk Wilshire). Modest $14,000. Last week, Wilshire only, $4,100.

Warner Downtown, Vogue, Four Star (SW-FWC-UATC) (1,757; 885; 900; 70-$1.10) — "Dragnet" (WB) (5th wk). Slim $7,000. Last week, $9,900.

Fine Arts (FWC) (631; 80-$1.50) —"Vanishing Prairie" (Disney) (7th wk). Slow $3,000. Last week, $3,400.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (75th wk). Into current frame after good $23,400 last week.

Broadway Grosses

Estimated Total Gross
This Week $592,300
(Based on 21 theatres.)
Last Year $773,600
(Based on 24 theatres.)

'Star' Sockeroo $32,000, Frisco

San Francisco, Oct. 5.

Big news here this session is the terrific money being racked up by "Star Is Born" the St. Francis. This 1,400-seat house looks like it would be playing this big production for weeks to come. "Suddenly" also looms fancy at United Artists while "Betrayed" shapes okay at the Warfield. "Sabrina" continues big in second Paramount round.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Black Shield Falworth" (U) and "Pride Blue Grass" (AA) (2d wk). Slow $7,500 after $12,000 opening frame.

Fox (FWC) (4,651; $1.25-$1.50)—"Gambler Natchez" (20th) and "Raid" (20th). Slight $10,000. Last week, "The Egyptian" (20th) (5th wk), $10,500.

Warfield (Loew's) (2,656; 75-$1) —"Betrayed" (M-G) (2d wk). Just finished opening week. Okay $12,500.

Paramount (Par) (2,646; 90-$1)—"Sabrina" (Par) (2d wk). Big $15,000 after $19,500 opening frame.

St. Francis (Par) (1,400; $1-$1.50) —"Star Is Born" (WB). Terrific $32,000. Last week, "Bullet Waiting" (Col), $8,500.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (40th wk). Solid $21,500. Last week, $23,000.

United Artists (No. Coast) (1,207; 70-$1) — "Suddenly" (UA) and "Laughing Anne" (Rep). Fancy $14,000. Last week, "Naked Alibi" (U) and "Dawn at Socorro" (U), $7,500.

Stagedoor (A-R) (400; $1-$1.25)—"Man With a Million" (UA) (4th wk). Solid $4,000. Last week, $4,700.

Larkin (Rosener) (400; $1)—"Hobson's Choice" (UA) and "Last Holiday" (AA) (2d wk). Okay $2,900. Last week, $3,300.

Clay (Rosener) (400-$1)—"Caroline Cherie" (Indie) (3d wk). Fair $2,200. Last week, $2,300.

Vogue (S.F. Theatres) (377; $1) —"Earrings Madame De . . ." (Indie) (6th wk). Slim $1,800. Last week, $1,700.

Bridge (Schwartz-Reade) (399; $1-$1.20)—"Mr. Hulot's Holiday" (GBD) (4th wk). Current round ending today (Wed.) looks to hold at fancy $3,200 after $3,400 in third. Stays

'WAIT' SNAPPY 14G, ST. LOO; 'DRY' $5,500

St. Louis, Oct. 5.

Visitors here for the annual Veiled Prophet parade tomorrow (Wed.) night is boosting biz at mainstem houses currently, but overall total will be lower than last week. "Long Wait" shapes as best of new entries, with solid session at Loew's. "King Richard and Crusaders" is rated only fair at midtown St. Louis Theatre. "High and Dry" looms fancy at two arty houses. "Magnificent Obsession" did nicely on four-day second week at the huge Fox.

Estimates for This week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama" (Indie) (36th wk). Good $14,000 after $15,500 last week.

Fox (F&M) (5,000; 50-75) — "Naked Alibi" (U) and "Dawn at Socorro" (U). Opened today (Tues.). Last week, "Magnificent Obsession" (U) and "Always Bride" (U) (2d wk), hit fine $11,500 after $21,000 for first full week.

Loew's (Loew's) (3,172; 50-75)—"Long Wait" (UA) and "Golden Mask" (M-G). Solid $14,000. Last week, "Betrayed" (M-G) and "Overland Pacific" (UA) (2d wk), $10,000.

Pageant (Loew's) (1,500; 50-75)—"Betrayed" (M-G) (m.o.) and "Overland Pacific" (UA). Fine $3,500. Last week, "Seven Brides" (M-G) (2d wk), $3,000.

Richmond (St. L. Amus.) (400; 82)—"High and Dry" (U). Big $2,500. Last week, "Dancing Years" (Indie), $1,500.

St. Louis (St. L. Amus.) (4,000; 50-75)—"King Richard and Crusaders" (WB). Mild $12,500. Last week, "Black Shield" (U), $12,000.

Shady Oak (St. L. Amus.) (800; 82)—"High and Dry" (U). Good $3,000. Last week, "Dancing Years" (Indie), $2,000.

'Suddenly' Hefty $16,000, Buff. Ace

Buffalo, Oct. 5.

"Suddenly" shapes as standout new entry here this round, with a sock session at the Buffalo. Another big newcomer is "Shanghai Story" at the Center. "Naked Alibi" is rated good at Lafayette. "Sabrina" still is smash in second stanza at Paramount.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-80)—"Suddenly" (UA) and "Diamond Wizard" (UA). Lively $16,000. Last week, "Valley of Kings" (M-G) and "Overland Pacific" (UA), $12,000.

Paramount (Par) (3,000; 50-80)—"Sabrina" (Par) and "Roogies Bump" (Rep) (2d wk). Sock $12,500 or better. Last week, $20,000.

Center (Par) (2,000; 50-80)—"Shanghai Story" (Rep) and "The Outcast" (Rep). Stout $9,000 or over. Last week, "Duel in Sun" (SRO) (reissue) (2d wk), $7,000.

Lafayette (Basil) (3,000; 50-80)—"Naked Alibi" (U) and "Dawn at Socorro" (U). Good $9,000 or close. Last week, "Human Desire" (Col) and "Law Vs. Billy Kid" (Col), $10,000.

Century (Buhawk) (3,000; 50-80) —"The Raid" (20th) and "Princess of Nile" (20th). Fair $8,000 or less. Last week, "Egyptian" (20th) (3d wk), $9,000.

'Sabrina' Wow $20,000 in Mild K. C.; 'Naked' So-so 12G, 'Bounty' Lean 6G

Kansas City, Oct. 5.

Week is moderate except for "Sabri ," which is giving the Paramount a terrific week, and is due for extended playing time. "Naked Alibi" in four Fox Midwest houses is so-so while "Bounty Hunter" at the Missouri shapes dull. "Betrayed" stays on for second week at the Midland, and "Living It Up" closes its run at the Roxy on a satisfactory note. First rain in many weeks was very welcome in midweek, and weather now is cooler.

Estimates for This Week

Glen (Dickinson) (740; 85-$1)—"Hobson's Choice" (UA) (5th-final wk). Mild $1,000. Last week, $1,300.

Kimo (Dickinson) (504; 85-$1)—"Always a Bride" (Indie). Oke $2,000. Last week, "Little Fugitive" (Indie) (4th wk), $1,200.

Midland (Loew's) (3,500; 50-75)—"Betrayed" (M-G) (2d wk). Passable $7,500. Last week, $11,500.

Missouri (RKO) (2,650; 50-80)—"Bounty Hunter" (WB) and "Operation Diplomat" (Indie). Lean $6,000. Last week, "Pushover" (Col) and "Law vs. Billy Kid" (Col), $5,500.

Orpheum (Fox Midwest) (1,913; 75-$1)—Dark for next three weeks. Last week, "Egyptian" (20th) (4th wk) finished run at fair $5,500.

Paramount (United Par) (1,900; 70-90)—"Sabrina" (Par). Talk of town, with whopping $20,000. Holds, natch! Last week, "Duel in Jungle" (WB), $6,000.

Roxy (Durwood) (879; 65-85)—"Living It Up" (Par) (5th-final wk). Fair $3,500. Last week, $4,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Naked Alibi" (U) and "Dead End" (Indie) (reissue). So-so $12,000. Last week, "The Raid" (20th) and "The Westerner" (Goldwyn), reissue), $11,000.

Vogue (Golden) (550; 75-$1)—"La Ronde" (Indie) (4th wk). Nice $1,700. Last week, $1,800.

Key City Grosses

Estimated Total Gross
This Week $2,765,100
(Based on 25 cities and 228 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,317,400
(Based on 25 cities and 224 theatres.)

'Bull' Sits Well In Philly, 21G

Philadelphia, Oct. 5.

Unseasonable heat and high humidity are hurting boxoffice in many places here this week but the new product is offsetting the bad weather to a great extent. "Seven Brides" shapes socko at Stanley while "Rogue Cop" looms smash at the Goldman. "Sitting Bull" is rated above par at Mastbaum. "Naked Alibi" looks neat at Stanton. Ace extended-run continues to be "Rear Window," sturdy in sixth round at Arcadia.

Estimates for This Week

Arcadia (S&S) (625; 80-$1.35)—"Rear Window" (Par) (6th wk). Sturdy $10,000. Last week, $11,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama" (Indie) (52d wk). Good $11,300. Last week, $12,000.

Fox (20th) (2,250; 99-$1.80) — "Egyptian" (20th) (6th wk). Still okay at $13,000. Last week, $17,000.

Goldman (Goldman) (1,200; 65-$1.35)—"Rogue Cop" (M-G). Smash $27,000 or over. Last week, "Duel in Jungle" (WB), $14,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Sitting Bull" (UA). Hefty $21,000. Last week, "Black Shield Falworth" (U), $21,000 in 9 days.

Midtown (Goldman) (1,000; 74-$1.30)—"Her 12 Men" (M-G). Fine $9,500. Last week, "Bullet Is Waiting" (Col), $7,000.

Randolph (Goldman) (2,500; 74-$1.49) — "Magnificent Obsession" (U) (5th wk). Okay $9,000 or near. Last week, $12,000.

Stanley (SW) (2,900; 74-$1.30)—"Seven Brides" (M-G). Great $31,000. Last week, "On Waterfront" (Col), $12,000 for eighth session.

Stanton (SW) (1,473; 50-99) — "Naked Alibi" (U) and "Security Risk" (AA). Nice $9,000. Last week, "Hell Raiders of Deep" (IFE) and "Bounty Hunter" (WB) plus fight pix, $11,000.

Trans-Lux (T-L) (500; 80-$1.50)—"Hobson's Choice" (UA) (3d wk). Tidy $6,000. Last week, $7,500.

Viking (Sley) (1,000; 75-$1.30)—"Betrayed" (M-G) (5th-final wk). Good $8,000. Last week, $10,000.

'Betrayed' Fair $7,000, Seattle; 'Brides' 11G, 2d

Seattle, Oct. 5.

Summer weather is belatedly hitting this city, and sloughing grosses generally. Absence of many new, big pix also is taking a toll. Top newcomer may turn out to be "Betrayed" although just as much coin is being garnered by "Sitting Bull." "Seven Brides" continues stoutly in second Music Hall week. "Susan Slept Here" still is big in eighth round at the Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Crossed Swords" (UA). Oke $3,000. Last week, "Magnificent Obsession" (U) and "Paris Express" (Indie). (5th wk), $3,200 at $1.25 top.

Coliseum (Evergreen) (1,829; 65-90)—"Bullet Is Waiting" (Col) and "Pushover" (Col). Okay $8,000. Last week, "Raid" (20th) and "Natches" (Col), $7,000.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"Egyptian" (20th) (5th wk). Good $6,000 in 5 days. Last week, $8,000.

Music Box (Hamrick) (850; 90-$1.25)—"Susan Slept Here" (RKO) (8th wk). Big $4,500. Last week, $4,200.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Seven Brides" (M-G) (2d wk). Big $11,000. Last week, $13,300.

Orpheum (Hamrick) (2,700; 65-90)—"Betrayed" (M-G) and "Terror Ship" (Lip). Fair $7,000. Last week, "Gone With Wind" (M-G) (3d wk), $8,500.

Paramount (Evergreen) (3,039; $1-$1.25) — "Sitting Bull" (UA). Slow $7,500. Last week, "Ring of Fear" (WB), $5,500.

'Shield' Sharp $12,000, L'ville; 'Living' Lively 8G, 'Waterfront' Oke 9G

Louisville, Oct. 5.

Fair to fine grosses are indicated here this week. The Kentuck looks solid with "Living It Up." "On The Waterfront" at the State is way below hopes, but "Black Shield of Falworth" at the Rialto shapes very strong.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75) —"Living It Up" (Par). Solid $8,000. Last week, "Dawn at Socorro" (U) and "Security Risk" (AA), $6,000.

Mary Anderson (People's) (1,000; 50-75)—"King Richard Crusaders" (WB). Medium $5,000. Last week, "Duel in Jungle" (WB), $5,500.

Rialto (Fourth Avenue) (3,000; 50-75)—"Black Shield of Falworth" (U). Fine $12,000. Last week, "Susan Slept Here" (RKO), $18,000.

State (Loew's) (3,000; 50-75)—"On Waterfront" (Col). Strong campaign but weekend pace promises only oke $9,000. Last week, "Man With Million" (UA) and "Lone Gun" (UA), $9,000.

Williams Revue Lifts 'Kidd,' Big 12G, Indpls.

Indianapolis, Oct. 5.

Esther Williams Revue, first stageshow except one-nighters in three years at Circle, is boosting "Capt. Kidd and Slave Girl" to top coin here this stanza despite fact it's only a three-day stand. "Duel In Sun" at Indiana and second week of "Caine Mutiny" at Loew's are okay.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-$1.10)—"Capt. Kidd and Slave Girl" (UA) with Esther Williams Revue onstage. Dandy $12,000 or over in three days. Last week, "Suddenly" (UA) and "Diamond Wizard" (UA), $11,000 at 50-80c scale.

Indiana (C-D) (3,200; 50-80)—"Duel In Sun" (SRO) (reissue). Moderate $9,000. Last week, "The Egyptian" (20th) (2d wk), $9,500, at 60c-95c scale.

Loew's (Loew's) (2,427; 75-$1) —"Caine Mutiny" (Col) (2d wk). Modest $7,500 making it approximately $20,000 for two-week run.

Lyric (C-D) (1,600; 35-70)—"Thunder Pass" (Lip) and "Terror Ship" (Lip). Slow $4,500. Last week, "Karamoja" (Hall) and "Halfway To Hell" (Indie) (3d wk), $5,000 at $1 top, totalling terrific $24,000 in three weeks.

'DUEL' MILD $8,000 IN BALTO; 'VALLEY' SAME

Baltimore, Oct. 5.

With many new entries set to get underway in coming week, grosses are mild for numerous holdovers as well as sparse new product on hand this round. Reissue of "Duel In The Sun" looks mild at the Stanley. "Valley of Kings" is fairish at the Centurv. "Gambler From Natchez" had a pleasing week at the Mayfair.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-80)—"Valley of Kings" (M-G). Fairish $8,000. Last week, "Black Shield of Falworth" (U), $9,500.

Cinema (Schwaber) (466; 50-$1) —"Always A Bride" (Indie). Okay

(Continued on page 18)

H.O.s Help Mpls.; 'Susan' Good $11,500, 'Window' Lofty 10G, 'Sabrina' 7G, 2d

Minneapolis, Oct. 5.

With exception, "Susan Slept Here," new entries are not helping much this week. "Susan" looms good at Radio City. In consequence, the numerous holdovers are having another of their numerous boxoffice field days. The 25th week of "Cinerama" still finds it at going full speed. Plenty of biz is being generated by "Sabrina," "Rear Window" and "On Waterfront," highly acclaimed offerings i their second weeks. "Pushover" is okay at RKO-Pan. Cold weather is stimulating trade.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (25th wk). No bet overlooked in selling this. Tall $18,500. Last week, $18,000.

Gopher (Berger) (1,600; 65-85)—"Crossed Swords" (UA). Fact that Lollobrigida is plenty hot right now helping this one. Well exploited here. Satisfactory $4,000. Last week, "Apache" (UA) (3d wk), $2,000.

Lyric (Par) (1,000; 65-85)—"Week and Wicked" (AA). Okay $4,500. Last week, "Duel In Sun" (Indie) (reissue) (3d wk)., $3,200.

Radio City (Par) (4,100; 65-85)—"Susan Slept Here" (RKO). Well-liked and aided by favorable word-of-mouth. Sturdy $11,500. Last week, "Betrayed" (M-G), $8,300.

RKO-Orpheum (RKO) (2,890; 65-85)—"On Waterfront" (Col) (2d wk). Considering fulsome praise heaped on it, the results here are not up to hopes. Fast $8,000. Last week $10,500. Moves to RKO-Pan for third downtown week.

RKO-Pan (RKO) (1,600; 50-75)—"Pushover" (Col). Oke $5,000. Last week, "Dragnet" (WB) (4th wk), $4,000.

State (Par) (2,300; 65-85)—"Rear Window" (Par) (2d wk). This one has caught on strongly and is still in the money. Big $10,000. Last week, $12,000. Moves to Lyric.

World (Mann) (400; 85-$1.25)—"Sabrina" (Par) (2d wk). Taking its place with other recent boxoffice champs. Great $7,000. Last week, $7,800. Stays on.

Chi Strong; Brando Mighty $51,000, 'World' Rousing 48G, 'High' Big 6G, 'Sabrina'-Stageshow Socko 69G, 2d

Chicago, Oct. 5.

Theatre traffic is nice along the Main Stem this week aided by four new pix being unveiled. "On Waterfront" is a socko $51,000 in first week at redecorated Woods for best total in five years at house, while "Woman's World" is wow $48,000 at Oriental.

The Surf's "High and Dry" is registering a big $6,000. "Side Street Story" looks lively $4,500 at the World.

"Sabrina" coupled with stageshow topped by McGuire Sisters at the Chicago continues in giant strides for second week at the Chicago with $69,000. "Egyptian" is lusty in second round at the State-Lake. Reissue of "Duel In Sun" at Roosevelt shapes nice also in second.

In third, "Brigadoon" is slipping to a mildish figure at McVickers. "Gone With Wind" is hefty at United Artists in fifth while "Vanishing Prairie" winds up its run at Loop in seventh with a goodly take. "Cinerama" continues fast in 62d week at Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"Sabrina" (Par) with McGuire Sisters onstage (2d wk). Hotsy $69,000. Last week, $85,000.

Grand (Nomikos) (1,200; 98-$1.25)—"Pushover" (Col) and "Bullet Is Waiting" (Col). (2d wk). Perky $10,000. Last week, $17,000.

Loop (Telem't) (606; 90-$1.25)—"Vanishing Prairie" (Disney) (7th wk). Nice $7,300 after $7,200 last week.

McVickers (JL&S) (2,200; 65-$1.25)—"Brigadoon" (M-G) (3d wk). Mild $20,000. Last week, $25,000.

Monroe (Indie) (1,000; 65-87)—"Malta Story" (UA) (2d wk). Slim $4,500. Last week, $10,000.

Oriental (Indie) (3,400; 98-$1.25) —"Woman's World" (20th). Lusty $48,000 shaping. Last week, "Broken Lance" (20th) (6th wk), $15,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama" (Indie) (62d wk). Fine $30,000 after $31,000 last week.

Roosevelt (B&K) (1,400; 65-98)—"Duel In Sun" (SRO) (reissue) (2d wk). Tidy $17,000. Last week, $19,000.

State-Lake (B&K) (2,700; 98-$1.50)—"The Egyptian" (20th) (2d wk). Fast $40,000. Last week, $60,000.

Surf (H&E Balaban) (685; 95)—"High and Dry" (U). Brisk $6,000. Last week, "Lavendar Hill Mob" (Indie) and "Tight Little Island" (Indie) (reissues), $3,000.

United Artists (B&K) (1,700; 98-$1.25)—"Gone With Wind" (M-G) (reissue) (5th wk). Great $18,500. Last week, $28,000.

Woods (Essaness) (1,198; 98-$1.25)—"On Waterfront" (Col). Mighty $51,000 for Brando pic. Last week, "Susan Slept Here" (RKO) (7th wk), $15,000.

'Egyptian' Exciting 15G, Cincy Standout; 'Susan' Slick 12G, 'Valley' 11G

Cincinnati, Oct. 5.

Two hotsy entries among three new bills are lifting downtown trade this stanza. Exhibs here are happy over Giants' four-game wrapup of World Series which had fouled up matinee biz. "Egyptian" is showing the way at Keith's with a wham week. "Susan Slept Here" is pleasing the Palace to a pleasing session. "Valley of Kings" is sluggish at the Albee.

Estimates for This Week

Albee (RKO) (3,100; 50-90) — "Valley of Kings" (M-G). Fairish $11,000. Last week, "At Waterfront" (Col), $17,000 at 75-$1 scale.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie) (16th wk). Tall $27,000 looms after $25,500 last week.

Grand (RKO) (1,400; 75-$1) — "Waterfront" (Col) (m.o.). Okay $7,000. Last week, "Dragnet" (WB) (m.o.) (2d wk); $6,500 at 75-$1.10 scale.

Keith's (Shor) (1,500; 75-$1.25)— "Egyptian" (20th). Lengthy running time retarding this but hefty $15,000, anyway. Holds. Last week, "Rear Window" (Par) (5th wk), $8,500 windup of great run.

Palace (RKO) (2,600; 50-90) — "Susan Slept Here" (RKO). Smooth $12,000. Last week, "Magnificient Obsession" (U) (2d wk), $11,000 at 50c-85c scale.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net come.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Sabrina' Giant 22G, Hub Leader

Boston, Oct. 5.

Not a lot of action here this week with newcomers not making much of an impression. "Bounty Hunter" at the Paramount and Fenway is mild while "Weak and the Wicked" at the Met is ditto. However, "Sabrina" still shapes terrific in second week at the Astor. "On Waterfront" in third week at the Orpheum and State is holding nicely. "Shanghai Story" spurted late in week to rock up a sock total last round at Fenway and Paramount, topping "Johnny Guitar" here.

Estimates for This Week

Astor (B&Q) (1,500; 70-$1.10)—"Sabrina" (Par) (2d wk). Still terrific at $22,000 following $25,500 in first week.

Beacon Hill (Beacon Hill) (800; 74-$1)—"Vanishing Prairie" (Disney) (3d wk). Oke $7,200 after $9,000 in second.

Boston (Cinerama Productions) (1,354; $1.20-$2.85) — "Cinerama" (Indie) (40th wk). Sturdy $18,000 against $17,500 in previous week.

Exeter (Indie) (1,300; 60-$1)—"Mr. Hulot's Holiday" (GBD) (4th wk). Good $5,500 after $6,800 in third.

Fenway (NET) (1,373; 50-90)—"Bounty Hunter" (WB) and "Hell Raiders of Deep" (IFE). Good $4,500. Last week, "Shanghai Story" (Rep) and "The Outcast" (Rep), built to solid $8,300, way over hopes.

Memorial (RKO) (3,000; 50-$1)—"The Egyptian" (20th) (5th wk). Will wind four days of fifth week with neat $10,000 after $16,000 in fourth.

Metropolitan (NET) (4,367; 50-90) —"Weak and Wicked" (AA) and "Return From Seas" (AA). Mild $10,000. Last week, "Gambler From Natchez" (20th) and "Fighting Pimpernel" (Indie), same.

Orpheum (Loew's) (3,000; 65-$1.25)—"On Waterfront" (Col) (3d wk). Big $16,500 following $21,000 in second.

Paramount (NET) (1,700; 50-90) —"Bounty Hunter" (WB) and "Hell Raiders of the Deep" (IFE). Fair $11,000. Last week, "Shanghai Story" (Rep) and "The Outcast" (Rep), spurted to great $17,600, way ahead of expectancy.

Pilgrim (ATC) (1,700; 65-95)—"Naked Alibi" (U) and "Meet Danny Wilson" (U). Nice $10,000. Last week, "Crossed Swords" (UA) and "Gog" (UA), $11,500.

State (Loew's) (3,500; 65-$1.25)— "On Waterfront" (Col) (3d wk). Nice $9,000 after $12,000 in second.

Kenmore (Richmond) (450; $1)— "Final Test" (Cont'l) (reissue). Looks big $5,500 or

Indians' Loss Sloughs Cleve.; 'Rogue' $16,000

Cleveland, Oct. 5.

Shellacking that the N. Y. Giants gave the Cleveland Indians in the World Series not only saddened the natives but kept them away from first-runs in droves. One of few new entries to do much is "Rogue Cop," fairly good at the State. "Brigadoon" is doing fancy trade on movement at the Stillman. But elsewhere, it's a case of too much gloom to appreciate the cinemas.

Estimates for This Week

Allen (S-W) (3,000; 60-90) — "Pushover" (Col) and "Human Desire" (Col). Modest $10,000. Last week, "King Richard Crusaders" (WB), $13,000.

Hipp (Telem't) (3,700; 60-90)— "Francis Joins WACS" (U) and "Dawn at Socorro" (U). Weak $8,-

(Continued on page 18)

'WORLD' TERRIF 25G, DENVER; 'SABRINA' 16G

Denver, Oct. 5.

"Woman's World" is capturing top coin here this round, packing them in at the Center Theatre. It stays on indefinitely. "Sabrina" set a record for a second week at the Denham, and naturally holds again. Other biz is fair to good.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Africa Adventure" (RKO). Good $3,000. Last week, on reissues.

Centre (Fox) (1,247; 60-$1)—"Woman's World" (20th). Giant $25,000. Holds, natch! Last week, "Broken Lance" (20th) (5th wk), $7,000.

Denham (Cockrill) (1,720; 50-85) —"Sabrina" (Par) (2d wk). Big $16,000. Stays agai Last week, $20,000.

Denver (Fox) (2,525; 75-$1.25)— "Egyptian" (20th) (3d wk). Fair $9,500. Last week, $14,000.

Orpheum (RKO) (2,600; 50-85)— "Betrayed" (M-G) and "Thunder Pass" (Lip) (2d wk). Fairish $7,500. Last week, $10,000.

Paramount (Wolfberg) (2,200; 50-85)—"Human Desire" (Col) and "Black Dakotas" (Col). Good $12,000. Last week, "Duel in Jungle" (WB) and "Diamond Wizard" (UA) (6 days), $9,500.

Vogue (Pike) (442; 74-90)—"High and Dry" (U) (3d wk). Okay $1,800. Last week, $2,100.

'Star' Mighty 35G For Det. Record

Detroit, Oct. 5.

The fast pace of downtown biz, maintained in recent weeks, is slowing up, except at the Madison where "A Star Is Born" is packing them in for a new all-time house record. "Suddenly" is fair at the Palms. "About Mrs. Leslie" shapes poor at the Michigan. The holdovers, "Egyptian" at the Fox, "Seven Brides, Seven Brothers" at the United Artists and "Betrayed" at Adams look weak to nice.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"The Egyptian" (20th) (3d wk). Slow $24,000. Last week, $31,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"About Mrs. Leslie" (Par) and "My Heart Goes Crazy" (Indie). Poor $14,000. Last week, "Francis Joins WACs" (U) plus Esther Williams onstage, $26,000 but biz dipped late in week.

Palms (UD) (2,961; 80-$1)—"Suddenly" (UA) and "Scarlet Spear" (UA). Nice $20,000. Last week, "Black Shield Falworth" (U) and "Two Guns and Badge" (Lip) $20,000 in nine days.

Madison (UD) (1,900; $1.25-$1.50) —"Star Is Born" (WB). Mighty $35,000. Last week, "Stalag 17" (Par) and "Roman Holiday" (Par) (reissues), $8,000.

Brodaway-Capitol (UD) (3,500; 80-$1)—"Dawn at Socorro" (U) and "Operation Diplomat" (Indie). Slim $9,000. Last week, "Bounty Hunter" (WB) and "Roogie's Bump" (Indie), $11,000.

United Artists (UA) (1,938; $1-$1.25)—"Seven Brides" (M-G) (3d wk). Nice $11,500. Last week, $15,000.

Adams (Balaban) (1,700; 80-$1)— "Betrayed" (M-G) (2d wk). Good $7,000. Last week, $9,700.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama" (Indie) (81st week). Solid $17,500. Last week, same.

H.O.s Slow Pitt Albeit Brando Sock $13,000, 2d; 'Million' Moderate 10G

Pittsburgh, Oct. 5.

Big football weekend, with Pitt-Minnesota drawing 33,000 Saturday afternoon and Steelers-Redskins nearly 25,000 that night, together with World Series, sloughed business downtown, with a rather dismal session likely. Holdover of "On Waterfront" is leading the city at the Harris with a great take. "The Egyptian," also in second week, at the Fulton is dropping more sharply than anticipated, but still good. Both are staying on. Only new pic is "Man With Million" at Penn, but it's going nowhere despite fine notices. Third week for "Rear Window" at Stanley is offish.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1.25)— "Egyptian" (20th) (2d wk). Dipping rapidly. May go over $10,000, still very solid. Stays on. Last week, $18,000.

Harris (Harris) (2,200; 65-$1.10)

(Continued on page 18)

New Pix Perk B'way; 'Contessa' Royal 87G, 'World' Fast 68½G, 'Alibi' Fair 37G, 'Dakotas' 24G, 'Sabrina' 54G, 2d

Launching of six new pictures on Broadway is giving the box-office a fairly healthy appearance currently, despite a return to hot, humid weather, the World Series competition and an abrupt dip in trade Monday (4). The Giants' battle to become baseball champs sloughed matinees at nearly all first-runs, being particularly rough on Saturday (2), final game of the series. Sunday boxoffice was much stronger than usual, as compared with Saturday results in many locations.

Off to a roaring start, "Barefoot Contessa" is heading for a terrific $87,000 opening round at the Capitol. "Woman's World" is smash at $68,500 at the Roxy. "Naked Alibi" looks like fair $37,000 at the Paramount.

"Africa Adventure" wound up with an okay $7,000 in first week at the Normandie. "Black Dakotas" with vaude shapes trim $24,000 at the Palace.

Sixth new entry, "Jesse James' Women," is getting a lightweight $6,500 at the Globe. Pic stays a couple of days past the first week to open "Adventures of Hajji Baba" on Friday (8).

"Sabrina" continues its giant strides in second session at the Criterion with $54,000, after a record week. "Brigadoon" with stageshow is down sharply from the second stanza with a nice $127,000 probable for the third week at the Music Hall. It goes a fourth session to round out its run, "White Christmas," first VistaVision production, replacing Oct. 14.

"Rear Window" continues its great run at the Rivoli with a lofty $28,000 likely in current (9th week. "On the Waterfront" likewise still is smash, getting $32,000 in 10th round at the Astor. "Dragnet" is down to an okay $12,000 or less in seventh week at the Victoria, with "Star Is Born" supplanting Monday (11) night at a special preem. "Star" opens the same night at the Paramount for day-date run with the Vic. "Suddenly" opens tomorrow (Thurs.) at the Mayfair while "Black Shield of Falworth" is preeming today at the State.

Estimates for This Week

Astor (City Inv.) (1,300; 50-$1.75) —"On Waterfront" (Col) (11th wk). The 10th round ended last night (Tues.) held with sock $32,000 after $37,000 for ninth week. Continues.

Baronet (Reade) (430; 90-$1.55) —"Hamlet" (U) (reissue). First week ending tomorrow (Thurs.) looks to hit nice $4,500. Stays on. In ahead, "Odd Man Out" (Indie) (2d wk-4 days), $1,800.

Capitol (Loew's) (4,820; 85-$2.20) —"Barefoot Contessa" (UA). Initial session ending today (Wed.) looks to soar to a terrific $87,000 or near. Opened with special benefit preem Wednesday (29) night. In ahead, "Caine Mutiny" (Col) (14th wk-6 days), $13,000.

Criterion (Moss) (1,700; 80-$2.30) —"Sabrina" (Par) (3d wk). Initial holdover week ended last night (Tues.) held with giant $54,000 after new record of $65,700 for opening week. Stays on indef.

Fine Arts (Davis) (468; 90-$1.80) —"Vanishing Prairie" (Disney) (8th wk). Seventh stanza ended Sunday (3) held with fancy $8,100 after $9,600 for sixth. Holds on.

Globe (Brandt) (1,500; 70-$1.50) —"Jesse James' Women" (UA) (2d wk). First frame ended Monday (4) was mild $6,500. Stays three days to bring in "Adventures of Hajji Baba" (20th) Friday (8).

Guild (Guild) (450; $1-$1.80)— "Mr. Hulot's Holiday" (GBD) (8th wk). Seventh round here ended Sunday (3) continued big with fine $6,500 after $7,500 for sixth. "Martin Luther" (Indie) opens popscale run Oct. 15.

Mayfair (Brandt) (1,736; 79-$1.80)—"Duel in Sun" (SRO) (reissue) (5th-final wk). Looks to finish final session today (Wed.) with mild $6,000 after $9,000 last week. "Suddenly" (UA) opens tomorrow (Thurs.).

Normandie (Trans-Lux) (592; 95-$1.80)—"Africa Adventure" (RKO) (2d wk). First stanza ended Monday (4) hit healthy $7,000. In ahead, "Congaceiro" (Col) (4th wk-6 days), $2,000.

Palace (RKO) (1,700; 50-$1.60)— "Black Dakotas" (Col) and vaude. Week ending tomorrow (Thufs.) is heading for fine $24,000. In ahead, "Shanghai Story" (Rep) with vaude, $27,500.

Paramount (ABC-Par) (3,664; 70-$1.75)—"Naked Alibi" (U). First week ending tomorrow (Thurs.) looks to get a fair $37,000. Stays for three days of a second week so that "Star Is Born" (WB) can be opened with a special preem Monday (11) night. "Star," which will play day-date with Victoria, opens regular run Columbus Day. In ahead, "Rogue Cop" (M-G) got $38,000 in second round.

Paris (Pathe Cinema) (568; 90-$1.80)—"Bread, Love and Dreams" (Indie) (3d wk). Second stanza ended Sunday (3) held in great style with $17,000 as against $17,700 opening week. Continues indef.

Rivoli (UAT) (2,092; 85-$2)— "Rear Window" (Par (9th wk). Current session ending today (Wed) looks to hold with lofty $28,000 or near after $32,000 for eighth. Stays on.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Brigadoon" (M-G) and stageshow (3d wk). Still nice with $127,000 in prospect for week (3d) ending today (Wed.). Stays a fourth. Second week was $156,500, over expectancy, with trade soaring Tuesday and Wednesday (28-29). "White Christmas" (Par), first VistaVision pic and new stageshow, set to open Oct. 14.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"Woman's World" (20th) (2d wk). Initial stanza concluded Monday (4) hit sock $68,500 despite somewhat uneven crix appraisal. Excellent word-of-mouth helping here. In ahead, "Egyptian" (20th) (5th wk-6 days), $39,000.

State (Loew's) (3,450; 78-$1.75)— "Black Shield of Falworth" (U). Opens today (Wed.). In ahead, "Betrayed" (M-G), slipped off to fair $14,000 after $21,000 in third.

Sutton (R&B) (561; 90-$1.50)— "High and Dry" (U) (6th wk). Fifth frame ended Monday (4) held with big $10,000 after $10,500 for fourth. Continues on.

Trans-Lux 60th St. (T-L) (453; $1-$1.50)—"Little Kidnapers" (UA) (6th wk). Fifth round ended last night (Tues.) was nice $7,400 as against $7,500 in fourth.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Lili" (M-G) (83d wk). The 82d stanza ended Monday (4) edged up to big $6,300 after $5,700 for 81st week.

Victoria (City Inv.) (1,060; 50-$1.75)—"Dragnet" (WB) (7th wk). Down to okay $12,000 or less in present round ending tomorrow (Thurs.) after $15,000 for sixth. Continues for three days of eighth week, with "Star Is Born" (WB) opening Monday (11) night with big preem. Plays day-date with Paramount.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) —"Cinerama" (Indie) (70th wk). The 69th week ended Saturday (2) hit big $39,500 after $36,400 for 68th session. Stays on.

'Duel' Fast $17,000 In Toronto; 'Socorro' Neat 10G, 'Egyptian' 20G, 2d

Toronto, Oct. 5.

World Series on tee-vee plus local rain storms dented biz here this session. But "The Egyptian" still is topping the city with socko returns in second stanza. "Duel in Sun" also is big in four-house combo. Otherwise, no newcomers, with exception of "Dawn at Socorro" which is rated neat.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 40-70) — "Duel in Sun" (SRO) (reissue) and "Stronghold of Wild" (IFD). Sock $17,000. Last week, "Drums Across River" (U) and "Terror Ship" (Card), $13,000.

Imperial (FP) (3,373; 60-$1) — "Egyptian" (20th) (2d wk). Holding at smash $20,000. Last week, $29,500.

Loew's (Loew) (2,090; 65-80) — "Seven Brides" (M-G) (5th wk). Fine $11,000. Last week, $13,500.

Odeon (Rank) (2,390; 75-$1) — "Magnificent Obsession" (U) (6th wk). For final four days fast $7,000. Last week, $13,000.

Shea's (FP) (2,386; 50-85) — "Sabrina" (Par) (5th wk) Big $8,500. Last week, $11,000.

Towne (Taylor) (695; 60-80) — "Green Scarf" (IFD). (5th wk). Okay $3,500. Last week, $4,000.

University (FP) (1,558; 50-80) — "Susan Slept Here" (RKO) (4th wk). Held over for nice $6,000. Last week, $7,000.

Uptown (Loew's) (2,745; 65-80)— "Dawn at Socorro" (U). Neat $10,000. Last week, "Random Harvest" (M-G) (reissue), $8,500.

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"DEEP IN MY HEART" (Color)

From its first sneak Preview, the word spread like wildfire that Leo's big new musical is something to ROAR about. Sigmund Romberg's life and songs come to the screen truly as "The Musical With A Heart" with 22 Romberg song hits from 11 of his greatest operettas presented by the most imposing roster of star entertainers ever. Jose Ferrer superb as Romberg; Merle Oberon at her best as Dorothy Donnelly; songstar Helen Traubel one of the world's great entertainers. (See balance of great cast below.) Producer Roger Edens. Director Stanley Donen. Screen play by Leonard Spigelgass.

Plus: Doe Avedon, Tamara Toumanova, Paul Stewart, Isobel Elsom, William Olvis, James Mitchell. And Guest Stars: Walter Pidgeon, Paul Henreid, Rosemary Clooney, Gene and Fred Kelly, Jane Powell, Vic Damone, Ann Miller, Cyd Charisse, Howard Keel, Tony Martin. *From the book by Elliott Arnold. Print by Technicolor.*

"BEAU BRUMMELL" (Color)

Says Film Daily: "One of the most read about movies in years. A 'feud' between cities as to which has the best dressed and most chivalrous men is snowballing around the country." One city after another protests that they have the leading "Beau Brummells." 500 newspapers published the Associated Press story of Washington, D. C.'s challenge (*White House Beau Brummells Eisenhower and Nixon*). Just part of the promotion for a terrific picture. A magnificent spectacle in color, a powerful love story starring Stewart Granger, Elizabeth Taylor, Peter Ustinov with Robert Morley. Producer, Sam Zimbalist. Director, Curtis Bernhardt. Screenplay by Karl Tunberg. *Based on the play written for Richard Mansfield by Clyde Fitch. Print by Technicolor.*

"JUPITER'S DARLING" (CinemaScope—Color)

Eye-filling spectacle, screen magic on a gigantic scale, comedy, wonderful satire, great song numbers. Dazzling scenes: Hannibal's army crossing the Alps with his elephant cavalry; the clash of armies in the attack on Rome; Roman statues coming to life for an underwater spectacle; Dance of the Elephants; and many more. Top cast: Esther Williams, Howard Keel, Marge and Gower Champion, George Sanders, Richard Haydn, William Demarest and hundreds more. A beautiful Roman girl diverts Hannibal from his assault on Rome and falls in love thereby. Producer George Wells. Director George Sidney. Screenplay by Dorothy Kingsley. Yes, the coming darling of the screen, eye-filling in its CinemaScope and Color magnitude, is "JUPITER'S DARLING."

Based on the play "Road To Rome" by Robert E. Sherwood. Choreography by Hermes Pan. Songs by Burton Lane, Harold Adamson.

"THE LAST TIME I SAW PARIS" (Technicolor)

A wonderful ticket-selling title. A real love story, heart-stabbing, compelling, absorbing. They meet in the chaos of V-E Day celebration in Paris. She gives him a fleeting but passionate kiss. They find each

other again and marry after a mad courtship. Engulfed by the social whirl, the drinking, the flirting, tragedy strikes. But an irresistible compulsion brings back the strayed lover to the scene of his first flaming meeting. Starring Elizabeth Taylor, Van Johnson, Walter Pidgeon, Donna Reed with Eva Gabor, Kurt Kasznar. Producer Jack Cummings. Director Richard Brooks. Screenplay by Julius J. and Philip G. Epstein and Richard Brooks, based on a story by F. Scott Fitzgerald. A screen masterpiece filmed in magnificent Technicolor in real Parisian locations.

"BAD DAY AT BLACK ROCK"
(CinemaScope—Color)

Spine-tingling suspense, the kind that makes movie hits, takes place amidst a brooding row of houses in a tiny desert town (especially constructed near Lone Pine, Cal.). Virtually every one of its handful of citizens is involved in a murder during a brutal outburst of mob violence. Four years later a stranger arrives. What happens is something for the goose-pimples. Great Cast: Spencer Tracy, Robert Ryan and Anne Francis, Dean Jagger, Walter Brennan, John Ericson, Ernest Borgnine, Lee Marvin, Russell Collins. Producer Dore Schary. Director John Sturges. Screenplay by Millard Kaufman. CinemaScope and Color give bigness to a big theme. *Adaptation by Don McGuire based on a story by Howard Breslin.*

"THE GLASS SLIPPER" *(Color)*

As beloved "Lili" continues to enchant New York after a year and a half, the same star, producer, director and writer (who did ballet librettos, lyrics and screenplay) have collaborated on a new triumph. Appealing Leslie Caron, Edwin H. Knopf, Charles Walters, Helen Deutsch have done it again—aided by co-star Michael Wilding with Keenan Wynn, Elsa Lanchester, Barry Jones, plus the work of dance-genius Roland Petit featuring his world-famed Ballet de Paris. Leslie Caron is utterly adorable as the lonely scullery maid who overcomes untold obstacles of poverty and mistreatment and the competition of the favored girls to win the prize catch! Drama and dance and delicious humor, sadness and sigh-inducing romance to the music of Bronislau Kaper will keep audiences enthralled and uplifted.

"ATHENA" *(Color)*

Aptly described as "The Nature Girl With The Body Beautiful," "ATHENA" is a refreshingly different kind of musical comedy enacted by a group of effervescent personalities who keep things fast-paced: Jane Powell, Edmund Purdom, Debbie Reynolds, Vic Damone, Louis Calhern with Linda Christian, Evelyn Varden, Ray Collins. Written by William Ludwig and Leonard Spigelgass. Produced by Joe Pasternak. Directed by Richard Thorpe. Print by Technicolor. Athena is one of seven daughters of a faddist colony and into this setting comes a pompous young lawyer who soon learns uninhibited and primitive ways of life and love. Beautiful nature girls, hilarious activities of the faddist colony, add up to an appealing love story, an attraction for young and old. *Songs by Hugh Martin and Ralph Blane.*

"THE PRODIGAL" *(CinemaScope—Color)*

One of the great film spectacles of all time. Lana Turner is the pagan beauty. Edmund Purdom is the prodigal son. Co-starring Louis Calhern with Audrey Dalton, James Mitchell, Neville Brand, Walter Hampden, Taina Elg, Francis L. Sullivan, Joseph Wiseman, Sandra Descher. Breathtaking scenes: Heathen Temples of the ancient Idol-Gods, Baal and Astarte; the teeming streets of Damascus and all the fabulous settings that occupy more than 400,000 square feet outdoors and four of the world's largest indoor stages. There are 18 speaking parts and in its spectacular scenes 4,000 extras are employed. Producer Charles Schnee. Director Richard Thorpe. Screenplay by Maurice Zimm. Prepare for a CinemaScope and Color attraction beyond your wildest imagination. *Adaptation from the Bible story by Joe Breen, Jr. and Samuel James Larsen.*

IN PRODUCTION!

"HIT THE DECK" *(CinemaScope-Color)* — Not since "Anchors Aweigh" such rollicking entertainment. Three sailors on the loose in 'Frisco meet a night club singer, an actress and the Admiral's daughter. Starring Jane Powell, Tony Martin, Debbie Reynolds, Walter Pidgeon, Vic Damone, Gene Raymond, Ann Miller, Russ Tamblyn with Kay Armen, J. Carrol Naish, Richard Anderson, Jane Darwell. Screenplay by Sonya Levien and William Ludwig, based on the musical play "Hit The Deck" by Herbert Fields, presented on the stage by Vincent Youmans from "Shore Leave" by Hubert Osborne. Joe Pasternak, producer. Roy Rowland, director. 14 top songs from the master, Vincent Youmans. Lyrics by Leo Robin, Clifford Grey and Irving Caesar, choreography by Hermes Pan.

"MOONFLEET" *(CinemaScope-Color)*—Great story of daring ploits with its background of rugged English Coast and its story of a young boy and the man he idolizes, brooding adventure in a strangely contrasting triangle of exotic women. The cast: Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood with Jon Whiteley, Melville Cooper. Screenplay by Jan Lustig and Margaret Fitts based on the novel by J. Meade Falkner. Producer John Houseman. Director Fritz Lang.

"IT'S ALWAYS FAIR WEATHER" *(CinemaScope-Color)* — Another Big musical under way. Gene Kelly, Dan Dailey, Cyd Charisse, Dolores Gray and Michael Kidd. Producer Arthur Freed. Directed by Gene Kelly and Stanley Donen. Written by Betty Comden and Adolph Green.

"INTERRUPTED MELODY" *(CinemaScope-Color)* — Curtis Bernhardt, director, and Jack Cummings, producer, are making a picture with the promise of "The Great Caruso." It is based on the dramatic life story of Marjorie Lawrence, opera star, who overcame disaster at the height of her career. Starring Glenn Ford, Eleanor Parker with Roger Moore and Cecil Kellaway. Written by William Ludwig and Sonya Levien.

In the Cutting Rooms: **"GREEN FIRE"** *(CinemaScope-Color)* — High adventure in the quest for an emerald mine. Filmed in South America, it stars Stewart Granger, Grace Kelly, Paul Douglas, John Ericson with Murvyn Vye and hundreds of others. Andrew Marton, director. Armand Deutsch, producer. Written for the screen by Ivan Goff and Ben Roberts. **"MANY RIVERS TO CROSS"** *(CinemaScope-Color)* — Fast-moving action picture rich with laughter, romance, suspense. Colorful background of pioneer America. Starring Robert Taylor and Eleanor Parker with Victor McLaglen, Russ Tamblyn, Jeff Richards, James Arness. Producer, Jack Cummings. Director, Roy Rowland. Screenplay by Harry Brown and Guy Trosper based on a story by Steve Frazee.

SOMETHING TO REMEMBER: Preparing **"BEN-HUR"** in the fabulous dimensions of CinemaScope, Color and with Stereophonic Sound!

YOUR FUTURE: Hitch your wagon to the Studio of the Stars!

West End Fall Season Opens Stout But 'Juliet' Limps to Light $7,000; 'Sabrina' Sock 11G, Brando 10G, in 3d

London, Sept. 28.

Having had their most successful postwar summer, West End first-runs have started the fall season in lively style, with a constant flow of topnotch product keeping the wickets busy. With only a few days of sunshine in the last few months the pre-release houses have had the big advantage constantly. A succession of highgrade pix from British and Hollywood studios, of course, helped.

With only one major exception, the pace has been maintained during the past stanza. The Plaza's "Sabrina Fair" hit a fancy $11,000 in its third session "On the Waterfront" in second round at the Gaumont looms great $10,000, while "Purple Plain" is hefty in a second week at the Leicester Square Theatre. "Suddenly" is stout $7,000 in second round. Third stanza of "Demetrius and Gladiators" looks neat $9,000 at the Odeon, Marble Arch.

The one disappointment was the Anglo-Italian production of "Romeo and Juliet" at the Odeon, Leicester Square, where light $7,000 looms opening session.

Estimates for Last Week

Carlton (20th) (1,128; 55-$1.70)—"Coins Fountain" (20th) (6th wk). Fine $8,300. Previous week was $9,300. "The Egyptian" (20th) opens Oct. 15.

Empire (M-G) (3,099; 55-$1.70)—"Her 12 Men" (M-G) and "Men of Fighting Navy" (M-G). Good $13,000 or near.

Gaumont (CMA) (1,500; 50-$1.70)—"On Waterfront" (Col) (3d wk). Great $10,000 in final week after $11,200 previous week for Marlon Brando starrer. "Belles of St. Trian's" (BL) preems Sept. 30.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Purple Plai " (GFD) (2d wk). Hefty $10,500 after $11,300 opener. Stays a third.

London Pavilion (UA) (1,217; 50-$1.70)—"Suddenly" (UA) (2d wk) and "Gog" (UA) (2d wk). Start round $7,000 after $7,500 in opening week. "Modern Times" (UA) opens with royal preem Oct. 7.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Romeo and Juliet" (GFD). Opening to the biggest campaign of new season and to controversial press notices, this Anglo-Italian opus is a big disappointment. First days hit a mild pace, with a light $7,000 in prospect for first round.

Odeon, Marble Arch (20th) (2,200; 50-$1.70) — "Demetrius and Gladiators" (20th) (3rd wk). Neat $9,000 or close after $10,000 for second. "The Egyptian" (20th) preems Oct. 14.

Plaza (Par) (1,092; 70-$1.70) — "Sabrina" (Par) (3rd wk). Fancy $11,000 or more. Second week was $12,800. Holds.

Ritz (M-G) (432; 50-$1.70) — "Flame and Flesh" (M-G) (5th wk). Steady $2,800. Stays on.

Studio One (APT) (600; 30-$1.20)—"Living Desert" (Disney) (19th wk). Fast $3,000. Run already has grossed over $73,000. Continues.

Warner (WB) (1,735; 50-$1.70)—"High and Mighty" (WB) (4th-final wk). Pleasing $7,500. "For Better, For Worse" (AB-Pathe) opens Sept. 30.

3d Al Moravia Novel Set for Italo Filming

Rome, Sept. 28.

Novelist Albetro Moravia's literary product, long on the Italian best-seller lists, recently has become sought-after script material. Two of his best-known novels, "La Provinciale" (Wayward Wife) and "La Romana" (The Woman of Rome) already have been filmed, both starring Gina Lollobrigida. Now a third, based on a story of Moravia's called "The Fanatic," has begun shooting at Cinecitta studios. Alessandro Blasett is directing. Still another Moravia pic, "Roman Tales," is slated for filming.

Moravia, who recently gave up his lm critic post on Europo, has lately collaborated on several scripts. His novel, "Two Adolescents," was sought for purchase some time ago, with Robert Rossen interested.

New Rank Unit Formed For Com'l, Ad, TV Pix

London, Sept. 28.

Formation of a new J. Arthur Rank company which will coordinate activities in commercial, industrial and advertising filmmaking and which will branch out into commercials for the new comi - cial video network, was - nounced last week.

New company is to be known as J. Arthur Rank Screen Services Ltd., with G. A. Holdsworth as managing director. He holds similar posts with Theatre Publicity Ltd. and Screen Audiences Ltd., both of which are in the same group.

In an official statement from the Rank homeoffice it was stated that the organization does not, at the moment, intend to apply to become a program contractor for the new commercial television web.

Pix Attendance Climbs in France

Paris, Oct. 5.

For the first time since 1947 the Centre Du Cinema has released some optimistic figures on filmgoing trends here this year. Statistics show that patronage increased by 13,000,000 this year which denotes a return to normal at the film theatres of France. Main contention of the perennial crisis moaning here, in film circles, has always been the falling off of film attendance and lack of adequate government aid. Now that the spiral is going upwards in both aspects, and many here say it denotes more stable film industry in the future.

Back in 1947 there were 420,000,000 filmgoers but the mark fell to 356,000,000 in 1952. Now it is up to 368,000,000. Breakdown shows that key cities were responsible for most of this income with Paris, possessing 350 of the 5,400 film houses, furnishing 29% of the take, the greater Paris region, 14%; Marseilles, 13%, Lyons, 11% and Lille and Bordeaux with 9% each.

In the gross division the attendance by type of pix broke down as follows: French and French coproduction pix were still the top grossers with 48% of the take with the U.S. second at 35%. Then followed the Italians with 7.8%, and the English with 3.8%. The Russian pix did only 0.2% of the total.

BLACKPOOL SHOW SET FOR LONDON PALACE

Blackpool, Eng., Oct. 5.

Jack Hylton concluded a deal her with James Brennan, local impresario and cinema exhib, to stage his Blackpool holiday show, "Off the Record," at the Victoria Palace, London, opening Nov. 1. Revue, headed by Eddie Calvert, has been playing to top biz at the Queens Theatre here, with hundreds of potential patrons turned away. Artists transferring with the show are Nat Jackley, Eddie Calvert, Marianne Lincoln, Jeffrey Lenner, Jimmy Clitheroe and American singer Ronald Rogers.

Arthur Worsley, vent from John Sapstack's Central Pitr show here, also has been inked for the London run.

'Via Flaminia' to Get Tryout Run in London

London, Sept. 28.

"The Girl on the Via Flaminia," an off-Broadway production last April, starts a London tryout run at the New Lindsey Theatre Oct. 12. If successful, it will subsequently transfer to the West End.

The leads will be played by U. S. actors Miriam Laserson and Leo Penn. Latter will recreate his original role.

ACT Sec. Elvin Suing London Sheet for Libel

London, Sept. 28.

George H. Elvi , general secretary of the Assn. of Cine Technicians, has issued a writ for libel against the Sunday Pictorial and has retained Lord Hailsham, Q. C., as his counsel. The action is based on a frontpage story Sunday, Sept. 19, headed "Dangerous Voices," in which several people were named as Communist sympathizers.

Elvi is a prospective Labor candidate for Oxford. Before succeeding to the title Lord Hailsham was Quintin Hogg, M.P. Conservative Member for Oxford.

Italy's Show Biz Mulls Effect of New Shakeup In Govt.; Ponti Top Man

Rome, Sept. 28.

The Italian entertainment industry is currently mulling the possible consequences of a new government shakeup, caused by the resignation of Foreign Minister Piccioni, which has abolished the office of the Undersecretary for Entertainment, and left Minister Giovanni Ponti in sole charge of three sectors of Italian life—Entertainment, Tourism and Sports. Formerly, Undersecretary Giuseppe Ermi , upped to Mi ister of Education in the shakeup, was in direct charge of entertainment under Ponti. Exact setup of Ponti's Ministry has yet to be approved, but almost certainly will see Nicola De Pirro continuing as head of the entertainment branch.

The local industry, which has already seen two undersecretaries, Teodoro Bubbio and Ermini, follow Giulio Andreotti in the key slot in a year's time, is wondering how the changes will affect promises made to the filmites this spring by Ermini that the government will follow through its protective policy towards the Italian film industry. Specifically, Ermini promised that if no new protective law was passed before expiration of the old one Dec. 31, legislation would be extended until such a time as the new pact could be considered.

On this promise of continued aid and protection, local roducers gave the go-ahead to their stalled production schedules. It's felt generally, however, that Minister Ponti, as he has stated in the past, remains definitely in favor of a protective law, and that there is no cause to believe that promises won't be kept. Also the first impressions of the shakeup are favorable, with observers feeling the new ministerial setup is clearercut than the previous one. Before being named minister, Ponti was for many years president of the Venice Biennale, which runs the various city festivals and art shows.

PARIS TIN PAN ALLEY FADES AS VETS VAMP

Paris, Sept. 28.

The Rue L'Echiquier, oldtime French Tin Pan Alley, is slowly fading to a mild clang as music companies steadily move to more spacious quarters. Decline of this section is mostly due to its inaccessibility because of changing traffic conditions, one-way streets, etc., plus a need for bigger quarters by the companies. Latest move is the Publications Francis Day, repping the U. S. Big Three here, who have moved to 5 Rue De L'Opera.

For the occasion, reps from six of the Continental offices of Francis Day descended on Paris for a week of convention and housewarming presided over by prexy Jack Denton.

Gracie Fields' Concert Trek

Glasgow, Oct. 5.

Gracie Fields is set to play concert dates here and in Edinburgh and Dundee during a 15-city tour of Britain this month and next.

She is slated to sing in the 3,000-seat St. Andrew's Hall here Nov. 4.

French Cinema Week in Lisbon

Lisbon, Sept. 28.

A French cinema week will be held by Unifrance Films here Oct. 25-31. Seven pix, new in the Peninsula Iberica, will be shown.

J. Arthur Rank's Cinema S. Jorge announce the presentation of "Romeo and Juliet," given first prize at the Venice Film Festival.

Bright Concert Biz In Brit. With U.S. Talent Aiding; Opera Has Caught On

Concert picture in England is very bright, according to British impresario S. A. Gorlinsky. Concert biz has been going up, year by year, since the war, he says, while opera, not popular before the war, has now caught on.

Vet manager, generally regarded as the top impresario in Europe, was in N. Y. briefly recently i connection with the tour of the Obernkirchen Children's Choir, which he manages. He's bullish on the British concert scene, for U. S. as well as European artists. He has been using American talent for his country, and plans to bring more overseas attractions here.

Gorlinsky, who promoted 200 concerts in Britain last season, says that single artists (names) are still the biggest draw. Pianists Eileen Joyce and soprano Joan Hammond have the largest pull i England. Video doesn't affect concerts, he states. First place, it's quite new, and certain areas still have none. First four weeks after a station opens in an area, there is a certai sales resistance. After that, tv no competition.

Three Opera Companies

British troops stationed in or around Italy toward the war's end fostered an interest in England in opera, says Gorlinsky, who adds that 2,000,000 troops passed through Naples alone. As result, England today is opera-minded, and has three companies, Covent Garden, Sadler's Wells and the touring Carl Rosa. As for concerts, they went on all during the blitz. Prices are reasonable, a 90c top for recitals i the provinces, $1.75 top in London. A downstairs seat for a symphony is 35c.

Concert managing in England differs from America. There are few if any local managers, so that a London empresario has to book his own attractions in a town, hiring the hall, etc. There are 10 main concert centres throughout England. Last season Gorlinsky presented Beniamino Gigli, Burl Ives, Alicia Markova, Yugoslav Folk Ballet, Italian Opera Quartet and others throughout Britain. Ives, he says, was a terrific draw. Under his management are Miss Markova, Miss Joyce, Sir John Barbirolli, and his Halle Orch, Byron Janis, Miss Hammond, Efrem and Edmund Kurtz, and the Obernkirchen Choir.

Last-named was a find. Gorlinsky brought the kids to England from their native Germany last Easter for 10 concerts, during their school recess, for sock results. Current U. S. tour of the group was one of the fastest bookings in history, having only been broached in May. Kids' choir seems to have caught on here, too, with three N. Y. concerts given a couple of weeks ago, the last one drawing such a b.o. line, that an additional concert had to be skedded for Oct. 31, just before the kids fly home. Curt Weinhold, of Columbia Artists Mgt., is handling their tour in the U. S.

Another British Film Studio May Go to Tele

London, Sept. 28.

Another British film studio is likely to be lost to television. BBC-TV is negotiating for the takeover of the Riverside Film Studios. The lot comprises two stages with a combined floor space of more than 12,600 ft.

The mai BBC studio at Lime Grove was formerly one of the lots controlled by the J. Arthur Rank group, but was sold for television a few years back. More recently the BBC took over the Shepherds Bush Empire, a former vaudeville house, which is now used as a television theatre. In the same vicinity, the BBC is now building its wn tv city the White City side.

Rosy B.O. Report On Italo Cinemas

Rome, Sept. 28.

Report released by the SIAE, the Italian Society of Authors and Publishers, shows that Italy continues as the only European country in which the picture boxoffice figures increase regularly every year. The society's figures for 1953 again show a gain over the preceding stanza, with the 1953 total of $150,000,000 topping 1952's by an approximately $17,600,000. A rise in theatre attendance paralleled the b.o. surge, according to the SIAE report, which showed the 1953 total of 768,200,00 attendance ahead of the previous year's by about 30,000,000.

A careful study of the report, however, shows that there has been a slight general slowdown in the Italian filmgoing habit. The rise in ticket sales, percentagewise, showed decrease, with 1952-53 having a 4.9% rise as against 5.9% from 1951 to 1952. Furthermore, much of the total boxoffice increase may be ascribed to a 4.1% increase in the number of film theatres over the previous year, and of 25% over 1950. The per-theatre attendance rate for the period remained almost stationary.

Rome topped Italy's filmgoing cities, with a 64,100,000 ducat total for the year, followed by Milan with 43,000,000 patrons. Some interesting figures contained in the authoritative report reveal that only 9.6% of Italy's theatres total a daily gross of over $160. An amazing total of 33.4% of Italy's cinemas rarely top the $15 daily gross figure.

Also of interest is the report's conclusion that despite the continued rise in boxoffice grosses, entertainment is not very high on the average Italian's total of "extra" expenditures, ranking only in eighth place behind alcohol, tobacco, trips, betting, hobbies; coffee, tea, and cocoa; and books and magazines.

Vet London Firstrun Sold for Store Bldg.

London, Sept. 28.

Under a property deal closed last week, the Marble Arch Pavilion, one of the first super ci - mas in the West End here, has been sold for development purposes. Its site has been acquired by a London fashion group which has applied for licenses to build a new store.

The theatre was acquired some time ago from the J. Arthur Rank Organization by a multiple firm of tailors who have turned over the site to another company. For some time past it has been leased to Archway Film Distributors for screening of Continental imports.

Meantime, another West End theatre is to be used as a foreign films showcase, starting with the Italian entry, "Siano Donne," starring Ingrid Bergman and Anna Magnani on Oct. 30. The house, now known as the Oxford Street News Theatre, is to revert to its prewar tag, the Cinephone.

Ease of Restrictions Hypoes Scot Building

Glasgow, Oct. 5.

Building of new cinemas is being hypoed by the relaxation of government restrictions in Scotland. An Edinburgh firm of cinema owners will build a big house, seating 1,500, at the new Scot town of East Kilbride. Other new cinemas are planned at Glenrothes in Fife and in Edinburgh.

Electric Theatre, longtime theatre in Dumfries and formerly known as the Theatre Royal, is up for sale. It is one of the oldest houses in Britain, the poet Robert Burns having attended first-nights there. Move is afoot to have it taken over as a legit theatre. In recent years, it has been a cinema.

$300,000 Deluxer

Barnsly, Eng., Oct. 5.

A $300,000 luxury cinema is to be built here to replace the Gaumont, destroyed by fire last January. New building will seat about 1,300. Construction will require a year.

A large new cinema also is to be built on the Speke housing estate at Liverpool.

Kalmus Sees Techni Profit Up; India, Italy Labs Await Tally Of New Plant in France

Despite initial setback due introduction of new lensing systems and general industry uncertainties in the face of the new methods, Technicolor expects to wind up 1954 with a healthy $2,200,000 profit, Herbert K. Kalmus, Techni prexy, prognosticated in N. Y. last week.

Color lab last week reported a net of $767,560 for the three-month period ended Sept. 30, virtually triple the $259,000 net for the second quarter. The $767,560 figure is equivalent to 40c per share on the new stock outstanding and compares with $495,500—25c per share—for the same quarter in 1953.

Techni board declared a 25c per share divvy on the new $1 par common stock and 50c on the old no-par common stock, not exchanged. The final '54 net should equal $1.12 per share, with Kalmus predicting on the basis of business at hand that the fourth 1954 quarter would bring earnings approximately the same as the third quarter, i.e. about $768,000.

Kalmus said his lab had 114 feature pix on the books for 1954, an increase over the 106 clocked for 1953. Showing is remarkable in that, with the oncoming CinemaScope, there's been a swing to Eastman Color lensing and printing, with 20th-Fox, Metro and Warner Bros processing some of their own pix.

"Technicolor is getting a substantial volume of print orders from these three companies along with the rest," Kalmus declared, adding that Technicolor is doing some imbibition printing of C'Scope pix. At the start, the lab had difficulties getting the necessary sharpness from C'Scope negatives. However, said Kalmus, that condition has now been corrected, and the fact that all of the studios were ordering imbibition prints of their Scopers spoke for itself.

Stresses Lab Research

Kalmus observed that it was, after all, possible to get only so much sharpness on the screen and that a great deal depended on projection, focusing, etc. He thought that, primarily, the burden of experimentation with prints should be carried by the laboratory and not by the set ("it's too expensive per minute") or the theatre projector which is out in the open. Techni has been cooperating with all the new processes, including VistaVision, Todd-AO, Cinerama and the rest.

Kalmus said the experimental work was continuing and that, in view of this, no reduction in the Techi print charges could be expected. It's now 5.25c per foot for imbibition printing. On the other hand, he observed, the rates were not due for a hike, either.

Among the developmental work now going on at Techni is the reduction of CinemaScope prints to standard version, and vice versa; the projection of film with eight-sprocket frame running horizontally through the camera, and the perfection of color prints for tv.

Asked whether TC had any plans to enter the film financing field, Kalmus said the lab had never been in it and had "no immediate plans" for doing so in the future.

He observed that, in his opinion, the industry was on its way to a 100% conversion to color and commented that there was still room for an improvement in the use of color by the producers so as to make it adaptable to all types of subjects.

Acknowledging that Techni has had bids from India and Italy to establish Techni labs there, Kalmus said such expansion was in the realm of possibility, but that likely nothing would be done until the operating results of the new French plant are in. It's expected to start manufacturing prints in 1955 and Techni engineers are on the spot supervising its construction and equipment.

As for De Luxe, which has been licensed by Techni, Kalmus said that project was still hanging fire pending determination by the 20th-Fox subsidiary of an out-of-town location. It's understood that De Luxe intends to move its entire facilities out of N.Y.

SHIP WINS SPECIAL STATUS FOR 'CHASE' PIC

Honolulu, Oct. 5.

Tramp steamer Margaret Schafer, rented for scenes for John Wayne starrer, "The Sea Chase," had to qualify for Coast Guard dispensation before it could take aboard 100 actors and technicians.

A freighter legally can't carry more than 12 passengers, but Coast Guard inspected the ship and issued a short time excursion permit. Filming, at least when there's a full crew aboard, has to be inside the 15 mile limit, however, Coast Guard ruled.

40 Year Mark Banquet For Par's Ulrich Smith

Philadelphia, Oct. 5.

Ulrich F. Smith, who has been with Paramount Pictures for 40 years, will be honored at an industry dinner in the Bellevue-Stratford, Nov. 8. Smith started with Paramount in the shipping department and advanced to head booker, then sales manager, and in 1941 was named branch manager.

George Beatty, film buyer for Goldman Theatres, is chairman of the dinner committee, and Jay Wren, city zone manager for United Paramount Theatres, is co-chairman. Dinner will also pay tribute to Oscar Morgan, Par short subject general sales manager of New York, who also celebrates 40 years with company.

First Omaha Film Ban Since 'Ecstasy' in 1930's Hits 'The French Line'

Omaha, Oct. 5.

"French Line" has been quietly banned here. Film played some drive-ins outside city limits and was set for a nabe house in Omaha. City Welfare Officer M. J. (Mike) Timmins said he decided film was "too off-color."

It's one of few general bans in Omaha's history. Last case anybody can recall was "Ecstasy" in 1930s.

All Omaha chains said they'd abide by Timmins' "request."

PAR'S OCT.-TO-APRIL PRODUCT AVAILABILITY

Ten features, including one reissue and one pre-release, will be distributed by Paramount from the current month through next March. The six-month lineup compares with Par's previous sked which averaged about two a month.

In the new slate the company is grouping releases in a two-month span, rather than the usual one. For example, listed for handling in both October and November are "Rear Window," "Sabrina," the reissue of "Reap the Wild Wind" and the pre-release of "White Christmas."

Same obtains with December and January during which "Three Ring Circus" and "Bridges at Toko-Ri" are to be sold. "Mambo" and "Conquest of Space" go in February and "Ulysses" and "The Country Girl" are set for March.

Jack Rose in N.Y. to Put Foy Track on Foy Bio

Jack Rose, now producing "The Eddie Foy Story" for Paramount, arrived in N. Y. from the Coast last week to supervise recording of commentary for the film by Eddie Foy Jr.

Latter is now appearing in "The Pajama Game," legit click.

Skouras Still Sees Time Working For Stereo; Content With Rank Terms and Latter's U.S. Invasion

Confidence that, within less than two years, all of exhibition would convert to stereophonic sound was expressed last week in N. Y. by Spyros P. Skouras, 20th-Fox prexy and long an advocate of multi-channel magnetic sound for use in connection with CinemaScope.

Skouras acknowledged that many exhibitors were installing optical sound with CinemaScope, but said the attraction of stereo sound—and the improvement in quality—was such, that eventual exhibitor conversion to the new sound mediu was inevitable.

Same was true abroad, Skouras held. He cited that fact that, in the French provinces, 52% of the revenue is now derived from the 110 CinemaScope-equipped theatres. In Britain, too, Skouras said 20th was making "excellent progress" with C'Scope and the lining up of indie exhibs to play it. 20th product no longer goes over the J. Arthur Rank circuits since Rank won't grant extended playing time to C'Scopers.

Latest U. S. C'Scope installation count is 7,643. That includes 3,766 theatres equipped for optical tracks and 3,297 stereophonic. Also 500 mixers and 79 single-track magnetic houses.

Skouras acknowledged that the threatened row with Rank over the projected revamp of the Gaumont-British articles of association had been settled to 20th's satisfaction. It was indicated that, whatever bothered 20th, had been eliminated under a Rank-Skouras agreement. Skouras would merely say that, had the reorganization taken place, the Rank people would have gained a lot more power. Other sources maintain that it would have muffled 20th's voice in the Rank set-up in which it is the largest single stockholder.

Otto Koegel, 20th general counsel, who was in London with Skouras to attend the Gaumont-British board meet at which the reorganization was discussed, is due to return to N. Y. later this week or next week. He stayed behind to take care of some detail work.

As for Rank's plans for acquiring theatres in the U. S. to showcase his pix, Skouras said he had advised the British film leader to do just that as long as two years ago.

SCRIPTER NAMES COL IN 300G PIRACY SUIT

Los Angeles, Oct. 5.

Piracy suit involving the film, "Affair in Trinidad," was filed in Superior Court here by writer Wyott Ordung, with Columbia and six John Does named as defendants. Plaintiff asks $150,000 exemplary damages and $150,000 punitive damages.

Ordung declares "Trinidad" contains portion of his own story, "Gibraltar," wich he submitted to Columbia in 1951. Complaint says the film, starring Rita Hayworth, netted more than $500,000.

Wick Seeks Accounting From Hall, Langford

Hollywood, Oct. 5.

Charles Wick has filed a breach of contract suit in Superior Court against Jon Hall and Frances Langford claiming coin due him under terms of agreement signed in 1949. He asks accounting and declaratory relief.

Says under three year pact he's entitled to share of pair's earnings from existing contracts signed under his guidance. Deal made 1949 based on his leaving William Morris office to receive minimum 5% of their gross earnings; 7½% if gross earnings exceeded by $25,000-$50,000 their gross for two years preceding contract; 10% if earnings exceeded previous take by more than $50,000.

METRO'S BIG TOKYO RALLY

Seymour Mayer to Preside—Men from Near and Far East Assemble

First sales confab in the company's history in the Near and Far East area has been set by Metro for Tokyo Oct. 18 to 23. Morton A. Spring, veepee of Loew's International, is sending Seymour Mayer, company's regional director to Tokyo Oct. 11 to set up arrangements for the session which will draw the top M-G personnel in the Near and Far East area. He'll be accompanied by Morris Frantz, Loew's International advertising chief. Mayer will preside at the meeting.

Confab has been dubbed the PEP sales conference, standing for "Perspecta Exhibitor Plan," the new $2,500,000 merchandising policy instituted by M-G on a global scale for its new season's product and for the introducti of Perspecta Sound.

Company reps from Egypt, Hong Kong, India, Indo China, Indonesia, Israel, Lebanon, Malaya, Phillippine Islands, Taipeh, Thailand and Japan will attend. Meeting will be kicked off with a cocktail party on Oct. 18, hosted by M-G-M Japan, with the American Ambassador, Japanese officials and exhibitors attending as well as the delegates. Morning and afternoon business sessions will follow throughout the week. Screenings of Metro product will also be held.

Roizman's Rembrandts

Morrie Roizman, former film editor for March of Time, has pr duced a half hour color film on the life of Rembrandt, telling the story through the master's paintings and sketches.

Roizman worked in association with Joseph Auerbach Film Enterprises. Distribution deal has yet to be set.

Theatre Slides & Burmashave Stunts

LOTS OF SELL ON SCREEN AND HIGHWAY IN TRICKY, TAX-STAMPED ITALIAN ADVERTISING—THRIVING AMERICAN RADIO PROGRAM FACTORY IN ROME ANOTHER FORM OF 'CO-PRODUCTION'

By ROBERT J. LANDRY

Advertising in Italy is an obscure profession of doubtful ethics and unknown volume which uses the motion picture screen as a chief medium. This writer recently tabulated a minimum of 14 advertising slides (10-15 seconds each) and a maximum of 29 before each feature picture showing in some nine cineteatros visited in Milan, Venice, Florence and Rome. One house was showing a four-minute film, fully dialoged and tinted, and very well made. It extolled a new type of packaged icecream which anyone who was anybody would surely prefer. The sell ran, rough translation: "Don't let your beloved child eat the frozen slop of dirty street peddlers." This artistic advertising rap made this correspondent feel as if he had never left his television set in the United States.

Everything Has Stamp on It

As one of the more ancient European lands, Italy has perfected the European art of the nuisance tax (now being copied in American politics) and this partly explains the skimpy display of front-of-theatre material since every poster, placard or hand-drawn scroll must conspicuously display tax stamps. Seems that stamps were required on all handbills way back when Bourbon was the name of a family.

Italian newsreels strongly suggest hidden advertising. Or was it just spontaneous admiration for Leon Jolson, the American distributor of Necchi sewing machines, which resulted in such extended footage of his arrival for a sales convention?

Roadside boards are splattered throughout Italy but the autostrada between Milan and Venice is unbelievably thick with travel aide memoires in the best Burmashave tradition. For mile after mile the motorist has literally no escape from sell. This may be the most solidly closed in "corridor of advertising" in the world. The farmers derive no benefits, as in the good old Bull Durham days back home. The state has a monopoly of the right-of-way. Boards are uniform in size, contracted through specialty brokers, usually for two or three years.

Among the more familiar names along the Milan-Venice road are Sinclair, Veedol, Jantzen, Valvoline, Palmolive, AutoLite, General Motors, Lastex, Shell, Singer, Necchi Elna, Nescafe, Lindt Chocolate, Fiat, Borsolina. One widely advertised Italian motor fuel has a name which invariably amuses American tourists because of the pun in English: "Agip Gas."

Boobytrap for U.S. Advertisers

The obscure and elusive nature of data about Italian advertising is said to constitute quite a booby-trap for American businessmen when they don't know their way around. For example, newspaper space brokers may also act as advertising agencies, collect one commission for advising clients to use certain publications from which they collect another commission. Americans who underestimate the complexity of doing business or who imagine that buying advertising in Italy is simply a matter of selection by American-type circulation standards and standings, are in for rude shocks.

With some exceptions the printing and register of Italian magazines and newspapers is not up to the average in the United States. Theatrical posters are frequently artistically designed (Europe in general tops the United States in poster design), but billposting is pretty cluttered and hodgepodge, especially in Rome and Milan.

Sumptuous Radio Studios

A limited amount of advertising is carried on the Italian radio at set-aside periods. This is invariably a sellout and the Italian radio (which prides itself with justice upon its emulation of the British Broadcasting Corp.) can afford to be choosey. The broadcast studios of the radio system in Rome are of spic-and-span modernity, with efficient controls and a dazzling array of studios to give CBS for sure, and maybe NBC, the stab of envy.

Another Form of 'Co-Production'

Only a few blocks away from Doney's Cafe, where all visiting American philosophers hang out, is the recording studio of a New York City radio station, namely WOV. Here, thanks to the benevolent post-war innovation of tape and the dynamic drive of George Cueto, a complete weekly service of radio programs in Italian is produced for airshipment to Manhattan. So important to WOV, New York, and the New York Italian-American colony are these entertainments and interviews from the homeland that a number of radio actors who formerly lived and worked in the United States now have taken up residence in Rome. Of these New York favorites, Giuli Amaulfi is the most recent arrival at Via di Porta Pincianna 4. For 16 years Amaulfi has operated his Italian language program, "Pasquale C.O.D.," on WOV and now continues it via tape from Rome. As in New York, "Pasquale" scripts still mix in 20 to 30% of broken English. His sponsors in New York are Motta Candy and Sassita oil.

Other transplanted Italian-American broadcasters working for Maestro Cueto are Lucio Vasco, whose adventures rate more leisurely detailing in these columns; Jean Carol Rossini, Udo Taormina and Vera Fontanella (Mrs. Cueto). The WOV performer who first transferred from New York to Rome in order to go on broadcasting in Italian, Pietro Novasio, recently died.

START PLUGGING "WOMAN'S WORLD" NOW WITH THIS GREAT NEW "FOUR ACES" RECORD!

This truly sensational quartet did a tremendous boxoffice job for you with their top-selling *"Three Coins in the Fountain"* platter.

They'll do it again with the great new hit song they've recorded on Decca for "WOMAN'S WORLD," the wonderful new 20th Century-Fox CinemaScope hit.

Lead with "THE FOUR ACES" and come up with a full house! Start plugging your "Woman's World" date right now. Play it at candy breaks... during intermissions... and on your lobby P.A. system. Plant it with local disk jockeys!

"it's a pleasure to do business with 20th!"

As soon as your date is confirmed:

Write, wire, phone for your FREE platter! RADIO-TV DEP'T., 20th Century-Fox 444 W. 56 St., N.Y. 19, N.Y.

Is This The Curtain Speech?

Americans Seem in Agreement With Italians On 'Closed Issue' of Audit

Motion Picture Export Assn. did receive an accounting on expenditures from Italian Films Export but it was incomplete.

Under the original Italian film agreement, which provided for an extensive "loan," i.e. a subsidy to the Italo industry, IFE was supposed to give periodic accountings. Last July, MPEA prexy Eric Johnston stated on his return from Rome that MPEA hadn't gotten those accountings and that the Italians had been prodded on various occasions to submit them.

In N. Y. last week, Eitel Monaco, the Italian industry topper, said the American "loans"—later written off for $150,000—had amounted to between $4,000,000 and $4,500,000 over a three-year period. He emphasized that the accounting had been handed to MPEA on time, as provided in the agreement.

MPEA prexy Johnston disclosed last week that Monaco had been accurate in stating that MPEA had obtained a rundown on expenditures from IFE. He explained that he had made his statement in July and that the Italian figures came through in August.

However, it's learned separately that the accounting supplied by IFE was not as detailed as the Americans had expected it to be. Left out was the showing of Italo pix other than IFE releases for which the Italians claimed they couldn't obtain the figures. At any rate, with the new Italian accord dropping all subsidy provisions, MPEA is expected not to press any further and, like the Italians, to consider the matter closed.

Subject of accounting, which may play a part should there be any further action in connection with the Federal Trade Commission investigation of the original MPEA-IFE agreement, was discussed last week by Renato Gualino, IFE's general manager, and Griffith Johnson, MPEA v.p.

U SPENDING $750,000 ON MAGAZINES IN '54

Universal is splurging $281,000 on a national mag campaign to sell three of its major fall and winter releases. David A. Lipton states that this brings U's 1954 mag expenditure to a new high of $750,000.

The three pix that'll get the full mag treatment this fall and winter are "Bengal Brigade," "Sign of the Pagan" (CinemaScope) and "So This Is Paris." All are in color. Lipton said U had also almost doubled its radio and tv ad expenditure during 1954.

Italy's Order of Merit Goes to Jean Goldwurm

Italy's Order of Merit was presented in N.Y. last week to Jean Goldwurm of Times Films and operator of the Little Carnegie and World theatres in N.Y. Presentation was made by Eitel Monaco, top Italo industry exec, in acknowledgement of Goldwurm's pioneering services for Italian films.

Citation lauded Goldwurm for his aid in building up the Italian film in the U.S. in the postwar period, both as a distributor and as operator of the World where many Italo hits enjoyed long runs.

Youngstein The Traveller

Max E. Youngstein, United Artists v.p., heads for the Coast within the next week for a quickie visit during which he'll onceover indie product, including Stanley Kramer's "Not As a Stranger" and Paul Gregory's "Night of the Hunter."

Then back to N. Y. and off on a swing of London, Paris and Rome to launch the campaigns for "The Barefoot Contessa." Arthur Krim, UA president, now on a global tour, is due in Rome around Oct. 10 to work with producer Robert Rossen on the latter's upcoming "Alexander the Great," which is to be lensed in Spain. Krim is due back in N. Y. later in the month.

Peak in Props

Hollywood, Oct. 5.

Metro used more made-to-order props for the production of "The Prodigal" than for any other picture in the studio's history—even more than "Quo Vadis."

According to prop man Don Vanni, "Prodigal" required more than 11,000 separate items costing a total of $200,000.

READE ASKS $1,000,000 IN JERSEY OZONER SUIT

William A. Scully, former Universal v.p. charge of distribution, was one of three defendants named last week in a suit filed by Walter Reade Jr., Walter Reade Theatres prexy, in N. J. Superior Court, Trenton, N. J.

Reade charged that Scully, James J. Thompson, operator of Eastern Drive-In Theatres, and Monroe E. Stein, antitrust attorney, had failed to live up to an agreement to sell Reade owners, all located in N. J. Reade asked the court to order performance of the contract, or to allow monetary damages of $1,000,000.

The action alleged that Reade had tendered the purchase price for the drive-ins and was ready to comply with the terms of the contract when the defendants indicated they wouldn't live up to the agreement.

Theatres involved are the Totawa, Union Drive-in, Morris Plains Drive-In, Brunswick Drive-In, Shore Drive-In and the Fly-In Drive-In. Reade said the deal was concluded on Dec. 24, 1953.

Brandt-Miller Purchase Mary Vuono's Palace

Harry Brandt in association with Melvin Miller is expanding his theatre holdings in Connecticut. Pair have acquired a long-term lease on the Palace Theatre, 2,000-seater in Stamford.

House was acquired from Mrs. Mary C. Vuono, pioneer Stamford theatre operator who built the theatre in 1920. Deal was set by Berk & Krungold, N. Y. theatre real estate brokers.

New asquisition gives Brandt and Miller three theatres in Stamford.

4th WEEK OF TRIAL

No End In Sight for Claughton's Antitrust Case

Miami, Oct. 5.

A $9,450,000 antitrust suit is now in its fourth week of trial here and the end is not yet in sight. Case, being heard by a 12-member jury, was filed in Federal court in December, 1951, by E. N. and Lillian Claughton, operators of a circuit of theatres in the Miami area.

Defendants are Paramount, Warners, 20th-Fox, Universal, Columbia and United Artists. They're charged with conspiring to prevent the Claughtons from obtaining films on first run in violation of the Sherman and Clayton Acts.

Plaintiffs have introduced nearly 300 exhibits as evidence purporting to support the allegations. William Steel of Miami and E. C. Timberlake of N. Y. are representing the film companies and Francis Anderson of Philadelphia is counsel for th Claughtons.

Castleman Action Nixed

Hollywood, Oct. 5.

Federal Judge Ben Harrison has approved an order dismissing minority stockholder suit brought in December, 1952, by Eli and Marion Castleman against Howard Hughes and RKO.

Similar actions filed in N. Y. and Las Vegas have already been terminated following Hughes' offer to purchase assets at equivalent $6 per share of stock.

Russell Holman Back

Russell Holman, Paramount's eastern production manager, returned to N. Y. last week after his annual fall trek abroad.

He looked in on pic production in London, Paris and Rome.

ADD: SHEA ESTATE

Surrogate Limits Attorneys' Fees to $125,000

Attorney fees in the amount of $125,000 were authorized last week (28) in a decision by Surrogate Christopher C. McGrath in connection with the court battle over management of the Maurice A. Shea estate. Claims for fees had run to $185,000 from O'Brien, Driscoll & Raftery, representing Edward C. Raftery, and $175,000 for Dillon & O'Brien, representing Edward C. Grainger.

"Compensation from the estate assets to the attorneys for the accounting parties may not exceed in the aggregate the amount awardable to one attorney rendering the entire legal service," the decision read. "Accordingly, such compensation is fixed in the sum of $125,000 for all services to and including the entry of a decree herein, to be equally divided."

The Shea case involved charges by Gerald Shea, of Shea Enterprises, that Grainger, Raftery and the late Dennis F. O'Brien had mismanaged the Maurice A. Shea estate, of which they were executors from 1940 to 1950. These charges were later dismissed as being without foundation.

Hearing on the attorneys' fee question was held by Surrogate McGrath on Sept. 23 and 24 in N. Y. The Shea estate, which would have to stand good for these expenses, is expected to appeal the McGrath decision. In that case, it's indicated that a bond of $250,000 would have to be posted, covering not only the attorneys' fees but also other amounts outstanding against the estate, such as the $25,000 fee for John L. Flynn, the referee who first heard the case; $60,000 in executors' commissions, etc.

The McGrath decision was unusual in that it ordered the Shea estate to pay up in cash, or else return the Shea shares "so that they may be sold and the necessary cash obtained." Value of the stocks, according to the Surrogate, runs to $3,000,000.

McGrath's decision granted a motion "to dismiss the discovery proceeding seeking the return of the shares of stock heretofore delivered to the legatees by the executors." He observed that "the Court has the undoubted power . . . to require reimbursement by an overpaid legatee."

Big Page-for-Page Deal By Texas COMPO, Dallas Times-Herald

Plan appears set for Texas COMPO and the eight major film companies to join in an unusual promotional push designed to underline individual films and bally the industry on an institutional basis. The project is being confined to the Dallas area.

As proposed by Robert J. O'Donnell, v.p. of the Texas Interstate chain, each of the companies is to insert one full page of advertising (at about $1,000 per page) in the Dallas Times-Herald. The daily will match this with the same number of pages of text and stills on new product.

This is to be followed by an eight-page insertion by Texas COMPO in which, a part of the series of national Council of Motion Picture Organizations ads in Editor & Publisher will be reproduced.

ASK ATLANTIC CITY TAX VALUATION CUTS

Atlantic City, Oct. 5.

Too many television sets, plus too many theater seats without customers to fill them, have taken the once lush profits out of motion picture operation in Atlantic City, officials of the Stanley Company of America argued last Thurs. (1) before the County Board of Taxation. They seek cuts on taxes assessed on two of their properties, the Stanley on the Boardwalk which they ask be valued at $92,250 from present $148,000 and the Warner on the Boardwalk, rated $240,000 and seeking $80,000.

There was no appeal in respect to valuation of the land, $427,250 on the Stanley, and $109,270 on the Warner.

Boxscore on Theatre Divestiture: Of 1,197, Only 86 Still Unsold

Theatre divestiture under the Big Five antitrust judgments (not to be confused with already-completed theatre divorcement) has been virtually accomplished. Only a handful of houses remain to be unloaded by the successor companies which took over the divorced exhibition circuits.

Figures from the files of the Justice Dept. Antitrust Division show that, with certain specific exceptions, some 1,197 theatres were to be divested and, of this batch, only 86 remain for disposal.

Here is the box score, company by company:

American Broadcasting-Paramount Theatres—This circuit, formerly United Paramount, had to divest its interest in 774 theatres. As of Sept. 3, only 47 remained to be sold.

Stanley-Warner — Except for certain partnership situations, for which figures are not presently available, this company was directed to rid itself of 57 theatres, including three under a separate order arising from the purchase of the circuit by the Si Fabian interests. As of Sept. 1, "a maximum" of 14 houses remained to be sold. It is explained that the number is probably less than 14 but full information wasn't available.

Loew's — Exclusive of several joint interests, this chain was under court order to get rid of 25 theatres. As of last Aug. 6, the chain had only eight to go.

National Theatres — The 20th-Fox judgment directed divestiture of 184 theatres, including a number in which National Theatres had merely a joint interest. As of June 7 last, National had only 16 divestitures to complete. This included two parcels of real estate on which there were then no theatres.

RKO Theatres: — The circuit was ordered to get out of 157 theatres. Only one of these remains to be sold. In addition, however, RKO Theatres owns a block of stock "not in excess of 20%" in Metropolitan Playhouses, Inc., a holding company which has an interest in about 86 theatres, mostly in the New York metropolitan area. RKO is under court order to sell its stock but still has approximately a year and a half before the deadline on that transaction.

Apprentice Monsters

Columbus, Oct. 5.

After a 15-year-old girl narrowly escaped being blinded by a BB-gun pellet in the Main Theatre, nabe house here, juvenile authorities warned kids they will be prosecuted for delinquency if they take air pistols and sling shots into film houses. The girl's glasses were struck by a BB shot during a recent Sunday show and a piece of glass scratched her eyeball.

Screen of a house in the swank suburb of Upper Alrington was recently peppered by BB shot.

REPUBLIC AIR PLUGS 'SHANGHAI STORY'

Republic used heavy saturation campaign on tv and radio to plug launching of its "Shanghai Story" in some 276 theatres in the New England territory. In Boston, the pic topped the week's gross done by "Johnny Guitar," playing date-date at Fenway and Paramount. The radio-tv campaign started before the Boston preem so it was credited at least in part with helping rack up a solid total for the two houses, or better than the two spots had done in weeks.

Rep employed television stations in Bangor, Me.; Springfield, Holyoke, both Mass.; Providence, New Haven, Portland and Boston. It used the 29 radio stations of the full Yankee Network to advertise "Shanghai." In such cities as Worcester, New London and Fall River, the pic was doing "Guitar" trade or better.

Loew's Theatre Operators Widely Reassigned

Recent split of Loew's into separate theatre and production-distribution companies has resulted in a number of promotions and transfers of the theatre company personnel.

Advancing of Murray Lenekoff from manager of Loew's State, the chain's N. Y. flagship, to the home-office as an aide to veepee Eugene Picker, has caused a scramble in theatre managerial assignments in the N. Y. metropolitan area.

James Bruno, manager of Loew's Paradise, Bronx, moves to the Broadway showcase, with Sig Schwartz, former manager of Loew's Gates, Brooklyn, switching to the Paradise.

Henry Shamp, assistant at Loew's Valencia, Jamaica, becomes acting manager of Loew's Avenue B, while Inez Groething, assistant at Loew's American, becomes acting manager of Loew's Post Road. William Analante, former manager of Loew's American, was appointed manager of Loew's Jersey City a few weeks ago. Robert Solomon, assistant, Loe's Orphem, will become acting manager of Loew's Victoria during the illness of Jos. McCoy, the regular manager. When McCoy returns, Solomon will be permanently assigned.

Other managerial transfers include: Harold Graff from Loew's Coney Island to Loew's Premier; Ben Newman from Loew's Commodore to Loew's Delancey; James Napoli from Loew's Avenue B to Loew's Commodore; Al Gutterman from Loew's Delancy to Loew's Coney Island; Miss Margaret Ernst from Loew's Fairmount to Loew's American and Joseph Beck, from Loew's Premier to Loew's Gates.

Nat Holt Uses RKO Lot

Hollywood, Oct. 5.

Nat Holt, previously with RKO, moved back into the studio with his independent company to produce "Seven Bad Men," starring Randolph Scott, for RKO release on a one-picture deal. Technicolor feature will be filmed in Super-Scope with a budget of $1,000,000. Company will use the studio's facilities but will supply its own bankroll.

Other indie producers releasing through RKO are Edmund Grainger, Benedict Bogeaus, Allan Dowling, King Bros. and Independent Artists.

SASKATCHEWAN RAPS ROAD SHOW ANGLING

Regina, Sask., Oct. 5.

Saskatchewan Motion Picture Exhibitors Assn., at its annual meeting here, went on record with a beef against the distributor practice of pinning a "road show" label on some films and causing advanced admission prices.

The distribs, it was indicated, were withholding regular-priced pix until theatremen signed for the upped-scale product.

J. D. McKenzie of Estevan was elected president of the group, succeeding W. Winterton of Saskatoon.

SOLVAY ANTITRUST SUIT

House Burned Down Since the Alleged 'Conspiracy'

Eight majors and two upstate New York circuits have been named defendants in two separate treble-damage antitrust suits brought in N. Y. Federal Court which seek a total of $600,000. Solvay Realty & Holding Corp., which operated the Community Theatre, Solvay, N. Y., until it was razed by fire in May, 1954, wants $450,000 while Jack Zurich, operator of th Midtown Theatre, Syracuse, asks $150,000.

Both Solvay Realty and Zurich charge that the distributor defendants "combined and conspired" with Kallet Theatres and Schine Circuit, Inc., to set up a system of runs, clearances and availability dates to the detriment of the plaintiffs. Purpose of the unlawful acts, it's alleged, was to discriminate against the Community in favor of Kallet's Genesee in Solvay while Schine's Eckel in Syracuse was favored over the Midtown.

Also named defendants are Myron J. and Sidney Kallet, Frank Walker, Eckel-Schine Syracuse Co., operators of the Eckel; J. Myer Schine and Louis W. Schine.

Europe's 'Code for a Code'

Continued from page 1

up by indie distrib Jean Goldwurm with the support of others in the field and said to express the thoughts of both the Italians and the French, proposes that active measures be taken to force the Americans' hand.

A European licensing system for all American features would in effect represent a "license" for Hollywood films to play European film houses. Here's the snapper: for every import refused a Hollywood seal, four or five American pix would be refused clearance in Europe!

Meantime and separately, an action against the Code is likely to come from Paul Graetz whose film, "Lovers, Happy Lovers" (formerly "M. Ripois"), has been refused a Code seal simultaneously branded "C" (Condemned) by the Catholic Legion of Decency.

Graetz, who spent $900,000 on the film and who can't get a major release i the U.S. under these conditions, is considering action vs. the Motion Picture Assn. of America and the Code setup. He has talked in terms of a suit. This week he changed his mind and said he was looking for "something more constructive."

Graetz, too, argues that foreign films either shouldn't have to undergo Code scrutiny, or else that a special rating should be created for them. Like other foreign producers, he is doing a burn over what he conceives to be the Code administrator's "split personality" in re the evaluation of Hollywood and foreign films. Feeling is that the Code authorities are applying stricter standards by far to foreign lingualers than they do to the domestic fare, and that this is both unjust and unfair since there has been an obvious relaxation in Code interpretations at least for U.S. films. Cited prominently are Metro's "Flame and the Flesh" and United Artists' "The Barefoot Contessa."

Issue was taken up in last Sunday's (3) N.Y. Times by Bosley Crowther in a piece entitled "The Irony of It All." Crowther recounted the stories of "Contessa" and "Lovers, Happy Lovers," both of which are peopled by a bevy of unpleasant characters preoccupied with sex. He noted that "Contessa" had gotten a seal whereas "Lovers" had not, and commented on "the incongruity of the operation of the Code and the injustice of arbitrary rulings on what people should be allowed to see."

Paradoxically, "Lovers" passed the N.Y. State censor board without a single cut. Graetz ran into imilar trouble with the Code some years back with his "Devil in the Flesh," great critical success. Film also was refused a seal, and the issue then almost went to Court, with Graetz engaging Morris Ernst to prepare the case.

Code Never Challenged

Code setup, which voluntary, has never been legally challenged. Its biggest blow came last year, however, when it refused to grant a seal to "The Moon Is Blue." The picture went on to play a great many dates without it. It was followed by Howard Hughes' "The French Line," which resulted in MPAA fining RKO, which fine RKO never paid.

Foreign film interests are unhappy over the positions adopted by the Legion of Decency, inasmuch as they see a direct link between it and the Code. It's recognized, however, that—officially—the Legion acts to rate pix for Catholics only, and that a "Condemned" label from the Legion is far less harmful economically than lack of a Code seal.

Legion-Code Together

"Lovers" experience with the Legion was curious. Graetz's N. Y. rep was at first informed that the film had a "B" rating. Legion then told the producer that there had been a mistake; that "Lovers" had been placed in the "Condemned" category. This, it's said, was done after it had been definitely established that no Code seal for the film would be forthcoming. Thus the Legion's and the Code's position were brought into line.

Legion's reasons for condemning "Lovers" are that "in the story it tells, (it) condones both in theme and treatment serious offense to Christian and traditional standards of morality and decency because of its constant and unmitigated disrespect for the virtue of purity."

Graetz said in N. Y. this week that he was still hopeful that the Code people might change their minds and grant the film a seal. If this did not happen, he said he would have to force the issue. He said he felt he had good case and that there would be no difficulty in proving the commercial damage to a film that's been refused a Code seal.

Under current conditions, the matter of the seal is becoming increasingly important to producers abroad as they seek to widen their inroads on the U. S. market. Their pix cost more, and whereas, in the past, many never bothered submitting their imports for Code approval, they now feel it's necessary in order to break out of the arties.

Attitude of Goldwurm and his group is that foreign films are produced under conditions in which the Code doesn't apply and that, therefore, it isn't fair to make the end product conform with a set of standards imposed after the picture is completed.

Monaco Interested

Their memo not only proposes that the Code stop looking at foreign films, but that theatres be free to play imports that don't have the seal. The whole proposition was discussed in N. Y. last week by Goldwurm, who also owns the Little Carnegie and World theatres, N. Y., with Eitel Monaco, head of ANICA, the Italian producer-distrib org. Monaco was said to be heartily in favor of the resolution and took it with him back to Rome Saturday (2). Text has also been communicated to Jacques Flaud of the French Centre National due Cinematografie.

Graetz, long a foe of what he sees as the Code's "double standard," takes the same position as the Goldwurm group. "I think I'd rather put up with state censors than the Code," he said.

Crious angle to the proposed resolution is that the MPAA is a member of the international federation. It's considered unlikely that it'll remain within that org's framework should there be general approval of the anti-Code action.

3 Banned Unseen

Memphis, Oct. 5.

Dave Williams, sales representative of Italian Film Export, told newsmen here that the Memphis censor, Lloyd T. Binford, had banned three films sight unseen. One film, "The Greatest Love," was denied a license solely because it starred Ingrid Bergman. Other two IFE films nixed for this city were "Sensualia" and "Girls Marked Dangerous." No reasons were given and the films were never screened.

Binford, 88 years old, makes news by his capricious decisions almost every week—if that's any consolation to the Italians.

GIANTS TOPPED STOCKS AS WALL ST. FOCUS

By MIKE WEAR

Most amusement shares got no place in last week's stock market as Wall Street generally marked time. The World Series drew more attention than trading in shares, which fell back most of the week. There were 12 issues in the amusement category which showed losses, a few were unchanged and those with gains were mainly fractional.

Despite this, five new highs were registered. There was a big play in CBS shares as the week wound up. Both issues went to new peaks for 1954. The Class A stock went to 74¾ for a gain of 5⅝ points while CBS "B" hit 73½, up 4¼.

General Precision Equipment pushed ahead several points for a new high of 49½, but was virtually unchanged on the week. The previous stanza saw it up 3⅛ points. GPE is credited with reflecting an upbeat in equipment and supplies sales in the film biz, including projectors and equipment for closed-circuit tv in theatres. Company last week was reported readying the takeover of another company to further diversify its interests.

Stanley Warner edged up to a new peak of 19⅜ but was practically unchanged for the week. Aside from benefitting from upped theatre biz, it stands to gain from Cinerama for some time to come. Another high that was made by Technicolor, which had "come to life" with a sharp rally in the preceding week. Techni went to 14⅝ in anticipation of favorable earnings statement. It held around 14½ most of the week on issuance of this which showed improved profits.

Paramount Pix, which did very well in the preceding week, backed and filled much of the past stanza to show a loss on the week. Warner Bros. held near its recently made high of 21⅛. Same was true of ABC-Paramount, falling back from the year's high of 21¼.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (5)

1954 High	1954 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
21¼	14½	Am Br-Par Th	288	20⅛	19	19⅝	— ⅝
75¼	41⅝	CBS, "A"	55	75¼	68¼	73¾	+3¾
75	41½	CBS, "B"	42	75	68¾	73½	+3¾
33⅜	19¾	Col. Pix.	77	33⅜	31	33⅛	+1⅞
14¾	9¼	Decca	287	14¾	13⅝	14⅜	+ ⅛
63¼	46¾	Eastman Kdk.	163	60½	59½	60⅝	+ ⅞
19⅛	13¼	Loew's	218	18⅛	17¼	17⅝	— ⅝
10½	6⅛	Nat. Thea.	449	9⅞	9	9⅝	+ ⅜
35⅞	26⅛	Paramount	75	35	34⅛	34½	— ¾
37½	28	Philco	65	34	33	33½	— ¼
35	22½	RCA	416	34	32⅝	33⅞	+ ⅝
7	2⅞	RKO Picts.	74	6½	6½	6½	—
9½	4½	RKO Thea.	122	8⅞	8¼	8½	— ⅜
5⅞	3	Republic	107	4⅞	4½	4⅝	— ⅜
12⅞	10½	Rep., pfd.	6	12⅜	12¼	12⅜	— ⅛
19⅛	11⅛	Stanley War.	188	19⅛	18⅜	18⅜	— ⅞
28⅞	18¾	20th-Fox	128	28	27½	27⅞	+ ⅛
29⅝	18½	Univ. Pix.	28	28⅜	27⅞	28¼	— ¼
80	63¾	Univ., pfd.	*240	79¾	79½	79½	+ ½
21⅛	13⅝	Warner Bros.	221	*21⅛	20½	20⅝	—
77¾	63⅞	Zenith	34	73	71⅛	73	+1½

American Stock Exchange

6	3⅝	Allied Artists	41	5⅛	4⅞	5	— ⅛
10¾	9⅛	All'd Art., pfd.	3	10¾	10⅝	10⅝	—
14¾	9⅛	Du Mont	103	13¼	12¾	13¼	+ ⅜
14¾	11¾	Technicolor	187	14⅝	14⅛	14⅜	—
3¾	2¾	Trans-Lux	11	3⅝	3⅜	3½	+ ¼

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	11¼	12	+ ¼
Chesapeake Industries	3⅞	4⅜	— ⅛
Cinerama Inc.	2	2¼	— ⅛
Cinerama Prod.	4¼	4¾	—
Polaroid	40¾	42¾	— ¼
U. A. Theatres	14¾	16	+1¼
Walt Disney	14⅝	15⅝	+ ⅛

* Actual volume.

(Quotations furnished by Dreyfus & Co.)

Yanks' One-Third Vote In ANICA

Continued from page 3

erably more is taken out via compensation deals, etc. The sum involved in the dispute over the past deals is comparatively small.

Metro Issue Unraised

The question of the Italians' bid for Metro to enter the ANICA fold wasn't brought up between Monaco and the MPEA, even though the Rome group hinted on some occasions that certain arrangements couldn't be made until and unless Metro decided to go with ANICA. There are no indications whatever that M-G has changed its mind on its freelancing stanza.

MPEA talks with Monaco were concerned primarily with interpretations of the new film accord and didn't introduce the question of Italian Films Export or the degree of success enjoyed by Italian pix in the U. S. Official announcement issued on Monaco's return to Italy Saturday (1) said the discussions were conducted "in a spirit of friendliness and cooperation" with agreement reached on all points.

At a luncheon for Monaco, hosted by MPEA prexy Eric Johnston, the Italo exec observed that the balance sheet of the results obtained from the last three years of the Italo-American film agreement was "clearly in the black" with both parties the gainer. He expressed the hope that the relationship between the two industries would grow from "a simple commercial interchange to a happy status of genuine coproduction."

Alteration in the ANICA voting balance, suggested by Monaco, puts to rest American fear that their position within the distrib section of the organization may be weakening. ANICA votes are distributed on the basis of pix handled multiplied by the number of areas in Italy where they are released. This would tend to reduce the U. S. votes as fewer American films are released.

Offer to reserve one-third of the votes for the Americans assures the MPEA a sizable voting block since ANICA decisions would in the future be made via a majority of two-thirds of the votes. Voting now is on a straight majority basis.

Talks also resolved to let the Bank of America in Italy handle the diversification of deposits of the American companies. Original understanding was that the distribs themselves would split up their banking on the basis of a list of recommended institutions. All MPEA deposits so far have been with the Bank of America. Purpose would be to ease the Italian producers' financing problems, with the spreading out of the deposits to serve as a quasi inducement to back film ventures.

Sympathetic on Labs

Italians' request that the Americans do their monapack color printing in Italian labs was received favorably by the companies, with the understanding that the Italo tint work would have to be competitive price-wise and—even more important—quality-wise. It was decided to send samples to Italy to determine the quality of the labs' work there.

Question of the nine pix which MPEA agreed to make available to Italian indies under the new deal was resolved with MPEA submitting to Monaco a list of some 30 features along with press books which the American distribs are willing to offer to the indies. Under the last deal, each company had to offer two pix a piece to the indies. Gimmick was that these films were part of the overall total licensed for import into Italy so that the U. S. outfits lacked incentive to sell strong product to the Italian outfits.

Problem of the "ceiling" on remittances is involved. A letter from the Italian government, stating that there was a limit to remittances under the 1951 agreement, which allowed 37½% of the MPEA earnings in Italy to be transferred, came to light after the deal had been signed. The ceiling was based on the remittances of a prior year. There was over-remittances by the American distribs during the past three years. The new agreement, made in Rome last June, made no mention of the letter-ceiling, and it was assumed by MPEA that it had been dropped by the Italians.

It turned out, however, that the Italian government still insists on the limitation and is withholding U. S. coin which MPEA thinks due its members. Involved is approximately $300,000. MPEA negotiators found Monaco wasn't in a position to make definite arrangements, but felt they'd arrived at a basis for a solution of the problem.

Carrying the ball for MPEA in the talks with Monaco were Ralph Hetzel, MPEA exec v.p.; Griffith Johnson, v.p., and Eugene Van Dee, MPEA's Rome rep. George Canty also sat in on the talks.

Rathvon

Continued from page 4

German version of "Destiny" is the one to be dubbed in English, said Rathvon, because the French would be less compatible with English lip movements.

Third film, which goes into production Nov. 1, is "Embassy Baby," starring Joseph Cotten as a German-Yank dual languager. Only required dubbing will be Cotten's voice into German since the other cast members, including the femme lead, Eva Bartok, speak the two tongues. "Embassy" represents Rathvon's first film project aimed at the outset for the world market.

Orwell's '1984'

Following "Embassy" will be a picturization of George Orwell's "1984." Lothar Wolff, who made "Martin Luther," will be the producer. Next to be another French-German dual. languager, which will be made in France under terms of international production treaties. "Destiny" and "Back" were made at Wiesbaden.

Rathvon, who resides in Paris, said he has several pic companies but refers to his overall operation as Rathvon Overseas, Ltd. His personnel setup includes Stuart Schulberg, who has repped the American Government in pic projects in Germany during and after his World War II years in the Army, and Gilbert De Goldschmidt. They coproduced both "Back" and "Destiny."

TV Flops Romance

Continued from page 7

similar mood. For the most part, such time isn't readily available.

Formation of the UPT group is seen by the companies as an indication that the circuit may, in the future, lay heavier stress on using tv as a medium to advertise pix. In that connection it's noted that Leonard Goldenson, apart from being UPT head, also is prexy of the American Broadcasting Co. and therefore necessarily tv minded.

While theatres have shown a good deal of interest in tv, the main job of pushing pix via that medium so far has been done by the distribs. Latter are spending increasingly tall coin on spot campaigns, with exhibs occasionally sharing the time costs. Some theatres do have tv spots bought up in advance and use them as they see fit, again with the distrib chipping in.

Free Access to U.S. Market

Motion Picture Assn. of America, in collaboration with the large circuits, "has succeeded in imposing its (Production) code not only on its own members, but—through indirection—on the independent American producers and even upon distributors (if not producers) of films from abroad," indie distrib Jean Goldwurm complained in his memo (see accompanying story).

Goldwurm's remarks in memorandum form, charging that the MPAA's policy is "definitely an act of discrimination against foreign films," were taken back to Italy by Eitel Monaco, the Italian industry topper who sailed from N.Y. Saturday (2).

The memo said that the situation "can and must be changed if foreign films are to have free access to the American market."

Union Sues Dallas House

Dallas, Oct. 5.

Local 249 of the Motion Picture Machine Operators union is suing the Wheatley Theatre here for alleged breach of contract that provided the theatre should employ union operators at a wage of $54.40 weekly.

"DOWN 3 DARK STREETS"

THE N. Y. PAPERS THINK IT'S GREAT MOVIE-MAKING!

"Not since 'VICE SQUAD' has there been such a pleasant surprise! Suspense, action! Exciting, fast-paced!"—N. Y. POST

"Exciting FBI melodrama! First-rate cast director has spun out the story skillfully, creating and sustaining mystery and suspense!"—DAILY NEWS

"Tense! Quick-paced suspense, should please mystery fans!"—DAILY MIRROR

"Nifty bundle of excitement! Brisk melodrama!"—WORLD-TEL. & SUN

"Excellent example of the FBI film! Hair-raising climax high on a cliff! All very taut and well acted!"
—HERALD TRIBUNE

"Suspensefully spun out!"
—JOURNAL AMERICAN

IS UP EVERY-BODY'S ALLEY!

THE TRADES THINK IT'S GREAT MONEY-MAKING!

"Brisk, pungent FBI mystery drama . . . rates very well! Bristling climax!"—M. P. HERALD

"Should completely satisfy! Action and suspense aplenty!"—BOXOFFICE

"Readily exploitable and will stand up to good advertising claims!"—M. P. DAILY

"Pulsating, thrilling! Holds all the way! Stands up impressively and delivers! Taut story gets into gear almost at once!"—FILM DAILY

"Thrilling! A fascinating thing to see! A series of brilliant incidents!"
—HOLLYWOOD REPORTER

"Pace fast, interest held tight all the way!"—HARRISON'S REPORTS

"Good film-fare that should find a satisfactory b.o. level! Well-plotted story, suspenseful, interest-holding!"—VARIETY

starring

BRODERICK CRAWFORD

RUTH ROMAN

Fresh from her hit role in "Sabrina"

MARTHA HYER • MARISA PAVAN • CASEY ADAMS • KENNETH TOBEY • GENE REYNOLDS
WILLIAM JOHNSTONE • Directed by ARNOLD LAVEN • Produced by ARTHUR GARDNER and JULES V. LEVY • Screen Play by The Gordons and Bernard C. Schoenfeld • Based on the Novel "Case File: F.B.I." by The Gordons • An Edward Small Presentation

thru UA

Salesmen's Colosseum Raps Heckling Of Wile; Calls Him Troublemaker

Film peddlers who have been the recent targets of certain exhibitor groups struck back this this week, pinpointing the Independent Theatre Owners of Ohio, an Allied States Assn. affiliate, and its executive secretary, Robert Wile.

In a recent bulletin, Wile suggested that theatremen keep a dossier on the film salesmen and forward it to the peddler's superiors in a manner similar to the reports the salesmen file on the exhibitors. Wile also told exhibs that they'd be surprised "how many times your name is on a salesman's report when he hasn't been anywhere near you."

Wile's comments roused the ire of David B. Bartell, general counsel of the Colosseum of Motion Picture Salesman, an indie union that reps the nation's film salesmen. Without mentioning Wile by name, Bartell said, "People in show business will tell you there's nothing so exasperating as heckler. We know the type. The entertainer is doing his best .. everyone is having a good time . everyone except the heckler. He gratuitously ridicules the show, deprecates the act, does his best to make others miserable.

"That's what came to mind when we read in the trade press of a petulant report by a purported spokesman for the Independent Theatre Owners of Ohio. The importance of the film salesman is apparent to the entire industry . . all except the heckler from Ohio. The film salesman is constantly trying to find ways better to serve exhibitors. The effort is appreciated by the industry . . . all except the heckler from Ohio. Fair play is recognized as vital among the various components of the industry . all except the heckler from Ohio.

"If the heckler had, i good faith, questioned the necessity of certain film salesmen's reports, whatever information he was properly entitled to would have been gladly provided with a complete expalnation. It is apparent, however, that the heckler is more interested in a few lines of notice in the press than he is in the facts.

"So, instead of trying to force a reasonable explanation on the heckler . and knowing that the industry as a whole is friendly to the salesmen , our answer to the heckler from Ohio's is 'Pipe down and enjoy the show.'"

While Wile has suggested that exhibs file reports on salesmen with their own employers, the exhib orgs, both Allied and Theatre Owners of America, have frequently urged theatremen to submit reports on the film company reps to the GHQ of both outfits. Purpose of this, however, was to gai information on terms demanded, possibility of tie-in sales, and other practices which might possibly violate the consent decrees. Only about a week ago, Herman M. Levy, general counsel of TOA, urged Illinois theatremen to send in reports on the selling practices of the salesmen in that area.

Albany The Key

Continued from page 7

has contended that the City is entitled to a full cent where the tax actually amounts to a fraction of at least one-half cent. Attorneys on the theatre end, including George Raftery, of O'Brien, Driscoll & Raftery, repping RKO Theatres, and Thomas Bress, counsel for Loew's, insist this division of "breakage" means the City sometimes collects substantially over the 5% allowed by the State and is therefore illegal. Judge Stoddart authorized the theatremen to continue to collect the fractional overage but to withhold it from the City pending a final determination of the point in a higher court.

The action versus the 5% was instituted by five theatres in Queens originally. Since the filing in early summer, numerous other exhibitors intervened.

At the outset, City Budget Director Russell Beame said he anticipated an annual yield of $5,500,000 from theatres. Exhibitors, though, have provided boxoffice figures purporting to show the tax will amount to only $4,000,000.

ONLY TERRYTOONS IN 2-D

Otherwise All 20th-Fox Shorts Are CinemaScoped

Concentrating primarily on CinemaScope, 20th-Fox is streamlining its shorts subject releases by dropping all 2-D reelers with the exception of the Terrytoons.

Latter are now so designed that they can be shown through the anamorphic lens with a full-screen effect.

Being dropped off the sked are 20th's six sports shorts and its "See It Happen" series which took in great events of the past. So far this year, 20th has released 17 CinemaScope shorts, with another four due out by the end of the year.

ART DIRECTORS ELECT EDGAR PRESTON AMES

Hollywood, Oct. 5.

Society of Motion Picture Art Directors elected Edgar Preston Ames, of Metro, to succeed Arthur Lonergan as president. Lonergan retired after two terms.

Other new officers are: George Loren Patrick, 20th-Fox, veepee; Malcolm Bert, Independent Artists, secretary; George Krizman, Meridian, treasurer, and Leo Kuter, Warners, administrator.

Academy Gets $100,000

Academy of Motion Pictures Arts & Sciences has been given a fiscal pickup by member companies of the Motion Picture Assn. of America. Meeting of the MPAA board in N. Y. last week voted a contribution of $100,000.

Academy's expenses have been on the rise steadily. Costs of maintaining its Coast theatre and its continuing public and community relations work resulted in a deficit operation despite hefty income from the annual Oscar tv program which is commercially sponsored.

Free Ride Only

Continued from page 7

Star interviews and excerpts from new product, with an emcee tieing the pieces together, were to represent the format. But "problems" cropped up so often, say trade sources, that the plan never got off the ground.

Love That Publicity

That the companies are impressed with the publicity values accruing from tv exposures seems for sure. A "salute" from Sullivan is now considered the most important "break" for any company regardless of media.

While refusing to take any joint action, the companies are cooperating individually with Bruce Balaban in putting together a half-hour airer on WOR-TV, N. Y. Format is the familiar one with an emcee (Dan McCullough) interviewing guest personalities and unspooling segments from new pix as provided by the companies.

Balaban states he's now angling for syndication of the program via a package outfit. While the program is "live," a film version is being recorded of the Oct. 8 airer and this will be used as a "pilot" for the syndication pitch.

In this tieup, incidentally, the companies have the right to okay sponsors. Further, says Balaban, a percentage of the profits from the program will be donated to the Motion Picture Relief Fund. He adds that Leonard Goldenson, president, and Robert Weitman, v.p., of ABC have endorsed the show, which is regarded as significant in view of the previously-planned ABC program.

Paramount feels it has a good thing in its working agreement with Lux Video Theatre. Par supplies the scripts of oldie pix for adaptation by Lux and in return collects a cash payoff of a couple thousand dollars and hefty plugging of its new product.

'Gladiators' Loud 30G, Mont'l; 'Obsession' 25G

Montreal, Oct. 5.

Two big holdovers, "Magnificent Obsession" at Capitol, and "High and Mighty" at Loew's are still socko in their second weeks. "Bitter Rice" with English dubbing doing okay biz at Orpheum. Top newcomer is "Demetrius and Gladiators," smash at Palace.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1)—"Demetrius and Gladiators" (20th). Socko $30,000. Last week, "Student Prince" (M-G) (2d wk), $16,000.

Capitol (C.T.) (2,412; 45-75) — "Magnificent Obsession" (U) (2d wk). Smash $25,000 following $31,000 opener.

Princess (C.T.) (2,131; 40-65) — "Pushover" (Col). So-so $11,000. Last week, "Duel in Jungle" (WB), $10,000.

Loew's (C.T.) (2,847; 50-85) — "High and Mighty" (WB) (2d wk). Fine $22,500 after $31,000 in first.

Imperial (C.T.) (1,789; 43-63) — "River of No Return" (20th) and "Crossed Swords" (UA). Good $8,000. Last week, "Carnival Story" (RKO) and "Susan Slept Here" (RKO), same.

Orpheum (C.T.) (1,048; 40-65) — "Bitter Rice" (UA) and "Adventures in Berlin" (UA). Okay $7,000. Last week, "Broken Arrow" (20th) and "Yank the R. A. F." (20th), $6,000.

Stock Value Jump

Continued from page 3

vately owned 100% by Howard Hughes. He paid $23,500,000 in buying out all assets from RKO Pictures, Inc., which is still listed on the Stock Exchange but is merely a corporate shell. A year ago, RKO Pictures was selling at $2.87½ per share, for a total evaluation of $11,232,000 on the 3,900,000 then outstanding.

Also excluded is United Artists, which is owned by the Arthur Krim-Robert Benjamin management group in partnership with Mary Pickford and Charles Chaplin.

Paramount and 20th-Fox are the most expensive properties next to Loew's. Close behind is American Broadcasting-Paramount Theatres. Key factor behind Par's fiscal strength, i addition to its steady flow of successful pictures, is the company's diversified interests. Par has substantial theatre holdings in Canada and meaningful percentage ownership of DuMont Laboratories, Chromatic Laboratories and International Telemeter Corp.

20th's CinemaScope

20th, though, showed a more striking gain in the past year, due entirely to the robust boxoffice showings of its CinemaScope product. Company jumped from a total dollar value of $50,545,000 in 1953 to $76,175,000 currently.

Warner Bros. showed an improvement of well over 50%, jumping from a market value of $30,567,600 last year to $52,080,000 as of now.

Universal and Columbia are the standout examples of how a flow of click commercial product can send stock prices on the rise. U climbed 100% for the best improvement showing of them all. The Wall Street evaluation is now $30,996,000, compared with $15,484,800 in 1953. Col is within inches of that same sort of spectacular gain, with a current dollar value of $23,940,000, compared with $12,075,000 last year.

Stanley Warner is plenty upbeat, having drawn substantial interest via its diversification moves, including the Cinerama partnership and acquisition of International Playtex. S-W zoomed to a market price tag of $45,030,000, up from $26,209,350 last year.

(Editor's Note: It would take lots more money than the trading value of a common stock issue to buy out a film company, or even a portion of it. For example, while $23,940,000 is the total dollar value of Columbia's outstanding 760,000 shares, on the basis of th current market, any discernible move to buy up the stock would immediately send the price soaring.

Further, separate deals would have to be made with individual owners of hefty stock blocks, such as the Col voting control held by Harry and Jack Cohn. In buying out RKO, Howard Hughes paid more than twice the amount at which the stock was being traded.

Picture Grosses

CLEVELAND

(Continued from page 9)

500. Last week, "Egyptian" (20th) (4th wk) at $1.25 top $12,000.

Lower Mall (Community) (585; 60-90)—"Violated" (Indie) (2d wk). Oke $2,800 following $3,500 last week.

Palace (RKO) (3,000; 60-90) — "Naked Alibi" (U). Mild $9,000. Last week, "Duel in Sun" (SRO) (reissue), $15,000.

State (Loew's) (3,500; 60-90)—"Rogue Cop" (M-G). Fairly good $16,000. Last week, "Brigadoon" (M-G), $17,000.

Stilliman (Loew's) (2,700; 75-$1)—"Brigadoon" (M-G) (m.o.). Fancy $10,500. Last week, "Suddenly" (UA) (m.o.), $6,000.

'Waterfront' Bangup 7G, Omaha; 'Obsession' 9G, 2d

Omaha, Oct. 5.

Newcomers for a change are strong this week with three sturdy new entries. "On Waterfront" is socko at Brandeis and marks first big gross at house since work on street near theatre began two months ago. "Betrayed" is making a good showing at Ralph Goldberg's State. Second session for "Magnificent Obsession" is trim at the big Orpheum.

Estimates for This Week

Brandeis (RKO) (1,000; 50-75)—"On Waterfront" (Col) and "Champagne Safari" (Col). Socko $7,000. Last week, "Bounty Hunter" (WB) and "Norman Conquest" (Indie), $3,500.

Omaha (Tristates) (2,000; 50-75) —"Gambler from Natchez" (20th) and "Duffy San Quentin" (20th). Good $6,500. Last week, "Black Shield Falworth" (U), $5,000 at 80c top.

Orpheum (Tristates) (2,890; 70-90)—"Magnificent Obsession" (U) (2d wk). Fine $9,000 or near. Last week, $14,500.

State (Goldberg) (875; 50-80)—"Betrayed" (MG). $5,500. Last week, "Seven Brides" (M-G) (3d wk-9 days), $4,000 at 90c top.

'Bull' Bright $8,000, Port.; 'Prairie' Ditto

Portland, Ore., Oct. 5.

Both "Sitting Bull" and "Vanishing Prairie" are doing excellent biz here this stanza to pace newcomers. Standout among holdovers is "Karamoja" which is great at the Liberty in second session.

Estimates for This Week

Fox (Evergreen) (1,536; $1-$1.50) —"The Egyptian" (20th) (4th wk). Solid $9,000. Last week, $11,000.

Guild (Indie) (400; $1)—"Vanishing Prairie" (Disney). Hot $8,000. Last week, "Tonight at 8:30" (Indie), $1,800.

Liberty (Hamrick) (1,875; $1)—"Karamoja" (Hall) and "Half Way to Hell" (Indie) (2d wk). Great $12,000. Last week, $18,000.

Oriental (Evergreen) (2,000; 65-90)—"Dragnet" (WB) and "Son Belle Starr" (Indie) (5th wk). Steady $2,000. Last week, $2,600.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Sitting Bull (UA). Big $8,000. Last week, "Duel In Jungle" (WB) and "The Rocket Man" (20th), $6,000.

Paramount (Port-Par) (3,400; 65-90)—"Betrayed" (M-G) and "Silver Lode" (RKO) (2d wk). Fast $7,500. Last week, $9,800.

BALTIMORE

(Continued from page 8)

$3,000. Last week, "Pickwick Papers" (Indie), $3,300.

Film Centre (Rappaport) (960; 50-$1)—"Beauties of Night" (Indie). Nice $4,000. Last week, "Final Test" (Indie) $3,500.

Hippodrome (Rappaport) (2,100; 35-80)—"Sitting Bull" (UA). Starts tomorrow (Wed.). In ahead, "Susan Slept Here" (RKO), slim $7,000 after $11,500 opener.

Keith's (Fruchtman) (2,400; 20-46-80)—"Naked Alibi" (U). Light $6,000. Last week, "Crossed Swords" (UA), $6,200.

Little (Rappaport) (310; 50-$1)—"Lili" (M-G). Returning tomorrow (Wed.). In ahead, "Fanfan Tulip" (Indie), oke $3,300 following $4,000 opener.

New (Fruchtman) (1,800; 35-$1) —"Woman's World" (20th). Preems tomorrow (Wed.). Sixth round of "The Egyptian" (20th) wound up long run with $5,500.

Playhouse (Schwaber) (420; 50-$1)—"Hobson's Choice" (UA) (4th wk). Oke $3,000 after $3,400 in third.

Stanley (WB) (3,200; 30-65-$1)—30-80)—"Duel In Sun" (SRO) (reissue). Mild $8,000. Last week, "Dragnet" (WB) (4th wk), $7,000.

'Shield' Sock $10,500 in Prov.; 'Window' Big 11G, 'Susan' Smooth at 8½G,

Providence, Oct. 5.

All stands back in operation and on the happy side with fairly attractive fare. State's "Betrayed" looms strong but "Rear Window" at Strand and "The Black Shield of Falworth" at Majestic are th real sock newcomers. Albee's "Susan Slept Here" looks good. "Window" is holding a second round.

Estimates for This Week

Albee (RKO) (2,200; 50-75) — "Susan Slept Here" (RKO) and "Scarlet Spear" (UA). Good $8,500. Last week, "Duel in Jungle" (WB) and "Donovan's Brain" (UA), $9,500.

Majestic (Fay (2,200; 70-90) — "Black Shield Falworth" (U) and "Dawn At Socorro" (U). Sock $10,500. Last week, "Gambler From Natchez" (20th) and "Rocket Man" (20th), $9,000.

State (Loew's) (3,200; 50-75) — "Betrayed" (M-G) and "Gun Belt" (UA). Strong $15,000. Last week, "Seven Brides" (M-G) (2d wk), $9,000.

Strand (Silverman) (2,200; 50-75) — "Rear Window" (Par) (2d wk). Started on Monday (4). First week was smash $11,000.

'ALIBI' NSG $5,500, D.C.; 'WINDOW' 8G, 5TH

Washington, Oct. 5.

World Series, unseasonable heat and lack of much new product is taking its toll at first-runs currently. Some holdovers remained firm, but general tenor of biz was sluggish. Neither of the two newcomers, "Naked Alibi" at Loew's Columbia nor "Private Hell 36" at the Metropolitan, are doing much to boost the average. "Rear Window," in fifth stanza at the Playhouse, and "On the Waterfront," in 3d round at Trans-Lux, both remain sock.

Estimates for This Week

Capitol (Loew's) (3,434; 75-$1.10)—"The Egyptian" (20th) (3d wk). Disappointing $14,000 after $20,000 last week.

Columbia (Loew's) (1,174; 60-80)—"Naked Alibi" (U). Slow $5,500. Last week, "Raid" (20th) and "Racing Blood" (20th), $4,500.

Dupont (Lopert) (372; 65-$1) — "Vanishing Prairie" (Disney) (6th wk). Okay $3,500 after $4,000 last week. Holds.

Keith's (RKO) (1,939; 75-$1.25)—"Caine Mutiny" (Col) (13th wk). Slim $6,000 after $6,500 last week. But all gravy at this point, so holds on.

Metropolitan (SW) (1,200; 60-80) —"Private Hell 36" (FM). Nice $7,000. Last week, "Duel in Sun" (SRO) (reissue), $8,000.

Palace (Loew's) (2,370; 65-95) — "Betrayed" (M-G) (2d wk). Sharp drop to oke $13,000 after $20,000 last week. Stays.

Playhouse (Lopert) (435; 55-$1) —"Rear Window" (Par) (5th wk). Defying the elements and World Series with fancy $8,000 after $9,000 last week. Still playing to capacity weekends. Stays.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama" (Indie) (48th wk). Nearing year mark with upswing to bright $16,000 after dip to $14,000 last week. Holds again.

Trans-Lux (T-L) (600; 70-$1) — "On Waterfront" (Col) (3d wk). Robust $13,000 after $15,000 last week. Stays.

PITTSBURGH

(Continued from page 9)

—"On Waterfront" (Col) (2d wk). Packing a lot of staying power at great $13,000 or near for Brando hit. Holds, of course. Last week, $17,500.

Penn (Loew's) (3,300; 65-85)—"Man With Million" (UA). Reviewers liked this lean $10,000 or less looms. Last week, "Betrayed" (M-G), $11,000.

Squirrel Hill (SW) (900; 65-85)—"High and Dry" (U) (3d wk). Sliding to oke $1,500 on the windup. Last week, $2,500.

Stanley (SW) (3,800; 65-$1)—"Rear Window" (Par) (3d wk). Got a last-minute reprieve after everything had been set for "Duel in Jungle" (WB) to open. Doesn't look like much more than fair $8,000. Last week, $12,000.

Warner (SW) (1,365; $1.25-$2.65) —"Cinerama" (Indie) (44th wk). Up a bit on some good coverage for stunt flier Paul Mantz, in for a day to drumbeat. Fine $13,000. Last week, $12,000.

COLUMBIA PICTURES

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TOWNE, Milwaukee — 5 Weeks ★ MAJESTIC, Houston — 3 Weeks ★ MALCO, Memphis — 3 Weeks ★ J. P. HARRIS, Pittsburgh — 5 Weeks
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DEL PASO, Sacramento — 2 Weeks ★ ORPHEUM, St. Paul — 4 Weeks ★ ORPHEUM, Minneapolis — 4 Weeks ★ ORPHEUM, Davenport — 2 Weeks
ORPHEUM, Cedar Rapids — 2 Weeks ★ ORPHEUM, Des Moines — 3 Weeks ★ RIVOLI, Toledo — 2 Weeks ★ KEITH, Dayton — 3 Weeks
PALACE, Youngstown — 2 Weeks ★ ALBEE, Cincinnati — 4 Weeks ★ T & D, Oakland — 3 Weeks ★ KEITH, Grand Rapids — 5 Weeks
MAJESTIC, San Antonio — 2 Weeks ★ SHEN, Erie — 3 Weeks ★ LINCOLN, Trenton — 2 Weeks ★ STATE, Omaha — 5 Weeks
PHIEL, St. Petersburg — 3-1/2 Weeks ★ PALACE, Canton — 2 Weeks ★ SPRECKLES, San Diego — 4 Weeks ★ PARAMOUNT, Phoenix — 2 Weeks
NORSHOR, Duluth — 2 Weeks ★ RIALTO, Louisville — 2 Weeks ★ POLI, Worcester — 2 Weeks ★ MIDLAND, Kansas City — 4 Weeks
LYRIC, Salt Lake City — 6 Weeks ★ KEITH, Lowell — 2 Weeks ★ EMBASSY, Reading — 2 Weeks ★ STATE, Harrisburg — 2 Weeks
RIALTO, Allentown — 2 Weeks ★ ORPHEUM, Champaign — 5 Weeks ★ PLAZA, Stamford — 4 Weeks ★ RIVOLI, Long Beach, Calif. — 5 Weeks
BYRD, Richmond — 2 Weeks ★ STATE, Richmond — 2 Weeks ★ RIALTO, Tacoma — 3 Weeks ★ OHIO, Columbus — 2 Weeks
WARNER, Wilmington — 3 Weeks ★ COMERFORD, Wilkes Barre — 2 Weeks ★ E. M. LOEW, Hartford — 4-1/2 Weeks
POLI, New Haven — 2 Weeks ★ PALACE, Albany — 1-1/2 Weeks ★ LAFAYETTE, Buffalo — 4 Weeks ★ CENTER, Oklahoma City — 2-1/2 Weeks
OLYMPIC, Utica — 3 Weeks ★ 5 POINTS, Jacksonville — 4 Weeks ★ SOUTHERN, York — 2-1/2 Weeks ★ PLAZA, Schenectady — 1 Week
POST ST., Spokane — 3 Weeks ★ BERKELEY, Berkeley — 4 Weeks ★ COMERFORD, Scranton — 2 Weeks ★ TOWN, Watertown — 3 Weeks
SENATE, Springfield, Ill. — 2-1/2 Weeks ★ VARSITY, Lincoln — 2 Weeks ★ RITZ, Tulsa — 2-1/2 Weeks
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Briefs From the Lots

Hollywood, Oct. 5.

William Castle assigned to direct **Sam Katzman's** "The Gun That Won the West" at Columbia . . . Warners handed **Pat Blake** a term contract with "Jump Into Hell" as her first assignment . . . **Robert Strauss** signed for a featured role in "The Seven Year Itch" at 20th-Fox . . . National Legion of Decency handed Metro's "Rogue Cop" "B" rating because of "excessive brutality" and a "suggestive sequence" . . . **Kevin Enright** spotted in Columbia's "Tight Spot" . . . **Russell Johnson** set as top heavy in "Goldon Grotto," to be produced by **Vincent Price** and **John Brahm** in Germany next Spring. . . . **Robert Horton** plays a heavy in Silliphant-Barnwell's "Five Against the House."

Rita Moreno's player ticket renewed by 20th-Fox . . . **Nat Holt** readying "Seven Badmen," indie production, for RKO release . . . **William Wellman** will direct "C'est la Guerre," story of the Lafayette Escadrille in World War I, for Batjac Productions . . . **King Bros.** will make their next film, "The Syndicate," in CinemaScope and Eastman-color for RKO release . . . **Frank McFadden**, formerly with Panoramic, formed his own flackery with **Jim Eddy** as an associate . . . **Lindsley Parsons'** next feature for Allied Artists release will be "Tonight Is Forever," starting late this month . . . Warners bought screen rights to "Prince Bart," best-seller by **Jay Richard Kennedy** . . . **Bobby Mayo** joined Batjac Productions as casting director.

Next for **Esther Williams** at Metro will be "Body Beautiful," with Joe Pasternak producing . . . **Peter Votrian** plays the moppet in **Aubrey Schenck's** "Big House, U. S. A." . . . **Alberto Morin** cast as a French army officer in Warners' "Jump Into Hell." . . **Charles Evans** drew a part in Metro's "Interrupted Melody." . . . **Dewey Martin** joined **Humphrey Bogart** and **Fredric March** in **William Wyler's** "The Desperate Hours" at Paramount . . . **James Starbuck** signed as choreographer for "The Court Jester," starring **Danny Kaye** . . . **George Dolenz** drew a featured role in "The Purple Mask," starring **Tony Curtis** and **Colleen Miller** . . . **Walter Wanger** signed **Joan Bennett** to star in "Mother-Sir," to be filmed partially in Japan . . . Metro bought "The Wilder Shores of Love," authored by **Lesley Blanch**, as a starrer for **Elizabeth Taylor**.

Evelyn Keyes signed to star in "The Top of the World," to be produced by **Michael Baird** and **Lewis R. Foster** under the Landmark Productions banner . . . **Dean Cromer** drew a role in Columbia's "Tight Spot." . . . **Michael and Fay Kanin** scripting "Swordsman of Siena," starring **Stewart Granger**, at Metro . . . **Dennis Weaver** and **Richard Cutting** joined the "John Brown's Raiders" cast at Allied Artists . . . Metro signed **Cleveland Amory** to write a screen treatment of "Jazz Festival," based on his own idea . . . **Roy Webb** will handle musical direction on Hecht-Lancaster's indie, "The Kentuckian" . . . **Ray Teal** and **Jennings Miles** added to the cast of "Justice Comes to Tomahawk" at U . . . **Judy Canova's** daughter, Tweeny, plays a moppet in Republic's "Lay That Rifle Down."

Anatole Litvak, currently in Europe, was signed for two more years as producer-director by 20th-Fox . . . **Leonard Penn** drew a role in "Jump Into Hell" at Warners . . . **Arlene Dahl**, recently in "A Woman's World" at 20th-Fox, signed for another picture, to be selected later . . . **Jo Gilbert, Herb Vigran** and **Patty Brill** joined the cast of **Stanley Kramer's** "Not As A Stranger." . . . **Leith Stevens** doing the score for **Hal E. Chester's** indie, "Crashout." . . . **Jimmy Dorsey's** daughter, Julie, making her screen bow in Pine-Thomas' "Lucy Gallant" . . . **Genevieve Aumont** checked in at 20th-Fox for a role in "The Racers."

Irene Montwill switched from teevee to films for a role i "Jump Into Hell" at Warners . . . **Aaron Rosenberg** will produce "Apache Agent," based on a book by **Woodworth Clum**, at U . . . **Paul Fix** and **Louis van Rooten** joined the cast of Warners' "Sea Chase" on location in Hawaii . . . **Benedict Bogeaus** bought screen to "Washable Pink," authored by **Dorothy Curnow Handley** . . . **Roberta Haynes** signed for femme lead in "Garden of Semiramis," an Italian production . . . **Ralph Meeker** returning to the screen as co-star with **Broderick Crawford** in Bel-Air's "Big House, U. S. A." . . . **Leo Gorcey** and **Huntz Hall** will co-star in "High Society" for Allied Artists . . . **William Goetz** signed **Seton I. Miller** to screenplay "Captain Calico," **Clark Gable** starrer.

Kurt Kasznar plays the landlord in Columbia's musical version of "My Sister Eileen," staring **Janet Leigh** and **Betty Garrett** . . . **Josef Shaftel** signed **Marsha Hunt** as femme lead in "No Place to Hide," to be produced in the Philippines . . . **Anne Baxter**, currently in Paris, will star for U in the **Ross Hunter** production, "Tracy Cromwell" . . . **Patricia Medina** draws top femme role in **Sam Katzman's** "Duel on the Mississippi" at Columbia . . . **William Beaudine** will direct the Bowery Boys in "High Society" at Allied Artists . . . **John Payne, Faith Domergue** and **Rod Cameron** will co-star in Republic's "Santa Fe Passage," with **Sidney Picker** producing and **William Witney** directing . . . **Paula Raymond** draws the feme lead opposite **Dennis Morgan** in 'The Gun That Won the West" at Columbia.

Vanessa Productions wil shoot 'Moll Flanders" as a musical instead of a dramatic film, as originally planned . . . Columbia bought screen rights to "My Dear Children" in which the late **John Barrymore** starred on the stage . . . **Marty Melcher's** Arwin Productions bought "Nothing But a Woman,' as a possible starrer for **Doris Day** . . . **Marian Carr** snagged a top role in Columbia's "Cell 2455" . . . **Ray Anthony Orchestra** will do a featured spot in "Daddy Long Legs" at the 20th-Fox . . . **Lucy Marlow** plays the role of Helen in Columbia's musical version of "My Sister Eileen" . . . **Helen Ross** starring her 14th year as a Metro fashion designer with a new contract . . . **John Carradine** will play the role of Aaron in **Cecil B. DeMille's** "The Ten Commandments."

Buddy Adler and a five-man unit left for Hong Kong to hunt locations for 20th-Fox's "Soldier of Fortune," starring **Clark Gable** . . . **Michael Pate** draws second male lead i **Budd Boetticher's** bullfight film, 'The Number One," starring **Anthony Quinn** and **Maureen O'Hara** . . . **Harry Lauter** drew a part in "The Admiral Hoskins Story" at Republic . . . **Dolores Gray** makes her screen debut with a musical specialty in Metro's "It's Always Fair Weather" . . . **Donna Percy**, typist, signed a term player contract with Paramount . . . **Lawrence Dobkin** returned to Warners for a role in "Jump Into Hell" . . . **Leo Robin** and **Jule Styne** turned in two songs, 'Atmosphere" and "This Is Bigger Than Both of Us," for Columbia's 'My Sister Eileen."

Allied Catcalls

Continued from page 5

gust. Should the full convention approve Myers' bill, attempts will then be made to have a friendly legislator introduce it in Congress.

In commenting on his proposed bill, Myers said: "Reconciling price regulation of so varied a product as films with constitutional requirements posed the most difficult problem I have ever tackled. However, I believe this has certainly been solved so far as the integrated producer-distributors are concerned and probably the others."

Driven to Contemplation

Myers charged that the film companies "by their confiscatory pricing policies have driven exhibitors to the contemplation of this drastic step." He said Allied's appeals "for a modification of those policies have for the most part fallen on deaf ears and the trade papers' admonitions that the distributors take action to avert the impending crisis have been ignored."

Allied members, it's noted, will be given ample time to study Myers' proposed legislation. Copies will be distributed at the opening session, and it will be up to the membership "to discuss the measure and decide whether to make an all-out effort to secure its passage by Congress."

Arthur for U. S. Rule

Support for Government regulation has come from Harry C. Arthur, prexy of the Southern California Theatre Owners Assn., who indicated that Federal control "would be a lesser evil and far more satisfactory than the piratical control as now practiced by the distributors." However, Theatre Owners of America, a national group rivaling Allied, is on record as opposed "to calling in the cops." TOA, in recent months, has echoed the beefs of Allied, particularly at the insistence of its smalltown members, but the TOA leadership has firmly opposed any additional appeals to the Government. It has, however, launched a campaign calling for stricter enforcement of the present antitrust laws, especially as they apply to the film companies.

Last Year's Victory

Last year the prime problem faced by both Allied and TOA at their annual conventions was CinemaScope and the various screens, lenses, and sound connected with it. Both units strongly fought 20th-Fox and the film companies committed to similar policies and succeeded in winning freedom on choice of equipment. According to Myers, exhibs demonstrated "that through organized resistance and affirmative action they could break through the monopolistic barriers with which CinemaScope had been surrounded. As a result, exhibitors today may show CinemaScope with lenses, screens, and sound systems of their own choosing."

The Allied leader maintains that all present-day complaints — "exorbitant film rentals, oppressive terms, lack of prints, and delayed availabilities stem from one basic evil—the artificial film shortage."

Another angle that will be punched at the Allied confab is the idea that exhibs are entitled to a profit, and a slogan of the meeti#; will be "What's Wrong About Making A Profit." Alliedites have charged that current distrib terms have made it impossible for theatremen to show a black statement at the end of the year.

According to Allied's convention GHQ in Milwaukee, a record attendance is anticipated this year. While major concentration will be on the business sessions, provisions have been made for the usual socializing, with several cocktail parties, luncheons, a nitery visit, and a closing banquet being scheduled.

Sept. Top Films

Continued from page 7

positi "Cai Mutiny". (Col), champ for the month of August, wound up 10th.

"Susan Slept Here" (RKO), winer of ninth place for August, captured 11th spot. "Vanishing Prairie" (Disney) rounded out the Golden Dozen in 12th position.

'Falworth' Tops Runner-Ups

"Black Shield of Falworth" (U) headed the runner-up films; it just now is getting around into some key cities, with "Duel in Sun" (SRO) (reissue) and "Living It Up" (Par) the other two in this category.

"Sabrina" (Par) shapes as one of the standout newcomers, judging from the smash start it got the final week of the month. The pic copped first in this session, with great to standout showings in some eight key cities. It hung up a new house record in N. Y. opening week.

"Brigadoon" (M-G) also looms as a stout, if not sensational, grosser, judging from what it has done so far. It is now i its third session at the N. Y. Music Hall. "Suddenly" (UA), fine in Cleveland and Indianapolis, also shapes as a potentially strong boxoffice winner.

"Black Shield of Falworth," a runner-up this month, looms as a nice moneymaker on future dates. "Waterfront" likely will be heard from additionally in coming weeks, judging from smash results final weeks of September. "Betrayed" (M-G), which finished sixth one week last month, also looks a sturdy entry at the wickets. Same applies to "Duel In Sun," winer-up in September.

"Apache" (UA), high on the lists for two months, managed to place among the Top 12 one week. It has finished most of its biggest first-run engagements. "Naked Alibi" (U) came through with several fine playdates during the month, but is not out on release to any extent so far.

"Sitting Bull" (UA) did well on its initial big date in Denver. "Karamoja" (Hall) continued to score on some additional playdates, being big in Indianapolis and huge in Portland. "Francis Joins Wacs" (U) did fine to sock on some additional bookings.

"Duel in Jungle" (WB), rather disappointing in many spots, managed to finish runner-up several weeks in September. "Mr. Hulot's Holiday" (GBD) chipped in with some big to sock sessions, and is now in its seventh week on a N. Y. first-run.

Inside Stuff—Pictures

Box Office Television is again offering theatres a series of closed-circuit football games, featuring Notre Dame, as a Saturday afternoon attraction. First game on the slate is the Oct. 16 clash between ND and Michigan State. BOTV is currently working on corralling theatres for the games, but hasn't revealed how many have agreed to carry the telecast. Gridcasts were offered for the first time last year by BOTV, but they failed to develop into a sock boxoffice attraction, many exhibs feeling that no matter how good the fame you couldn't compete with a contest of equal calibre on home tv. The series of five games last year attracted a lineup of from eight to 15 theatres, with the total gross for the season only $65,000.

With Rene Clair's "A Nous La Liberte" opening tomorrow (6) at Art Theatre, N.Y., the classic's famed "singing flower" scene will be a part of the film, thanks to the cooperation of the Museum of Modern Art. Joseph Burstyn office, which distributes, got from Clair an edited version of the 1932 picture, with the garden scene and the one with the singing flowers cut out. When Clair fans objected, he explained that he had taken them out because he didn't think today's audiences would appreciate them. Urged to reinstate the footage, Clair explained that the negative had been destroyed. That's where the Museum came in.

Sir Laurence Olivier's upcoming production of "Richard III" in VistaVision likely will figure largely in future arguments concerning the U. S. acceptability of British films. For the pic, according to London Films, N. Y., will have some of the most important names in England as cast members. Olivier will play the title role (he'll also direct) and others set for key spots include Sir John Gielgud, Sir Ralph Richardson, Sir Cedric Hardwicke, Claire Bloom, Pamela Brown and Helen Haye. Olivier is now negotiating with John Mills for another role. Will shoot exteriors in Spain and interiors at the Shepperton Studios in England.

Chicago film exhibs are wincing over terms for two reissue pi soon to swing into first subsequent runs from the Loop. Nabe theatres are being asked 35% for "A" week of "Duel In the Sun" and 40% for "Gone With the Wind." Exhibs consider this out of line for anything but important new pix. Incidentally Warners in Chicago is claiming record for greatest number of theatres to day-and-date an "A" week pic in the city limits. "Dragnet" currently is being shown at 45 outlying theatres, and exchange is anticipating a $500,000 gross for the full week.

Independent Theatre Owners of Ohio, which has been trying to knock out Ohio's 41-year-old censorship law, recently sent letters to every candidate for the state Legislature, asking in effect, "Where do you stand on film censorship?" Only 23 legislature candidates have answered. But letter has attracted attention and elicited an editorial in the Bryan Times of Sept. 22, which called film scissoring a "characteristic of totalitarian countries" and urged that "The state should shed this contradiction to the thing for which this country is supposed to stand against—any restriction on freedom of expression."

A cycle of films representing Hollywood's view of itself via comedy, satire and serious drama will be offered by the Museum of Modern Art as the first of a series marking the Museum's 25th anniversary. Showings will run for nine weeks under the title "Through the Looking Glass." A wide range of Hollywood "images" of itself will be presented, including satires on pix made as early as 1912. Programs were put together by Curator Richard Griffith and from "A Vitagraph Romance" of 1912 to "Calloway Went Thataway" of 1951.

Sam Nathanson, who recently exited as Hal R. Makelim sales manager, is readying a similar exhib guarantee playdate plan as propounded by Makelim. Nathanson has formed Gibraltar Motion Pictures Inc., with offices in Hollywood, and is currently preparing a brochure to outline to exhibs what he terms "producer-exhibitor contract commitments to establish another source of products." He's acquired as his first release "A Love Story," an Eric Pommer German-language film starring Hildegarde Neff.

Upbeat note among operators of the arties was detected by George Roth, Atlantic Pictures topper, on his recent midwestern swing. "They've had a good summer and there appears to be more of a demand for good foreign films," Roth said. "I know of quite a few exhibitors who are converting their regular houses to an 'art' policy, playing primarily British, but also Italian and French films. Some theatres that didn't do too well before have perked up with the switch."

Members of the sub-committee of the Senate Judiciary Committee, which is investigating juvenile delinquency, are looking in on the film industry. On the basis of queries put to a couple of execs i N. Y. last week, the Senate group wants to size up the effectiveness of self control, meaning Hollywood's Production Code," and how counterparts of it might work in the comic-strip and other fields. Subcommittee shifted its probe to the Coast and likely will call on some production officials.

Joseph Kaufman, who recently completed "Long John Silver" in Australia, has taken a two-year option on the Pagewood studios in Sydney, with the idea of making more pictures Down Under. He stopped briefly in N. Y., on his way to London for final dubbing of "Silver." Producer said his program calls for four CinemaScope productions within the next two years as well as several television series, all to be filmed in or near Sydney.

Cinemascopic effects with individual slides were demonstrated for first-time last week by Academy Films in Chicago, which staged a three-screen slide presentation for the annual sales powwow of the Outboard Boating Club. Three synchronized slide projectors were used with matching-up slides in each. Scenes shown were those of recent Chicago Boat Show.

Julian Roffman's first film for Communications of Canada, new Toronto p.r. firm, will be "The Two-Way Street," sponsored by United Nations public information department, where Ralph Foster, a partner in the firm, worked a few years ago. It will be a world-distributed theatre film on "the role of a fully-developed member nation of the UN." Roffman, who recently joined C. of C. as film production chief, previously directed "Thomas Alva Edison" for Jules Levey.

Metro has a hefty stake in Joseph L. Mankiewicz's independent production of "The Barefoot Contessa," United Artists release, via the appearance of Ava Gardner in the top femme role. Miss Gardner worked in the film on a loanout from M-G and the latter studio is to collect a flat $200,000 plus 10% of the domestic profits as they're later determined.

Exhibitors with small seaters are renting large-capacity auditoriums for the presentation of closed-circuit telecasts. This was done for the first time for the recent Rocky Marciano-Ezzard Charles fight in Tulsa, Oklahoma City and Oakland. Portable large-screen equipment was installed in these spots and reports indicate that the reception and picture quality was good.

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Film Reviews

Continued from page 6

Fire Over Africa

Technicolor camera. However, the fact is that the producers did not set out to make a travelog and realistic settings do not compensate for a trite yarn.

Miss O'Hara appears out of place as a femme du monde disguised as a secret agent. Macdonald Carey, with a crewcut and some extra poundage, is equally uncomfortable as an agent disguised as a smuggler. As it turns out, he's actually Miss O'Hara's boss. They don't find out about the connection until the end when, working separately, they succeed in uncovering the ring. Binnie Barnes is seen in stereotyped role of the tough-but-heart-of-gold keeper of the local gambling dive and saloon. The villains are types familiar to this kind of product. *Holl.*

Sansho Dayu

(JAPANESE)

Venice, Sept. 7.

Daiei production and release. Directed by Kenji Mizoguchi. Screenplay, Fuji Yahiro, Yoshikata Yoda; camera, Kazuo Miyagawa; editor, Kisaku Itoh; music, Fumio Hayasaka. At Venice Film Festival. Running time, 120 MINS.

Tamaki	Kinuyo Tanaka
Zushio	Yoshiaki Hanayagi
Anju	Kyoko Kagawa
Sansho	Eitaro Shidna
Nio	Ichiro Sugai

This is another Japanese film that has the elegance, storytelling and acting to make it fine for special spotting. Production needs cutting, but a telling tale be gotten from this.

This utilizes 11th Century Japan. It tells the story of a noble mother and her two children who are separated by river pirates. The latter sells the children to a tyrant, and the mother to a brothel. Film builds up a fine, well-ordered story as the children grow up but never forget their mother who tries desperately to escape to them. Legendry, adventure and poetry fuse to make this engrossing, if overlong film material.

Director Kenji Mizoguchi has given this a lacquered, fetching mounting. The big cast is all admirable in depicting the many characters of this tale of mother love. Kinuyo Tanaka is superb as the strong but self-effacing mother. Her two children are well played by Yoshiaki Hanayagi as the son and Kyoko Kagawa as the daughter.

Lensing has the beauty and plasticity of most Japanese product. Editing is fine. *Mosk.*

Angelika

Joseph Brenner Associates release of a Friedrich A. Mainz production. Stars Maria Schell; features Dieter Borsche, Heidemarie Hatheyer, Carl Wery, Otto Gebuhr, Franz Schafheitlin, Gerd Brudern, Lina Carstens, Claire Reisbert, Adrian Hoven, Marianne Koch, Gustav Waldau. Screenplay, Thea Von Harbou; camera, Franz Weihmayr; music, Mark Lothar. At the 68th St. Playhouse, N.Y., Sept. 26, '54. Running time, 101 MINS.

Angelika	Maria Schell
Dr. Holl	Dieter Barsche
Helga	Heidemarie Hatheyer
Albert	Carl Wery
Prof. Amriss	Otto Gebuhr
Prof. Godenber	Franz Schafheitlin
Corvus	Gerd Brudern
Frau V. Bergmann	Lina Carstens
Housekeeper	Claire Reisbert
Tonio	Adrian Hoven
Anna	Marianne Koch
Priest	Gustav Waldau

(In German; English Titles)

A run-of-the-mill, morbidly sentimental yarn, "Angelika" has the one asset of Maria Schell, the popular Swiss actress who here proves again why she's a Continental favorite. Even within the strictly limited framework of this slow and unconvincing German film, Miss Schell stands out with the kind of warm, gentle performance that makes "Angelika" a possibility for the arties.

Film on the whole is one of the slow-moving variety that probably wasn't meant for export when it was made. A Teutonic version of a radio soap-opera, it's inundated with tear-jerker scenes in a plot that'll seem old-fashioned to U.S. audiences. Pity and self-sacrifice are the pic's dominant themes, and they're milked to the last tear.

Story is about the incurably sick daughter of a wealthy man who falls in love with her young doctor. Latter is engaged to a nurse but marries the invalid out of pity. Inevitably, while he's working on a serum that cures her, he also falls in love. After a couple of crises and a series of broken hearts, there's a happy finis.

Such is the talent and personality of Miss Schell that even the trite theme, and the even triter dialog, can't subdue her appeal. Her acting has a simple charm and should have rated her Hollywood attention long ago. Opposite her, Dieter Borsche as the doctor is stiff and wooden and overly serious. Heidemarie Hatheyer as the disappointed nurse turns in a creditable performance. Carl Wery is hard to take as the worried father. Otto Gebuhr comes up with a fine caricature the role of a professor.

Thea Von Harbou's scripts permits none of the characters to come to life and concocts the kind of situations that were the screen vogue in the thirties. "Angelika" is certain to find favor with house catering to German-language groups. Others may find it something of a bore. *Hift.*

Raspoutine

(FRENCH—COLOR)

Paris, Sept. 21.

Warner Bros. release of Radius Film production. Stars Pierre Brasseur; features Isa Miranda, Renee Faure, Jacques Berthier, Micheline Francey, Milly Vitale, Claude Laydu. Directed by Georges Combret. Screenplay, Claude Boissol, Combret; camera (Eastmancolor), Pierre Petit; editor, Germaine Fouquet. At the Lutetia, Paris. Running time, 105 MINS.

Raspoutine	Pierre Brasseur
Czarina	Isa Miranda
Vera	Renee Faure
Attendant	Micheline Francey
Girl	Milly Vitale
Youry	Jacques Berthier

Warner Bros. has a color bauble which has some draw for general runs here on Pierre Brasseur name and locale of the life and times of the mad monk Rasputin. For the U.S., this is too stilted in direction and too flagrantly simple and jumpy in content to be of much interest except for some arty spots.

Concerning the life of Rasputin, it unfolds his rise to power in Russia via his hold on the Czar and Czarina because of his healing power over their ailing young son. Film is told in a literary manner and works in a series of orgies in depicting the earthy side of Rasputin as well as some asides into his spiritual life as it relates his rise and demise at the hands of the army.

Pierre Brasseur puts more ham than meat into his role, with his beard and presence enveloping the film into any potent it may have. Otherwise, director George Combret has encumbered this with a literary progression, the series of absurd tableaus showing the monk turned from a debauchee into a charlatan, a religious fanatic and finally into a man seriously trying to bring peace to Russia during the first World War.

Others in the cast have spotty roles. Color has a tendency to be uneven with Brasseur's face running from red to blue in ensuing scenes. A flock of nudie scenes are worked into the film with some of the Czarist orgies and Rasputin's visit to a ladies' bath. *Mosk.*

La Pensionnaire

(The Boarder)

(FRANCO-ITALIAN; COLOR)

Paris, Sept. 21.

Jeannic release of Gamma Films production. Stars Martine Carol, Raf Vallone. Directed by Alberto Lattuada; screenplay, Lattuada, Charles Spaak; dialog, Spaak; camera (Ferraniacolor), Mario Craveri; editor, Mario Sarandel. Balzac, Paris. Running time, 100 MI

Annie-Mari	Martine Carol
Silvio	Raf Vallone
Catherine	Celia Matania
Millionair	Carlo Romano
Luigi	Mario Carotenuto
Businessman	Enrico Glori

"The Boarder" in this pic is a streetwalker who takes her daughter to a summer resort for a much needed vacation. Here a typical cross-sectioning of the seasiders is neatly chronicled plus a slight moral fable. Not of the distinction of "Mr. Hulot's Holiday," this remains a simple but pleasant pic with the names of Martine Carol and Raf Vallone for local audiences. For the U.S., this lacks the stature for many arties, but its color and charm could help it into some dualers.

At the seashore, the joy girl, Miss Carol, ends up at a ritzy hotel for it is the only place with an available room. She is accepted by the others, but a snoopy police chief uncovers her profession. He promises to keep it quiet if she keeps in li A host of familiar characters are then brought in—an eccentric millionaire, an opportunist businessman and his social climbing wife, the neurotic young girl and other types. When Miss Carol is found out she suddenly is the center of social castigations. It the sudden action of the strange millionaire which saves her from slipping back.

Director Alberto Lattuada has placed nice rhythm plus visual pace and ease into this pic. Miss Carol is fetching as the streetwalker on vacation while Vallone is properly gallant and tender as the mayor. Remainder of the cast are fine as is the color and editing. *Mosk.*

Chateaux En Espagne

(Castles In Spain)

(FRANCO-SPANISH; COLOR)

Paris, Sept. 21.

Victory Films release of Filmal-Marsgulon production. Stars Danielle Darrieux. Written and directed by Rene Wheeler. Camera (Eastmancolor), Philipe Agostini; editor, Henri Taverna. At Francais, Paris. Running time, 95 MINS.

Genevieve	Danielle Darrieux
Mario	in Martin Valezquez
Maria	Sylvia Morgan
Manuel	Maurice Ronet
Woman	Suzanne Dehelly

Coproduction is a novelletish story of a standard French secretary who becomes involved with a bullfighter in Spain. Although familiar complications are softpedaled, the characters remain vague. The few good bullfight sequences are not enough to make this of interest for the U.S. market. It has the Danielle Darrieux name for local slots, and this may have some value for U.S. dualers. Color and theme are exploitable factors.

The French secretary is caught in Spain when her employer dies on a plane enroute to Madrid. She takes it on herself to tell the brother, a bullfighter. Love grows between them despite the language barrier, but this is complicated by a jealous cousin living off the bullfighter and a proud young female, also love with the matador. Crisis comes when bullfighter is goaded into fighting the big bulls by the proud girl. Fighter is hurt and the secretary, realizing she doesn't belong in this milieu, goes home.

Director-writer Rene Wheeler has wisely kept this a Gallic eye view of Spain and held the story reserved by working in national fetes, color and bullfights to support the familiar and rather dragging story content. Miss Darrieux just walks through her role. Pepin Vasquez is much better in the bullring than in the thespian arena. Adequate support is given the principals. Color lensing is richly toned, with editing good. *Mosk.*

More Ticket Workshops

Finding exhibitors receptive to its "Ticket-Selling Workshop" forum plan, Metro has set dates for sessions in Pittsburgh and Indianapolis.

According to Mike Simons, director of customer relations, who will conduct the panel confabs, arrangements are underway for a one-day meeting in Pittsburgh, Oct. 28, and another in Indianapolis, Nov. 16, latter in conjunction with the Allied Theatre Owners of Indiana convention.

Guitry's 'Versailles

Montreal, Sept. 28.

"Si Versailles M'Etait Conte" (If Versailles Were Told to Me) (reviewed in VARIETY March 17, '54) had its North American preem last Thurs. (23) at the St. Denis Theatre here in Montreal to a gala French-Canadian audience.

The film, directed and written by Sacha Guitry, who also does lion's share of acting as the elder Louis XIV is a two-hour and 45-minute version of French history covering almost 300 years during the reigns of Louis XII, XIV, XV, and XVI.

Lavishly produced in Eastmancolor in and around the buildings and gardens of Versailles, film is partly gover ment sponsored. Small percentage of the gross in France and Quebec will go to the current restoration of Versailles.

Because of strong nationalistic strain throughout, film drew socko reception from Montrealers. Handled in Canada by France Film, "Versailles" moved from the St. Denis Theatre to the Cinema de Paris Sat. (25) and should be good for at least two months. Film already has been shown in South America with Spanish titles and English titles are now being readied for general distribution. *Newt.*

UNITED ARTISTS THEATRE CIRCUIT, Inc.

COMMON STOCK

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Clips From Film Row

NEW YORK

William "Bill" Howard, Altec field engineer who's been assigned to firm's local headquarters for the last several months, transferred to the L. I. and Brooklyn area.

Martin Shapiro, son of Robert Shapiro, managing director of N.Y. Paramount Theatre, recovering from operation at his N. Y. home. He had just gone to Syracuse for his second year at Syracuse U when suffered attack acute appendicitis and was rushed to a N. Y. hospital.

L. D. Netter Jr., Altec general sales manager, back at the home-office after huddles with Comerford circuit execs in Scranton, Pa.

CHICAGO

Sam Gorelick upped from RKO Chi exchange manager to division manager, filling spot left open by Herb Greenblatt, who was promoted to company's national sales manager last month. Ray Nolan moved from St. Louis, where he was exchange manager for RKO, to Chicago for like job. Nolan once had been an RKO salesman here.

Van Nomikos, theatre circuit owner, elected prexy of new Greek Church being constructed here.

Chi court dockets lightest in years, with over 25 cases settled out of court last year.

Max Roth, distributing Selznick's reissue of "Duel In the Sun" here, bought saturation tv spots for pic on WBKB plugging it for the Roosevelt and six suburban houses.

PHILADELPHIA

Montgomery Theatre, former uptown nabe, leased to Joseph D. Walsh, Inc., as a used-car showroom.

Grace Kelly named one of 10 "Distinguished Daughters of Pennsylvania" in connection with Commonwealth's "Pennsylvania Week" celebration started Oct. 4.

"Sitting Bull," United Artists first C'Scope film, preemed at the Mastbaum Sept. 29.

William Manning, general manager of the Sley Theatres (Viking and Locust), resigned.

Jack Goldman, vet Stanley Warner manager, left post at Center Theatre to go into photographic biz.

BOSTON

Fred Bragden, for the last 10 years on Columbia's sales staff, signed to enter another biz. Harvey Appell, formerly of Columbia's Albany staff, will replace.

Film Row's first annual golf tournament slated for Oct. 19 at Woodland Golf Club. It's co-chairmanned by Jim Maloney and Larry Herman.

Columbia exploiteer John Markle and Albert Foley, manager of the Strand, Manchester, N. H., injured in an auto accident there.

Jack Champlain, vet exhib from Randolph Vermont, made his first visit to Hub's film row in eight years last week.

With filmstar Jan Sterling, Cinerama pilot Paul Mantz and tub-thumper Terry Turner in town within five days, Hub crix were on the jump nabbing interviews.

OMAHA

C. L. Shearon changed name of his Fullerton, Neb., theatre from the Royal to the Nance.

Paul Tramp, owner of the Granada at Oxford, Neb., recovering from auto accident Grand Island.

The 76 West Dodge Drive-in here celebrated its seventh anni.

PITTSBURGH

John Brown, former manager of the concession stand at the Camp Horne Drive-In, held for Grand Jury after Allegheny County detectives testified that Brown reported the robbery of $1,400 several weeks ago, and then admitted he took it himself.

Joel Golden, a salesman, dropped in new setup at Allied Artists exchange, which has been acquired from Ben Williams, of Boston, who held the franchise until just recently.

Steve Rodnok, Jr., who runs Oaks Theatre in Oakmont for his father, elected veepee of Oakmont Lions Club.

For first time in more than half a century, Uptown Fifth Avenue is without a film house following the closing of the Avenue. It had been operated for some time by Abe Rothenstein under a sublease from its former proprietor, Paul Bronder.

William Goodnight, former West Virginia sales rep for Alexander Film Co., promoted to district manager of West Virginia.

Zeb Epstin, Cinerama's southwestern manager, left town after pinchhitting as manager of the Warner, where "Cinerama" is now in its 10th month, during vacation of Robert Suits.

ALBANY

Jack Sussman is new Columbi salesman here, replacing Harvey Appell. Latter went to the Boston exchange, after three years here.

The Hollywood in Frankfurt, closed since June, will be reopened this month by Clarence Dopp. He also conducts the Star in Northville and the Poland in Poland.

Val Ritchey reopened the Scoti in Scotia, dark since June.

Jules Perlmutter leased th Grand and Strand in Watervliet to Peter Holcomb. Perlmutter, who continues to buy and book them, operates other indoor houses in Warrensburg, Chestertown and Lake George.

MINNEAPOLIS

Bennie Berger, North Central Allied prexy, named for third successive year by Henry Ford as Minnesota chairman for the Crusade for Freedom; will fly to Europe Oct. 20 with 70 other state chairmen and Crusade officials for a nine-day tour which includes visits to Radio Free Europe installations.

In its first subsequent-run engagement, "Genevieve," which ran only a week downtown, established new nabe record by being held over for five weeks at the indie Westgate.

Charlie Wiener, formerly with United Artists and Selznick here, named territory's sales rep for Walt Disney's BuenaVista pictures.

United Artists' exploiteer Howard Pearl in from N. Y. to work on "Sitting Bull" which opens at the State here and St. Paul Paramount day-date.

Bob Hoff, Omaha Variety club chief barker and international rep, guest of honor at a Northwest Variety club dinner meeting.

Frankfort Distilleries national convention had big screen theatre tv outlet at Gopher here.

Suburban Mound, Minn., with population of 2,700, has let it be known through its Chamber of Commerce that it would like somebody to build a film theatre. Tow is now without one.

LOS ANGELES

Sam Nathanson acquired "A Love Story," a feature filmed in Germany, for U. S. release through his newly formed company, Gibraltar Motion Picture Distributors.

Frederick Brisson closed a deal for release of "Never Wave at a WAC" in Spain, through Nueva Films of Madrid.

Artists Distributors acquired "Not Wanted" and "Young Lovers," two Filmakers production, for release to television.

Herb Kaufman, former Chicago branch manager for Republic, signed with the Hal R. Makelli Co., and will handle all sales i midwest territory.

TOLEDO, O.

The Mainview Corp. of Chicago will operate a new $250,000 drive-in in Columbus, now under construction. Will be opened around Jan. 1.

For second time thi summer, the Belvedere Drive-In on Route 44, near Painesville, O., had its screen blown down by high winds.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"BRIGADOON"
in Color and CinemaScope at ring
GENE KELLY • VAN JOHNSON
CYD CHARISSE with ELAINE STEWART
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

Naked Alibi
starring
STERLING HAYDEN • GLORIA GRAHAME
PARAMOUNT BWAY at 43rd ST

TV'S 'BLUES IN THE NIGHT'

D. P. Brother's 'Oh, Brother!'

D. P. Brother, agency on the Oldsmobile account, is mulling a change in its monicker to "Oh, Brother" as result of its baptism into tint commercials via the Max Liebman "Lady In the Dark" specola on NBC-TV. Exclusive of those "hidden costs" (camera rehearsals, studio rentals, etc., which can't be computed until NBC sends in a monthly bill) it's costing the agency and its Olds client some $18,000 just to bring in three one-minute color commercials (live and film). That approximates the cost of some half-hour tv shows.

While it's generally recognized in the trade that the Olds commercials on the "Lady" spec were perhaps the most successful and imaginative to date in the tint transformation, particularly the film clips of the "Olds On Parade," nonetheless it's no secret that the agencies and clients involved in the "rainbow shows" are growing increasingly apprehensive over the costs entailed.

Sunbeam, which has its second Liebman color spec coming up this Sunday (10), found itself saddled with a cost sheet even exceeding the Olds rap for its plugs on "Satins and Spurs." Sunbeam is currently involved in a to-do with NBC over whittling down the camera-studio-rehearsal "hidden costs."

CBS Radio's 'Dollars & Census'

'Tune In Tomorrow' Pitch Trains Guns on 1960 With Some Zingy Statistics

CBS is chanting torch tune for network radio on a longrange stage. Last week, at an animated color film demonstration in New York, the web brought forth its "Tune In Tomorrow," the third such celluloider sponsored by CBS for looksee by agencies, advertisers and business groups. As per the title, the pitch was "fit to print" for current consumption only because it aimed its guns at circa 1960 in an effort to impress the industry that CBS, at least, is in network radio to stay.

Save for the orthodox partisan windup, the entire approach, supported by a slick pocketbook, was the future of America in terms of statistical growth. For instance:

"By 1960, America can present a market that even now is hard to imagine. A 20% higher standard of living, spread across 16,000,000 more people. Nine million more people at work. Gross national product at $440,000,000,000 a year. Consumer buying power $70,000,000,000 greater than it is today.

"Better food and meat, 15% more of it. And more of it prepacked. Miracle medicines to keep people feeling their best. New cosmetics to keep them looking their best.

"Spare time will be still greater in 1960. Shorter work weeks in industry, in the home, on the farm,

(Continued on page 28)

Too Many Radio Stations Hide Behind 'Hernando's Hideaway,' Sez Sweeney

Since tv's advent, lots of the glamor has shifted from radio, Kevin Sweeney, Broadcast Advertising's prexy, is cognizant of this and is trying to stimulate the audio with his radio-is-show-biz advice.

Declaring that radio coin is not easily made today, Sweeney told a Michigan Broadcasters meet last week the answer lies in a perusal of programming. "Too many stations' answer to tv," he said, "is playing 'Hernando's Hideway' 10 times a day instead of six.

"There's no business unless you're in show business," he said. "If you don't want to be in show business sell your radio station and invest in some good common stock —you'll be better off in the long run." He pointed to the radio outlets which are now prospering as a suggestion that there's still ample room for moneymaking in radio.

All along, Sweeney's battle cry has been for programs and program personalities exclusive to radio. This, he feels, is essential to maintaining radio's distinctive show biz character. He also told Michigan broadcasters that they can't prosper on a 1% promotion budget. Radio men were advised to spend at least 6-7% of the budget for bally.

TAKIN' STOCK FOR MORE 'SPEC' SOCK

By GEORGE ROSEN

The anxieties and apprehensions, not to mention the daytime and nighttime meetings of the minds (with time out for lunch and dinner, maybe) are gaining momentum around the major networks, rather than diminishing, now that those whopping new concepts on programming have gotten off the ground—for better or for worse.

Those troubled minds at NBC, CBS and ABC (the latter for "less spectacular" reasons that translate themselves into economies) are pretty much in evidence, reflecting a tenseness that hasn't existed for a long while. It's readily admitted that the past three-four weeks has been one of the frantic in tv, if not all show biz annals.

Basically, as far as NBC and CBS are concerned, it adds up to the fact that somewhere along the line over the past three weeks an apathetic U. S. television audience failed to come through with those anticipated handsprings or to shout hosannahs over the ambitious undertakings of the network masterminders, with result that things haven't turned out quite as initially "scripted."

The blunt truth is that those reshuffled program schedules, the lavishly-appointed specs (NBC-TV) and "baby specs" (CBS-TV) designed to get color video rolling in earnest and to "dress up" the spectrum with top-named, splashy happy productions, have become, in the vernacular of the songsmiths, "worrisome things to help you to sing the blues." Practically every day is now stock-taking day at the networks and the worries that attended the pre-season planning were as nothing compared to the tv post-mortem miseries. And for good reason. They realize there's no turning back now. Both NBC and CBS have committed themselves way up to here on stars, properties and the multitudinous other facets that spell out millions. Not that the networks have any intentions of retreating. With so much at stake, including a lot of administrative and talent careers, they're in it to the finish, come what may. They're determined that tv's only salvation as the vital core of today's show biz and tomorrow's shooting-for-the-rainbow lies in the "new revitalizatiton" and departure from the orthodox patterns of the past.

Specifically it's the fear that the "come what may" might be trans-

(Continued on page 49)

'Tain't True Gleason Almost Became 'Mr. Saturday Flight,' Sez CBS 'Eye'

Liebman's Stable

Max Liebman now has scripting foursome as regulars in his "spectacular" stable, latest addition being Will Glickman. The others are Billy Friedberg, Fred Saidy and Neal Simon (latter was known formerly as Doc Simon).

All four are fashioning the Judy Holliday-Steve Allen-Dick Shawn-N. Y. City Center "Sunday In Town" 90-minuter skedded for Oct. 10.

While CBS was having its "public hoax" troubles stemming from insertion of Mario Lanza's "wax museum" on Chrysler's preeming tv "Shower of Stars" originating on the Coast (see separate story), the web's execs and hard-pressed public relations crew were not immune from "Operation Aspirin" on the New York side. This revolved around Jackie Gleason's show on Saturday (2) which went on as skedded but was preceded by a series of "critical" events.

According to a CBS-TV eyewitness, there was no truth to the report that Gleason had threatened to "take a walk." Ther were numerous major and minor irritations that day, over and above the usual "war of nerves" preceding a show. Gleason was apparently upset by the failure of the overhead camera, which conked out due to heat. As a result, the rehearsal, normally scheduled from 2 to 4 p.m. of showday, was held up and eventually spilled over until after 6 o'clock. Th camera, used twice this season (there are four other cams to shoot the show), had to be put back into focus, this alone consu ing a good deal of extra time.

Equally if not more time-consuming were 11th hour changes in the script which caused the production crew to complain, with the comic in the middle of the hassle. The script alteration had to do with the World Series, which, by concluding on Saturday, went counter to the Gleason playout as originally planned. The writers "took a shot" by setting up a Sunday game between the N. Y. Giants and the Cleveland Indians. Hence the last-minute patch job which made the rehearsal assume the complexion of a first-time-out tuneup. With time at a premium and all hands undergoing overtraining, the dikes gave way to unloose a flood of beefs swinging nervously from Gleason and cast to technical crew and back again. Amid all this, according to another spot witness, principals concerned with the show put in appearances, these including brass from CBS, Music Corp. of America, and Gleason's personal management.

It's not known at this point whether Gleason's relationships

(Continued on page 49)

DuM 'Stationitis' Affliction Wipes Out Two Clients

DuMont's case of "stationitis" is still the network's most acute problem, causing within the past several days loss of two important accounts, General Tire & Rubber Co. and now Vitamin Corp. of America. First the rubber firm backed out on plans to put its Harry Wismer "General Sports Time" vidpixer on the web, and now VCA is ankling "The Goldbergs" largely because the station lineup it wanted wasn't available.

General Tire and the network both seemed pretty sure the deal was set for 101 stations on the 15-minute exposure, but the D'Arcy agency reports it had to pull out when the required stations could not be tallied. Presently it's settling for 55 stations via national spot, so it's been figured that the lineup offered by DuMont was probably less than that.

VCA (via BBD&O) is leaving "Goldbergs" behind on Oct. 19, at the end of the contract period, because it couldn't get the stations desired. A fortnight ago, a VCA exec expressed satisfaction with the stanza, but said that the key to renewal in October depended on whether the web could clear 40 major markets, essential to the firm's merchandising setup. He also said that he was willing to take all other markets gleaned, after the essential 40 were pencilled into the lineup.

There is a possibility that VCA

(Continued on page 49)

Chevalier, Welles On Bob Hope TV'er

Bob Hope's Nov. 9 NBC-TV show for General Foods, which he'll film in London while he's in the British capital to do a Command Performance, will probably star both Maurice Chevalier and Orson Welles, according to negotiations already initiated on behalf of the Hope and GF. Additional name talent is also being lined up, with likelihood that the 60-minute segment will wind up as one of the most costly of all the GF-sponsored hour shows.

This will be Chevalier's initial tv appearance in the U. S. Previously NBC-TV had hopes of acquiring him for one of the Max Liebman-produced specs, but nothing materialized. Welles last year did a live version of "King Lear" the CBS-TV "Omnibus."

Gottlieb, Garfield To Coast on CBS Huddles

Lester Gottlieb, CBS Radio program veepee, and Sid Garfield, the network's director of exploitation, leave for the Coast over the weekend for a two-week business wrapup.

Gottlieb will huddle with Coast execs and talent and fall plans while Garfield will set some new promotion-exploitation enterprises.

London Times Appraises American Radio-TV Writer, 'Climate Of Fear'

A perceptive and enlightening article on the American radio and television writer and on the prevailing "climate of fear" which "strips the medium of so much reality and truth" is one of the highlighted features of the just-published 100-page London Times Literary Supplement devoted to "American Writing Today."

The article, unsigned (in keeping with Times policy) follows:

In recent public and parliamentary debates in Britain on the proposal that use of the air owned by the people be licensed to commercial companies owned by the few, those in favor and those in fear professed one common ground of agreement. The pattern of American radio and television must not be re-created in Britain. For the moment the debate has concluded and legislation has been inscribed in the statute book. The new design, it is hoped by all, will be different.

While awaiting the emergent outlines of the shape of things to come, full-time, part-time or occasional writers for British radio and television may find it profitable to re-examine a few of the perspectives and paradoxes of the American industry. The forces and pressures it exerts upon their colleagues across the sea may, after all, have more than academic relevances to the future practice of their profession in the British Isles. During two decades as a dominant medium, American radio did create new, vital literary forms and techniques. An industry controlled by advertisers, consciously presenting programs that appealed to the broadest, therefore the lowest, tastes of the listening audience, somehow created a Corwin, aired a MacLeish, established a workshop in which writers could experiment with new patterns of words and sounds and fashion fresh moods and novel frames—without imposing upon them the lethal intrusion of "commercials" or the criterion of mass popularity. As a matter of fact, American radio always offered around its edges a small gift of experimental writing, off-beat drama and superb actuality which never intended to "move merchandise." For Americans who took the trouble to find it, there was always available a scattered "Third Program."

Under American law the air is assumed to belong to the people, and the Federal Communications Commission grant broadcasting licenses without fee to privately owned companies on the theory that they will transmit programs as a public service, catering for the cultural needs of the entire population without necessarily elevating them. Though revocation of license is a very rare occurrence, there has always been enough outcry against the damaging effects of most commercial programs (as cultivators of crime, cupidity and violence) to make the networks seek to soothe the objectors by offering them small but well publicized rations of higher culture. The opportunities and financial support given to a Corwin and his kind—none of whom ever got a "rating" (large enough audience) to attract an ordinary advertiser—were carefully planned attempts, at comparatively small expense to networks, to make the exception seem more like the rule.

The 'Fringe Areas'

When American radio influenced or inspired British writers and producers, what was borrowed and improved upon came from this "fringe area" of American broad-

(Continued on page 49)

Bud Barry, NBC In Parting of Ways

Charles C. (Bud) Barry and NBC have come to an official parting of the ways, with the veepee over tv program sales handing in his resignation to executive v.p. Robert Sarnoff in an exchange of letters. The exit, which involved a settlement on his contract, came as no surprise to the trade since it's been an open secret that Barry has been in an "inactive" status at the web i recent months while trying to regain his health.

Barry was switched to the sales berth after functioning as the web's program chief during the period when Pat Weaver was vice chairman of the NBC board. Barry's switch to the sales end came about at the time Weaver was rising to the presidency, a post officialized about nine months ago, with Tom McAvity assuming Barry's program burden along with a veepeeship.

NBC had no word on Barry's successor.

Peter, Mary Make Hay(es) In Radio on Sands of Time

Peter Lind Hayes & Mary Healy went heavy on tape for their CBS Radio program in order to cover them on their four-week nitery stand at the Sands, Las Vegas, which starts today (Wed.).

The Mr. & Mrs. team will return to New York on Nov. 5 to resume radio-tv action.

Budenz Testifies Lamb Authored Pro-Commie Daily Worker Article

Washington, Oct. 5.

Louis Budenz, former managing editor of the Communist Daily Worker, testified before FCC Examiner Herbert Sharfman yesterday (Mon.) that Edward Lamb, Toledo broadcaster-publisher, submitted an article which was published in the Worker in 1936.

Budenz, on leave from Fordham U., where he is Assistant Professor of Economics, testified under subpoena as the sixth witness in the Commission's inquiry into charges that Lamb "knowingly" misrepresented himself when he told the agency in previous proceedings that he had not been associated with Communist organizations.

The article, which was admitted into evidence, appeared in the Sunday issue of the Worker of March 8, 1936. It was given a two-page spread, illustrated, with the title, "Two Women; Both Fearless Fighters For the People." Underneath was printed "By Edward Lamb."

A subtitle read: "A prominent American lecturer and writer travelled to Shanghai and Moscow to interview Madame Sun Yat Sen, widow of the first President of the Chinese Republic, and Krupskaya, the widow of Lenin."

The article began: "Lenin and Sun Yat Sen . . . how wonderful it would be to visit the immortal Bolshevik leader during these days of the triumphant progress of Socialism in the U.S.S.R.! and who would not sit at the feet of China's first Republican President and listen to him again say: 'China, work with the Soviets!'"

Commission Counsel Walter Powell said his purpose in offering the article was to disprove Lamb's statement to the FCC that he used "all instruments at his disposal" to attack Communism.

"You do not attack the Communist Party by having a feature article in the Sunday Worker," Powell asserted.

Budenz testified he first met Lamb in 1934 and later in 1940 or 1941 in connection with soliciting names of distinguished citizens for a statement opposing the outlawing of the Communist Party at the time of the Hitler-Stalin Pact. He said Lamb agreed to be a signatory.

FCC Oath Taken By McConnaughey

Washington, Oct. 5.

The FCC's new chairman, George C. McConnaughey, was sworn into office yesterday (Mon.) by Supreme Court Justice Harold Burton at ceremonies in the White House.

Afterwards, at a news conference, McConnaughey said he was in favor of as few governmental controls as possible and these only where the public interest is basic.

McConnaughey said his designation as chairman is for one year but that he knows of no plans for a rotation system in the FCC. His term as a Commissioner, succeeding George Gerling who retired last week, expires June 30, 1957.

A lawyer and a Republican, McConnaughey, who is 58, was a corporation lawyer in Cleveland prior to becoming Chairman of the Ohio Public Utilities Commission in 1939. He resumed law practice in 1945 in Columbus, coming to Washington last year as Chairman of the Renegotiation Board which handles settlement of Government contracts.

Ducovny to D'Arcy

Allen Ducovny has quit as exec producer of Rockhill Productions to hook up with Paul Louis' radio-tv sector at D'Arcy ad agency. Ducovny goes back 18 years on three-way radio-video writer-producer-director credits, with his initial tv'er on CBS back in '47.

Prior to Rockhill he was assistant director of Kenyon & Eckhardt's tv wing with an overall eye on such stanzas as "Toast of the Town," "Ford TV Theatre," "Magnavox TV Theatre," "Peter and Mary Show" (Hayes & Healy) and "Space Cadet."

'Lucy' (40) Still 1st

CBS-TV's "Toast of the Town," with Ed Sullivan bannering the Lucille Ball-Desi Arnaz "I Love Lucy" vidbio and banquet, took Colgate's NBC "Comedy Hour" over the hurdles on the overnight Trendex, 40 to 12.

"Comedy Hour" fronted Dinah Shore, William Bendix and Phil Harris. "Toast" share-of-audience was a whopping 69%.

On their wn, Ball & Arnaz, preeming their season Monday (4) on Columbia, pulled a 46.8 Trendex, leagues in the van of the 15.8 scored by NBC's "Medic." The "I Love Lucy"-"Medic" comparisons had been eagerly awaited. Now that the tallies are in, it's established that "Medic" actually cut into the "Lucy" strength because at last season's opening, the Arnazes rated 56 while the opposing Dennis Day chalked a 7. Thus "Lucy" was nearly 10 points below the current preeming pace, while NBC's new Monday slot was up nearly 9 points, for a 19-point turnover.

WOR-TV Claims Banner Cumulative Audience On Feature 'Grinds'

WOR-TV's "Million Dollar Movie" achieved its guaranteed cumulative rating (for 16 exposures weekly) with 70.7—roughly 6,000,000 viewers in 3,110,800 New York homes, according to Telepulse. The cumulative seven day tabulation, says WOR, gave the first of the outlet's 30 top feature pix, "Magic Town" with Jimmy Stewart and Jane Wyman, the highest rating in tele history.

Presence of the picture, first at 7:30 p.m., and then again at 10, seven days a week, also built the surrounding time periods to new highs. The Telepulse special covered all the time fro 7 p.m. to midnight for the entire week, plus the Sat.-Sun. 4-7 p.m. time during which there is additional exposure of the pic), and registered an average boost per show from the 2.4 of early Sept. to 3.8. Show began on Tuesday, the day on which each new pic starts its cycle, and the initial 7:30-9 exposure hit 8.2. The figure, however, declined gradually through the 16 performances.

The interim 9-10 slot averaged 3.6 via WOR-TV where in June, the last month when the station had no baseball at that hour, the rating average was 3. On the first three nights, "Million Dollar Movie" ranged third or better in 26 of the 36 quarter-hours it was aired.

Telepulse figures indicate the presence of the new feature pix stanza on WOR-TV has increased the number of video receivers in use in late evening. WOR's Los Angeles counterpart, KHJ-TV, reported last week that when it started showing the 30 features, taken from parent company, General Teleradio's film division, it achieved extra-heavy audience returns also.

WCBS-TV's '5 on Moby' As 'Camera 3' Special

New York's WCBS-TV will turn its "Camera Three" Herman Melville and his "Moby Dick" in a five-parter done in the declaiming style developed by the Saturday educationaler. It will tee off Oct. 16, when show will be reduced to a half-hour (to 3:30) to permit the flagship's CBS parent to reenter the network fray with its '54-'55 realignment. Included in the latter are "What in The World" and "Youth Takes a Stand."

"Camera Three" is currently on a Nathaniel Hawthorne kick with second segment this Saturday (9) fronting Columbia U. Prof. Mark Van Doren in a sizeup of the Puritan influence on Hawthorne's works. James Macandrew, broadcast director of N. Y. Board of Education, is show's moderator.

'Stork Club's' Sponsor

ABC-TV is due to get off the Saturday night sustaining hook on "Stork Club" via sale of one-third of the nitery package to Whitman Candy. Deal hasn't been signed yet, but is reportedly firm. Young & Rubicam reps the account, which is making its first plunge into network tele via the "Stork" showcasing.

Web is reportedly close to deals on the other participating segments of the show.

CBS-TV Picking Up the Radio Tab

In the midst of its "radio is still powerful" theme, CBSound is progressively losing out internally to CBSight, with the tv side mandated by the corporate setup to assume the bills. From the parent corporation's view, it's a bookkeeping device—transferring some important radio overhead to the "rich little brother." With this device—and CBS Radio still No. 1 on the four-network billings—the aural operation is in a position to show a better net profit.

Several months ago, a couple of radio sub-departments were taken over by the tv end, but these applied largely to web's N. Y. headquarters. Effective immediately, however, about seven AM departments on the Coast were thrown into television's lap to have and to hold (and to pay the freight). Involved are labor relations, auditing, personnel, photographic services, program clearance, and purchasing and storekeeping.

It's not figured that this will be the last of "Operation Transfer," but the pace at which the switches are applied will depend largely on how CBS Radio fares with its aural push.

Ben Gross' 342 Pages Of I-Remember-When Good Radio-TV Nostalgia

By ROBERT J. LANDRY

Until perhaps 15 years ago it was a pretty inflexible proverb of bookpublishers and literary agents that works of theatrical memoirs and reminiscences did not sell. But this has ceased to be a publishing truism since a sizeable number of entertainment retrospectives have achieved substantial popularity. There is obviously a deeprunning tide of nostalgia in all areas of life, a yearning for simpler days and ways without thermonuclear nightmares hanging over all. In this frame of reference, a new 342 pp volume of broadcasting I-remember-when may be hailed as an authentic and beguiling contribution to the nostalgia market.

"I Looked and I Listened" (Random House, $3.95) is jacket-described as "informal recollections of radio and tv." Necessarily it is mostly about radio since the author is none other than the "dean" of the corps of radio columnists, Ben Gross, who has been continuously at the New York Daily News dials since 1925, and in radio that is indisputably prehistoric.

Ben Gross has plainly put in a lot of labor to assemble his data. The book is laden with names, sometimes almost too many at the expense of detail. Against this objection, it is undoubtedly true that the "inventory" adds the panoramic view of times past. Reading the roster brings home anew the short tenure and high mortality of radio fame, especially prior to 1935. (This reviewer tried to think of any major entertainer omitted by Gross, noted only East and Dumke, "Sisters of the Skillet").

Gross has an easy writing style and a benevolent disposition. He had some feuds along the course but nurses no grudges. He lacks altogether the bump of sarcasm or the indignation of the reformer.

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Set Friars TV Cast

Milton Berle, Smith & Dale and Mitzi Green will headline the Friars Frolic to be given Oct. 17 as part of the Colgate "Comedy Hour" on NBC-TV. Deal was set by the William Morris Agency.

Buddy Arnold and Woody Kling will do the writing.

TV Network Premieres

(Oct. 6-16)

WED., OCT. 6

Big Town (Mark Stevens) (film). Mystery, NBC, 10:30 to 11 p.m., Lever Bros., via McCann-Erickson, A.C. Spark Plugs, via D. P. Brother (alt. weeks).

THURS., OCT. 7

The Mail Story. Mystery, ABC, 8 to 8:30 p.m., sustaining.

Climax. Melodrama, CBS, 8:30 to 9:30 p.m. (three out of four weeks), Chrysler, via McCann-Erickson.

Treasury Men in Action (film). Mystery, ABC, 8:30 to 9 p.m., Chevrolet Dealers, via Campbell-Ewald.

SAT., OCT. 9

Texaco Show Starring Donald O'Connor. Comedy, NBC, 9:30 to 10 p.m. (alternate weeks on three-weeks-out-of-four schedule), Texaco, via Kudner.

SUN., OCT. 10

Honestly Celeste (Celeste Holm). Situation comedy, CBS, 9:30 to 10 p.m., Bristol-Myers, via Young & Rubicam.

MON., OCT. 11

Name's the Same (Dennis James). Panel-quiz, ABC, 7:30 to 8 p.m., Ralston-Purina, via Guild, Bascom & Bonfigli.

TUES., OCT. 12

Bob Hope Show. Comedy, NBC, 8 to 9 p.m. (approx. once every six weeks), General Foods, vi Young & Rubicam.

FRI., OCT. 15

Adventures of Rin Tin Tin (film). Adventure, ABC, 7:30 to 8 p.m., National Biscuit Co., via Kenyon & Eckhardt.

TWO-PLATOON GAB

Mpls. Gridcast Description Depends On Who's Got Ball

Minneapolis, Oct. 5.

Radio station WDGY is introducing what's believed to be a brand new wrinkle that gives a novel twist to its play-by-play broadcasts of the U. of Minnesota football games.

Whenever Minnesota has the ball Wes Fesler, former Minnesota coach and now WDGY sports director, describes the play. As soon as the opponent is on the offensive, the detail is taken over by sportscaster Don O'Brien.

Anybody tuning in while the broadcasts are under way and acquainted with the Fesler and O'Brien voices, which are very distinctive, will be able to tell immediately whether the ball's in Minnesota's possession.

Also, it's found, the gimmick imparts even more excitement and color to the games' running account over the air and, by permitting O'Brien to concentrate on the foe, it makes for greater accuracy and speedier word slinging. Fesler, of course, is thoroughly familiar with the Minnesota players and plays.

Legit Understudies To Get TV Innings In WPIX Showcase

Understudies and stand-ins for the various legit attractions will get star-billing on a new half-hour tv show which preems on WPIX, N. Y., Oct. 13. Weekly variety format, to be slotted in the Wednesday night 11:30 to midnight segment (late hour chosen intentionally because of possible legit conflicts), will be called "Zip to Win," with the Zip Manufacturing Co. as the sponsor.

Package was sold by Richard D. Fineberg, who will also produce.

WMGM Goes Western

A country and western program is going to bow on WMGM, N. Y. radio indie, next Monday (11). It will constitute the first such musical stanza for the station since it bore the WHN call letters several years ago.

The c&w stanza will be bankrolled by The Whitehouse Co., a mail-order house, and is slated for the station's first half-hour segment, seven days a week. A taped program, it will feature gabber, Don Davis, who did similar jobs for WCKY and WLW, Cincinnati. The rest of the WMGM schedule remains the same, although the c&w deal is the first major program change made under the new Art Tolchin regime.

CAROLINE BURKE'S STATUS

Caroline Burke, one of NBC's top producer staffers, has been installed in the dual tv role of staging as well as overalling the soaper, "Three Steps to Heaven."

Miss Burke, whose work with the web goes back about 15 years when she pioneered video programs on art (and wrote the series as well), is reportedly the only femme with a top dual assignment on a network dramatic series.

Lotsa Takers On 'Kukla' Co-oping

Chicago, Oct. 5.

In its first week as a program service offering through the ABC-TV co-op department, Burr Tillstrom's "Kukla, Fran & Ollie" strip has been grabbed up by 23 stations. Meanwhile, Gordon Baking which bought the puppet family on WBKB, Chicago and WABC-TV, New York, added WXYZ-TV, Detroit, this week and extended its original 13-week purchase on the three ABC-TV o&o's to 18 months firm.

The plan to offer KFO to other stations around the country for local selling for a flat per-program fee was first projected by WBKB veep Sterling (Red) Quinlan and WABC-TV veep John Mitchell who were instrumental in wooing Tillstrom over when his longtime NBC-TV pack expired. However, network protocol prevailed and the project was subsequently routed through Frank Atkinson's co-op adjunct, although it's a somewhat different variation of the co-op theme. Stations are offered the show only on a live basis for which they pay a percentage of their rate card. Any revenue the stations ear through local sales is theirs to keep. Show is priced on a sliding scale, with the stations paying 10% of their daytime hour rate for the first 13 weeks, 20% the second 13 and 30% the third cycle. It's understood Tillstrom's deal with the web gives him a cut of the fees.

The show that will be fed to the "subscribers" will be the same that Gordon sponsors in the three cities, with the other markets cutting i for their local clients during the bread firm's blurbs. With several Coast stations buying in, the 15-minute strip, originating from Chicago at 6 p.m., gets cross-country exposure this week.

Swift affirmative response to the offering wire that went out Sept. 27 and brought in 23 takers the first week is attributed in part to the frequent personal appearances Tillstrom and his group have made around the country the past several years and the grass roots public relations job producer Beulah Zachary has been masterminding ever the show his the big time.

SPORTS STILL A HOT WMGM COMM'L ITEM

Lineup of sponsors and events for the winter sports schedule at WMGM, N. Y. radio station, is taking final shape as the season looms only a few days away. Covering more than 200 events, mostly from Madison Square Garden, it comprises the outlet's largest sports program.

So far bankrollers lined up are Coca-Cola, Adler Shoes and Wildroot. The season, including pro and college basketball and hockey from the major N. Y. arena and coverage from campuses throughout the rest of the U. S., runs through late March or into early April.

MEX STANDOFF ON TV SPECS

Some Early Portents

All is not sweetness and light in the case of at least a trio of major tv entries this season.

Martha Raye and her director, David Alexander, came to a parting of the ways on the first day's rehearsal of her Tuesday nighter for Hazel Bishop which preemed last week.

Red Buttons and Mel Brooks, one of his writers, couldn't see "script to script" on his Friday nighter which marked the comic's "joining up" with NBC last week under the Pontiac banner.

Just before the foregoing exits, Dan Petrie gave up the director's wand on Chrysler's upcoming three-out-of-four "Climax" melodramas.

Stanley Niss has exited as producer of CBS-TV's "Danger" to devote himself fulltime to writing-staging of "21st Precinct" on CBS Radio. Taking over for Niss on "Danger" will be Dwight Heilweil, producer of the late "Suspense."

Time was when the "changing of the guard" was usually confined to the daytime shows. Plenty of anklings in the soap opera class this year.

Britain in Major TV Talent War, BBC Takes Rap in Star Desertions

London, Oct. 5.

For the first time in its history, BBC-TV is involved in a major talent war, and with a competitor who will not be in business for at least another year. Already, they've lost a couple of their producers to commercial television and this, experts believe, is only the beginning.

The talent raid was started by the BBC itself when it launched a campaign to put many of the television personalities under contract. Longtermers were offered to and accepted by some of the leading video performers, even though the salary limits were below what could be obtained from competitive sources.

Partly because of its monopoly status, but mainly owing to the rigid wage scales operated in governmental organizations, the British television producer has, hitherto, had to content himself with obtaining a wealth of experience for a very modest pay packet. Producer-director salaries (excluding execs) have been pegged to around $3,000 a year, with even less for scripters and set designers who are on the permanent staff. On this scale, the commercial network sponsors don't anticipate much difficulty in luring some of the best technical brains away from the state-owned web.

The recent announcement that

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Northam-Warren 'T-H-T' Bundle Buy

NBC-TV has its first "Clean Sweep" client for "T-H-T"—the "Today," "Home" and "Tonight" shows with Northam-Warren become the pioneering bankroller. Its 117 participations on the triad gives the web a hatful of coin (even with the discounts, charter plan rebates, etc.). Pact becomes effective in December.

Coincidentally, the "pioneer" coup was engineered by an agency that goes back to the pre-network beginnings of broadcasting, the J. M. Mathes office, which, through Mathes himself, brought in some of the early sponsors on New York's WEAF (now WNBC and soon-to-become WRCA).

MORE STARS SET FOR LIGHT JUBILEE

Hollywood, Oct. 5.

Thomas Mitchell and Walter Brennan have been signed for roles in the David O. Selznick-produced Light Diamond Jubilee, to be seen on the four tv webs Oct. 24. Already announced for the two-hour program are Helen Hayes, Joseph Cotten, Brandon de Wilde and Kim Novak.

Show will originate from CBS' Television City here. Ben Hecht penned the script. Selznick added two to his staff for the show, Dink Templeton as unit production manager, and Dolph Zimmer as assistant director. Art Fellows handles overall production reins as assistant to Selznick.

ABC's Swift Renewal

ABC Radio this week snagged its biggest renewal of the season, repacting Swift to its five-half hours weekly on "Breakfast Club." Meat packer occupies the cross-board 9:15-9:30 segment of the waker-upper. It's a 52-week deal.

TV side of the network has been pitching a simulcast "Breakfast" to Swift, but as yet hasn't provided convincing enough clincher.

D.C. FM'er Gets 11th-Hr. Reprieve As Town Rallies

Washington, Oct. 5.

Washington's cooperatively-owned FM station, WCFM, got a dramatic last-minute reprieve when a group of Washington businessmen pledged to keep the outlet on the air 10 minutes before it was to cease operations last night (Mon.) Station, owned by 15 co-ops in the Washington area, had aired hourly appeals for help all day yesterday, but hundreds of phone calls offering aid weren't substantial enough until the business group called in at 11:50 p.m., just 10 minutes before the deadline.

New group will reorganize the station as a private corporation and will offer enough funds to keep it going for "several months at least." Group is now negotiating for the changeover, which occurs Oct. 12, with the names of the new sponsors to be revealed at that time. Station will add more sales

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EQUAL RATING WITH STANDARDS

With all precincts in 10 cities reporting their tallies, the year's eyebrow-raiser in video lay in the combined Trendex score of 23.8 for NBC's twain of outsized tv spectaculars and CBS' pair of "baby" biggies, as set against the virtual Mexican standoff rating of 23.2 drawn by the stanzas opposing the "million dollar" foursome. In short, only a hair's breadth 0.4 (four-tenth of a point) separated the "men" from the "boys." When the experts on the cost-per-thousand graphs go to work on the dollars and cents factor, the results will be more amazin' than Willie the Giant's impossible catches. "Operation Hellbent for Sell" was super-expensive.

But by coincidence or otherwise, hidden among the debris of statistics was a striking consolation prize for the factotums fearing the specola standard. It's this: The gargantuan efforts at least have been building progressively. Max Liebman's ushering in of the so-called titanic tinters—Betty Hutton in "Satins and Spurs"—rated 16.6 versus 13 for the CBS-Ann Sothern "Private Secretary" and 34.4 for Ed Sullivan's "Toast of the Town." Then came Columbia's turn with an hourlong entry, the first of Westinghouse's "Best of Broadway" series fronting a flock of stars—Fredric March, Helen Hayes, Claudette Colbert, Charles Coburn, et al.—in "The Royal Family." It drew 23.9 while, on the other hand, a third repeat on the Lillian Roth "story" on Ralph Edwards' "This Is Your Life" was not far behind with 19.3.

Liebman's second 90-minute whizbang, Ann Sothern i "Lady In the Dark," crept up a few points over "Royal" by scoring 25.8 while Columbia's threesome of half-hour shows was raking in an 18.2.

Grable Dents 'Dragnet'

Last week the high point among the razzle-dazzlers was achieved with the Betty Grable-Harry James-Mario Lanza "Shower of Stars," inaugurating the Chrysler series of one musical and three melodramas per month, putting together 27.9. But the race was the tightest thus far, with NBC's "Justice" rating 23.7 in the first 30 minutes and "Dragnet" beating "Shower" to the tape with 30.4 for the half-hour, with the 60-minute opposition averaging 27-plus or less than a point behind.

While "Dragnet" still manager to be eating peanuts off the hood of Chrysler's baptismal biggie, the 9 o'clock cops-and-robbers' share-of-audience supremacy came in for considerable denting with its 46.8 mark as opposed to that of 46.3 for the song-and-dancer. CBS was quick on the draw on pointing out

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Sigety's Ziggety Video Vittles Cook Up Some Fancy TV Billings

Video's Crib-Age

Actors with a sense of history—and not necessarily confined to those of "royal" theatrical lineage — are now employing tv for that "first time on any stage" tag in behalf of their progeny.

Last month, it was Nancy Olson's "for real" infant set for "The Royal Family" on CBS (but switched at the last minute.)

Sunday before last, John Barrymore Jr. engineered the debut of his four-month-old son (by Cara Williams), John Barrymore III, for a "silent" role in "The Story of Moses" on Hallmark's "Hall of Fame" on NBC-TV. They're now calling the infant "Little Mose."

The whole nation's waiting to see if they marry off June Havoc and make with a babe on her new series. Cry Havoc?

Roto-Broil's Hot 265G for 2-Web Election Coverage

Roto-Broil will pick up the tab for half the time of NBC-TV's Nov. 2 election coverage. Web has set a three-and-a-half-hour ballot ride, with "hot spot" regional pickups, from 9:30 p.m. to 1 a.m. The spread will be over 142 stations, largest ever undertaken by the network for a special event.

Included in the screened lineup so far are John Cameron Swayze, Bill Henry and David Brinkley, with Dave Garroway as emcee.

Roto-Broil's bill for the balloteering is in the neighborhood of $175,000, the largest one-shot in tv for a small appliance account, which is agencied by Product Services. As a comparison, Roto's total expenditure in the medium last year was in the near-$1,000,000 class, qite a hike from the $50,000 it shelled out the year previously when the outfit was a-building.

In a development yesterday (Tues.), Roto-Broil also latched on for half of CBS-TV's 11:30 p.m.-to-conclusion (about 1 a.m.) coverage over at least its minimum basic network. Broiler outfit fill on this will be approximately $90,000, or $265,000 for the dual-web deal. CBS'ers fronting the returns will include Ed Murrow, Charles Col-

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One of the more offbeat organizations among the myriad outgrowths of the television industry is a unique husband-and-wife outfit named Video Vittles Inc. While the name is self-explanatory to a degree, the firm operates more than a mere catering service; it's a complete packaging consultancy-catering operation which services more than a dozen agencies, furnishing drawingboard-to-on-the-air service on their food commercials.

Vittles is the brainchild of Kit Kinne, the food editor of NBC-TV's "Home," and her lawyer-husband, Charles Sigety. It started out as a parttime service some three years ago, when Miss Kinne was the "Sally Smart" of the WOR-TV, N. Y., "Sally Smart's Kitchen" show. She got a call asking her to bake some cakes for Pillsbury for the "Godfrey and His Friends" show. She's been baking those cakes ever since, but now has expanded to the point where Video Vittles is a fulltime operation utilizing four fulltime cooks and home economists and a number of parttimers when business is particular heavy.

The Sigetys operate out of their own brownstone on E. 95th St., in N.Y., using their own kitchen (they're installing a new one next month in their basement), and at the studios for on-the-spot cooking commercials. What up to now has been a limited (grocery bill was $700 last month) operation will expand into a major one, Sigety believes, with the advent of color. Already tint is a major item on the Vittles agenda, with the firm having handled the Sunbeam commercial on the NBC-TV Max Liebman "spectacular," with another tintblurb slated via Uncle Ben's Rice on the "Garry Moore Show" Oct.8, and what with Vittles having sat in on virtually every closed-circuit agency demonstration of tint in which one of its clients have been involved.

Sigety reports that every agency with which he's connected has been enthusiastic over the potentialities of color for its food clients. This

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CBS-TV Sets Brace Of Gobbler Galas

CBS-TV has a couple of 60-minute back-to-back turkey trots in the works for Thanksgiving (Nov. 25), both of them complete with financing and formats for a two-hour celebration. Longines-Wittnauer is in again for this year's gobbler galas with "Thanksgiving Day Festival" slotted at 5 o'clock. Annual classique will feature the Longines Symphonette, Wittnauer Choraliers, a ballet and other "family" fare.

National Dairy will be berthed in the 6 p.m. segueing hour in another "festival" format slanted to families with the accent on the moppets. Web is working on station clearances.

AFTRA, NETWORKS SET OCT. 11 HUDDLE

Negotiations between the American Federation of Television & Radio Artists and the major networks over a new contract to replace the one which expires Nov. 15 are expected to start next week. AFRTA exec secretary George Heller has called a meeting of the webs and interested parties for Oct. 11 at the Park Sheraton Hotel in N. Y., where it's expected he'll lay down the union's demands.

Major demands are expected to be a welfare-pension fund with non-employee - contributing features, a general hike in wages and improvements in working conditions. General outline of new demands was laid down in August at the AFTRA convention in Detroit.

TV: The New 'Wonder Drug' for Medics

Chicago, Oct. 5.

The medical profession, with a generous assist from the major pharmaceutical firms, has latched onto television like it was a revolutionary new surgical technique. And the growing use of tv on a variety of fronts by the mask and gown boys may well set the pattern for other professions.

The medicos are finding video a potent three-pronged tool. First, there's the growing use of tv as an in-school teaching device with the closed-circuit hookup linking the operating room with the classroom a must for the modern medical school. There's the cross-country privately pipelined tv lectures and demonstrations going out to the nation's physicians and surgeons as a refresher course in the latest medical doings. Using the facilities of one of the regular networks when the co-ax is open, these post-graduate briefings are usually subsidized by a drug firm as a professional service.

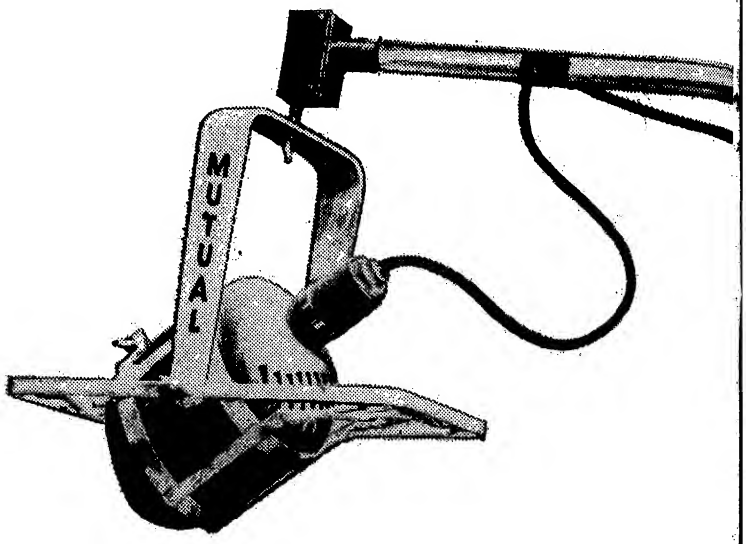
50G Hypertension Tab

Typical example of the use of tv in post-grad instruction was the coast-to-coast telecast two weeks back on the treatment of hypertension under the auspices of the American College of Physicians. The $50,000 tab for the hour-long show originating at CBS-TV's studios i New York was lifted by Wyeth Labs. Response to the closed circuit by the 9,000 doctors who saw it in 23 cities is currently being sifted by the lab and the College, with the likelihood that further private sessions will be scheduled. such projects are viewed by the ethical drug houses as natural vehicles for their institutional pitches and it's an area which more and more pharmaceutical companies are known to be investigating.

Aside from these strictly intramural productions, there's the general field of public health education that has also caught the fancy of the MD's and the drug firms. Pioneer in this field has been Smith, Kline & French, the Philadelphia drug house, whose "March of Medicine" has been an NBC-TV special eventer the past four years. This season SK&F has scheduled a series of six shows, with the first on mental diseases coming up Oct. 31. While the drug firm makes no direct advertising pitch on the programs, since the bulk of its products require a physician's prescription, it's earmarked close to $200,000 for the six medical displays.

Although there's not the close connection with the medical profession as on the SK&F specials, Dow Chemical's "The Medic" on NBC-TV is being closely watched by the medicos as an important educational instrument in its realistic handling of specific case histories. "Medic" bears the endorsement of the Los Angeles County Medical Assn., and thus indirectly it has the blessings of the American Medical Assn.

The AMA itself has pretty much been the clearinghouse for most of the profession's tv activities, especially those aimed toward the general public. The association works closely with SK&F on the "March of Medicine" series. Also it has been active in the production of films for the use on hometown stations by the various state and county groups.



what's the SCORE?

an informal pause for network identification, prompted by the timely fact that MUTUAL is

20 years old in '54!

MUTUAL, youngest of radio networks, has observed enough of its elders' anniversaries to learn two things about such celebrations. Generally, they are important only to the celebrant. And lately, radio festivities seem somewhat subdued—perhaps to avoid disturbing the newest family-member, TV.

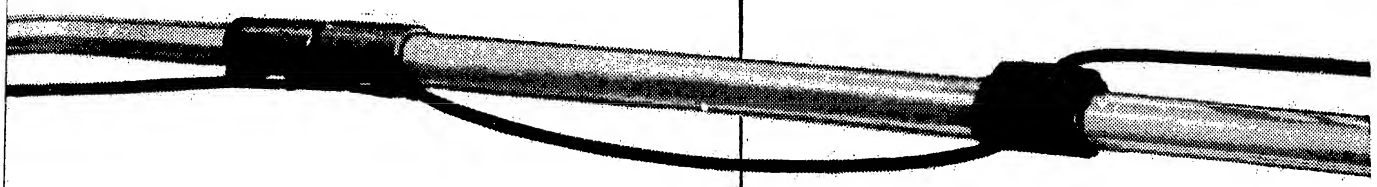
Here at our house, things are different. Mutual was *born* different... a four-market hookup launched in October, 1934, as a joint enterprise owned and operated by its stations. Mutual was *brought up* different, too... besides being the world's *largest* (and the only one wholly dedicated to *radio*), this is the network whose unique strength today is the community-level strength of half-a-thousand neighborly voices linked together through all the 48 states.

That's why Mutual's 20th birthday is celebrated in the name of 572 affiliates. Each one plays an increasingly vital role in the lively business of broadcasting—and to each one we are grateful. This lively business means a constant flow of human sound, delivered day and night to welcoming ears everywhere—and we are grateful to our listeners. Within this flow of sound has developed a matchless means of selling goods—and are we grateful to our sponsors!

Obviously, then, the anniversary honors belong to radio stations, to radio listeners, and to radio advertisers. This is likewise a time for an accounting, to each of these, of the Mutual Network's 20-year progress in service and in stature.

Bare statistics can trace the outline: 4 stations to 572... 96,000-watt power to 1,100,000... $1,000,000 in advertisers' investment to over $23,000,000 a year—a clear pattern of broadening, rewarding service. But radio is too human a medium to be measured in watts and dollars alone. This fastest-growing of all networks has moved toward maturity against a background of surging public interest in broadcasting... both before and after the advent of TV. Here is the basic clue to Mutual's "score" in '54.

It may be common knowledge that, during these



two brief decades, U. S. radio homes have more than doubled (20,000,000-odd to some 46,000,000 families) and that radio "saturation" is half again as great as in '34 (64% to over 96% of all homes today). But there is *uncommon* significance, we believe, in radio's advances ..*post*-TV. There are actually more hours of listening today than in '43—and it is *different* listening, infinitely more *personalized*, with car radios and portables, for instance, comprising more than half the 5,000,000 new radios purchased this far in '54.

Plainly, the receiving end of this business is geared as no other medium can be, to go wherever the people go. Plainly, Mutual's vast plurality of stations is ideally geared, at the transmitting end, to mesh with the public interest. How can we best gear our program and sales service for the next 20 years, to assure the kind of progress which has characterized the past 20?

A big step toward answering this critical question has already been taken. We are now studying the first findings in the largest research project ever trained on all-American habits in living and listening. For the first time, we are learning the exact nature and scope of such factors as out-of-home listening, family composition, and program tastes—in and out of TV areas.

Our heavy investment in this forthright research not only testifies to Mutual's faith in the future of network radio... it also finances a custom-made key to that future. For years to come, we look forward to sharing that key and that future, in a truly mutual sense, with the everlasting trio of station and listener and sponsor.

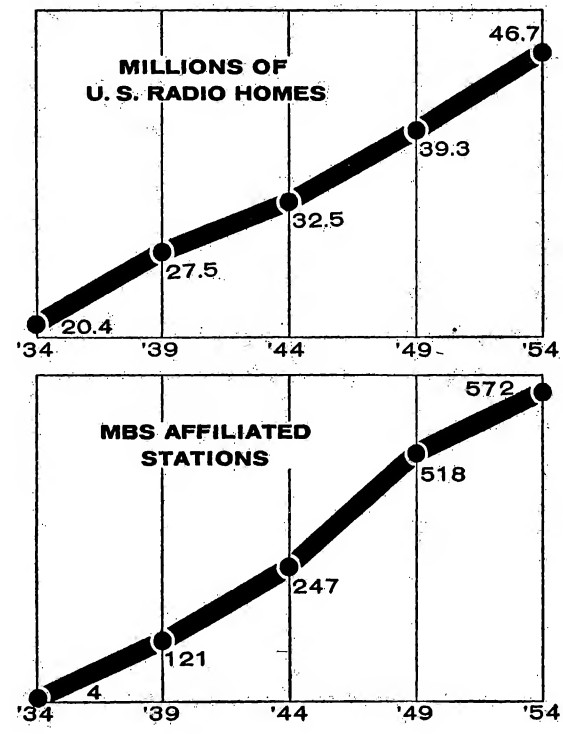
Thos. H. O'Neil

PRESIDENT

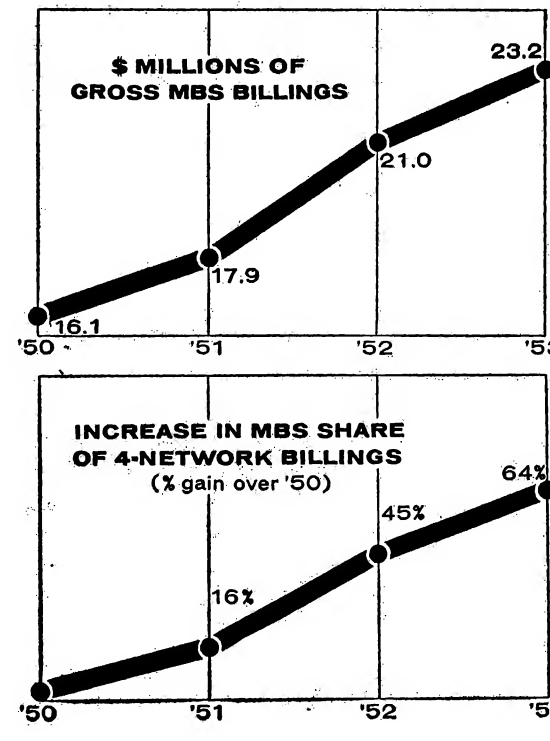
MUTUAL

BROADCASTING SYSTEM

THE SCORE IN HOMES & STATIONS (1934-1954)



THE SCORE IN DOLLARS SINCE TV (1950-1953)



WNJR's Click Formula a Fulltime Negro Operation in N.Y. Market

In one of the quickest and most drastic character changes ever undergone by a New York area station, WNJR, the seven-year-old 5,000-watter which Rollins Broadcasting Corp. purchased from the Newark News for $140,000 some 10 months ago, has become the N. Y.'s market first fulltime Negro station, and has made serious inroads on the Negro operations of Gotham's other indies.

In its 10 months under Rollins management, the outlet's number of national advertisers has risen from none to 14, it's on the "must-buy" list of several agencies for Negro market campaigns and its roster of local clients has spread from Newark-only retailers to Brooklyn, Manhattan and the Bronx, with an accompanying volume increase. Latest Pulse figures n the Negro audience place it mong the city's top outlets, and it's not only cut into ratings of Gotham's part-time Negro outlets but into their national billings as well.

All this has been accomplished, according to general manager Albert R. Lanphear, on what's tantamou to "grind" policy—19 hours day of rhythm & blues usic and spirituals, with news and sports interspersed among the musical segments. That "give 'em music" policy (an application of the WNEW, N. Y., music-and-news operation applied to Negro tastes) is unique in N. Y. and perhaps even in the country, but that it's paid off handsomely is evident in the station's pickups on Sunday evenings, and even here, there's a fair smattering of spirituals.

Station has gone one step further than the ordinary outlet in building its stable of personalities. It's entered into tape agreements whereby it brings in two of the country's top rhythm & blues jocks on daily basis via tape. Lanphear has signed a deal with Zenas (Daddy) Sears of WOK in Atlanta under which WNJR uses the jockey two and one-half hours daily via tape and has a similar arrangement with Hunter Hancock of KFVD in Los Angeles for two hours nightly of his tapes. WNJR

(Continued on page 44)

Hearst's '3 P's' Radio Come-On

Hearst Corp. offered a vigorous credo for radio last week. In simultaneous moves, its audio outlets, WBAL, Baltimore, and WISN, Milwaukee, launched their respective "three Ps"—program, personnel and promotion shuffles to bolster station stature and "bring radio to a new maturity."

It seems the two c'osest parallers at WISN and WBAL concern emphasis on "public Service" and news programming. This, however, is only part of the Hearst radio plan.

At WBAL, an NBC affiliate with 50,000-watt strength, station manager Leslie H. Peard Jr. based his radio strategy to take the play way from the competition on "three basic philosohpies": radio's public service stature, its overall news and music flavor, and the in-

(Continued on page 49)

Marriage Guidance As New ABC Radio Series

ABC Radio has igned contracts with the Woman's Home Companion for rights to air a morning dramatic strip using material from the magazine and the mag's title. Articles in question, which will be whipped into dramatic format with one-story-a-week scripting, are Dr. David R. Mace's marriage guidance features.

Show will be called "Companion" and will aid cross-the-board in late orning, probably at 11:15. In something of a switch, program chief Ray Diaz is auditioning newscaster Arthur Van Horne as narrator (Dr. Mace). Deal with the mag was consummated because of its high readership among the "young housewife" set, an audience group at which ABC has been pitching in the morning field.

Ray Kell's Gold Medal

Ray D. Kell of RCA's television research staff will be the recipient of the Society of Motion Picture and Television Engineers' 1954 David Sarnoff Gold Medal Award. It'll be presented to him at the opening luncheon of the SMPTE's 76th semiannual convention in Los Angeles Oct. 18.

Technical powwow is expected to be one of the largest in the Society's history with a record number of papers due for delivery.

Kell is getting the Gold Medal Award for his pioneering achievements in the development of all-electr ic television and his contributions to color tv, including its adaptation to the limits of a 6-megacycle channel. He's been in the tv development field 27 years.

Mich. B'casters Vote To Drop Dramatized Video Comml's on Beer, Wine

St. Clair, Mich., Oct. 5.

Elimination of the dramatization of beer and wine drinking on tv commercials was unanimously approved at the annual convention of the Michigan Assn. of Radio and Television Broadcasters. Any network program showing such acts will be cut, it was declared.

Members gave themselves until Oct. 15 to adopt the self-regulatory code. Since there was unanimous agreement on the matter no formal penalty provisions for non-compliance were established. Expulsion from the association was hinted, however, for any member not going along with the edict.

Gayle Grubb, manager of WJBK-TV, Detroit, and veepee of the association, said the ban means that "no beer or wine sponsor can get on the air in Michigan if his commercials show the drinking of beer or wine. Every brewer and distiller has been contacted and has agreed to abide by this ruling. So far as I know, Michigan tv stations are the first to make this move, which has been under consideration for several months."

Impetus for the self-regulation was provided by the 1954 Michigan Legislation, which very nearly passed a law which would have prohibited beer or wine drinking on tv commercials. Such acts are considered by church and WCTU groups in the state to adversely affect public morals.

Rep. Alvin Bentley (R., Mich.) hailed the move as "precedent-setting," and told the delegates at the convention that it may start a trend which will avert legislation. The Congressman did not make it clear whether he was talking about legislation on a Federal or state level, or both.

Sterling Tribute

Washington, Oct. 5.

Tribute to Comr. George E. Sterling on his retirement from the FCC last Friday (30) after 31 years of government service was paid by the Commission last week in the form of a scroll commemorating his contribution to the radio art.

Agency praised Sterling for "his warmth, sincerity and fundamental sense of fairness . and his distinguished career."

DuM-KPIX Feudin' Flares Anew As Station Ends Tie

San Francisco, Oct. 5.

The simmering dispute between the DuMont network and its San Francisco outlet, KPIX, blew out into the open with the announcement that the station had dropped its affiliation with the network "because of the network's violation of its affiliation agreement."

Specific cause of the break was the offering to Stockton tv station KOVR of the pro football game between the San Francisco 49ers and the Los Angeles Rams on Sunday. KOVR, although located in a town considerably outside the San Francisco metropolitan area, has its transmitter on Mt. Diable, due east from San Francisco and the highest peak around these parts, with the result that its signal not only sweeps up and down the valley, but also hits a major portion of the metropolitan San Francisco and all of the Peninsula (Palto Alto, etc.) and South Bay (San Jose) area.

The dispute had its origins earlier this summer when the Stockton station, operated by radio and tv manufacturer Les Hoffman, announced plans to begin broadcasts and was approached by DuMont and offered the pro football games. KPIX immedi-

(Continued on page 42)

Woodworth Vice Conrad For ABC Coast Radio

Hollywood, Oct. 5.

Harry Woodworth has been named director of ABC Radio's western devision, replacing Francis Conrad, who resigned last week. Woodworth, who joined ABC in 1948 in N. Y. as a radio account exec, most recentiy has been tv sales staffer for the western divisi .

Prior to joining ABC, Woodworth was with BBD&O as producer of "Welcome Travelers."

Topeka—Dick Nichols has been appointed to the farm department of WIBW and WIBW-TV, Capper stations here, according to Ben Ludy, manager of the publication firm's radio and tv interests. Nichols formerly was publications editor for the Kansas State Board of Agriculture.

The Boys Sit in Judgment

Hollywood, Oct. 5.

Mario Lanza played to the smallest audience of his career Monday (4) when a mere 30 showed up in his Beverly Hills home to sit in judgment on his oice. At his invitation, 30 members of the press barged into his home studio to pass on timbre and quality of his tenor voice—in the flesh, not prerecorded. That they were convinced was evident from the applause that greeted each of his four arias from "Pagliacci," with his coach, maestro Spadoni, on the bench.

Lanza was about to tear into "La Boheme" when impatient reporters broke in for what they came, an interview to find out why he didn't sing live on CBS-TV's "Shower of Stars" last week. He even hit "Be My Love" for Hedda Hopper and Sheila Graham before the interview. After the interview, one legman muttered, "He's not the Lanza I knew." Most agreed he was "graciously evasive."

Asked why he didn't sing last Thursday (30), Lanza passed the buck to his doctor who, he said, protested that a three-hour prerecording session would be too wearing on his voice. Singer said he had had "shots" to get in shape for the colorcast. He said he personally was "rarin' to go" but medics feared the strain on piper's dehydrated frame which was down to "210 pounds," according to Lanza. One newsman, an old weight-guesser, called it closer to 250.

Dr. Raymond Kendall, dean of music at USC and critic for the Los Angeles Mirror, said, "It's still a big voice. As good as ever." Al Teitelbaum, Bevhills furrier, appeared before the press as a "medical consultant" and said Lanza was "in no condition to sing that night."

Lanza said his next tv appearance would be on Chrysler's C ristmas show. When a newsman asked if he had signed a contract, Lanza ducked, muttering something about "protecting CBS." When scribe pressed for explanation, it was lost in an ensuing barrage of questioning.

As Far As Chi Boys Are Concerned, It Still Spells Out UnHappy Frequency

By FARRELL DAVISSON

Chicago, Oct. 5.

Perhaps there's no better proof anywhere that UHF television is i trouble than that which exists her in the nation's No.2 market.

This is the town where the four established VHF stations are entering a new season which promises without a doubt to be the most profitable in the quartet's career. It's also the town where four UHF construction permits have been granted. But with one exception there's an obvious reluctance to pioneer the higher band. And in the case of the exception there's plenty of trepidation about the "rocky road ahead."

Despite the recognition that there's still plenty of gold i them there tv hills, especially those with VHF peaks and that this burg could accommodate more activated channels, the problems facing the UHF trailblazers have the grantees frankly bewildered. It's not so much matter of financial resources, or even ingenuity or courage but rather a hardheaded appraisal of the obstacles ahead.

Take WIND-TV, for example, whose Channel 20 CP was handed down by the FCC in March, 1953. Its longstanding order with RCA for equipment is still in the "option" stage. In short, it's strictly a "wait and see" situation. One has only to examine the stock ownership of WIND-TV with its Ralph Atlass-Les Atlass Jr.-John Carey (WIND-AM), John S. Knight (Chicago Daily News) and the P. K. Wrigley gum family lineup to recognize this is hardly a fly-by-night operation. When a well-heeled, hep combine like this is hesitant about venturing into the uncharted UHF waters, it's small wonder that

(Continued on page 42)

Vermont TV'er Bows

Burlington, Vt., Oct. 5.

Vermont's first television station, WMVT, began its first regular telecasts Sept. 26, with a local and movie cowboy show, sports and newscast, weather reports and films of the tv facilities atop Mt. Mansfield.

On the previous day, WMTW, the Mt. Washington station in New Hampshire, had also gone on the , thus giving double-barrelled coverage to a vast area of northern New England which had previously been shut out of the video world.

MORT NUSBAUM SHIFTS ROCHESTER TVER TO AM

Rochester, Oct. 5.

Mort Nusbaum is breaking with WHAM-TV after six years to undertake a late night radio stanza via WBBF here. Deal, which is much like Barry Gray's via WMCA, N. Y., calls for "predominately talk and interviews" out of a hotel, and is expected to provide heavy coin to the w.k. gabber.

The proposition was brought to Nusbaum by the Seneca Hotel in Rochester last week. The gabber immediately ruled WHAM-AM out for the late nighttime strip since he felt the 50,000-watter needed too much money for time charges to make such a gabfest feasible.

After the WBBF pacting, Nusbaum gave the WHAM interests belonging to Stromberg-Carlson, two weeks' notice. The latter station allowed the d.j. to break his contract a few months early. The new radio edition will run Tues.-thru-Sat. from 11:15 p.m. to 2 ayem.

Lanza

Continued from page 1

Van Volkenburg, CBS-TV prexy, put out a statement admitting the deception because of the condition of Lanza's voice. James Pope, Chrysler veepee, declared, "We are seeking assurance that nothing of this kind will be done on our futu e shows."

In a day of confession, the Los Angeles dailies played it on front pages. Paul Price, tv editor of the L. A. Daily News, devoted his entire column to "L'Affaire Lanza" and tagged it with this stinger: "It will be a long day before I or any other newsman involved in the affair will respect the integrity, honor and honesty of CBS executives." Bearing most of the brunt of the attack by the press was Harry Ackerman, CBS-TV veepee in charge of Hollywood programming. Van Volkenburg's statement of the next day completely reversed him.

Lanza didn't help matters either by coming out boldly with the statement that he sang on the show and furthermore he can "outsing any (deleted) in the business." Four days later he invited some of the press to his home for a recital to prove he's singing as good as ever (see separate story).

No Secret To RCA

The RCA Victor people in New York aver that they knew it was not Mari Lanza's intention to sing on the CBS Chrysler show almost a month ago because the tenor, despite his "audition" for the press in Hollywood on Monday (4), had not been in vocal training. The tipoff to Victor were some records the singer had cut for the plattery, but which were deemed not up to standard.

Victor, fact, has no firm contract now with Lanza, after being the company's top "Red Seal" artist for two years while he was under Metro contract. RCA Victor's current release of "One Kiss" is a pot-pourri of his Coca-Cola tapes, taken off-the-air, and not specially recorded stuff, with Ray Sinatra batoning.

CBS Radio

Continued from page 23

Longer vacations, and more people getting them.

"This morning we served 7,000 more breakfasts than we did yesterday. Tomorrow, 7,000 more breakfasts than today.

"The prospect, too (by 1960), is for another 40,000,000 radios, in all sizes, in more places than ever before. The demand for radio sets over the past five years has been so insistent that the industry has had to maintain an annual production average of 12,500,000 sets. Even a generous allowance for replacements makes a total of 150,000,000 to 155,000,000 radios in the U. S. by 1960 more than likely.

"In setting new goals for 1960—and achieving these goals—advertising can play a pivotal role. In helping people throughout the country to imagine the satisfactions that are within their grasp, the medium that's most efficient is radio."

Postscript: The 4:30 cocktail-and-buffet timetable conflicted wtih tv other press gatherings that day: CBS-TV was having one, but apparently it's Macy-doesn't tell-Gimbel as between CBS Radio and CBS Television) and NBC-TV billed a 4:30 "meet the press" buildup for a vidpix series. Thus CBS' "Tune In Tomorrow" had mi imum attendance with some major scribes missing. It's been suggested that the webs get together on press party clearances to avoid such conflicts with its soul-searching on the part of the fourth estates that remains at best a "fielder's choice."

D. C. FM'er

Continued from page 25

personnel and embark on an expanded sales promotion campaign in order to put it on a paying basis.

Outlet was formed in 1948 by some 15 Washington co-ops, but has lost in the neighborhood of $250,000 in that six-year span.

WCFM gave three and one-half hours of its time yesterday to reviewing its long history of public service programming. The evening finished on a high note, befitting the occasion: an interview with Aldous Huxley, the English novelist, who was her a lecture tour.

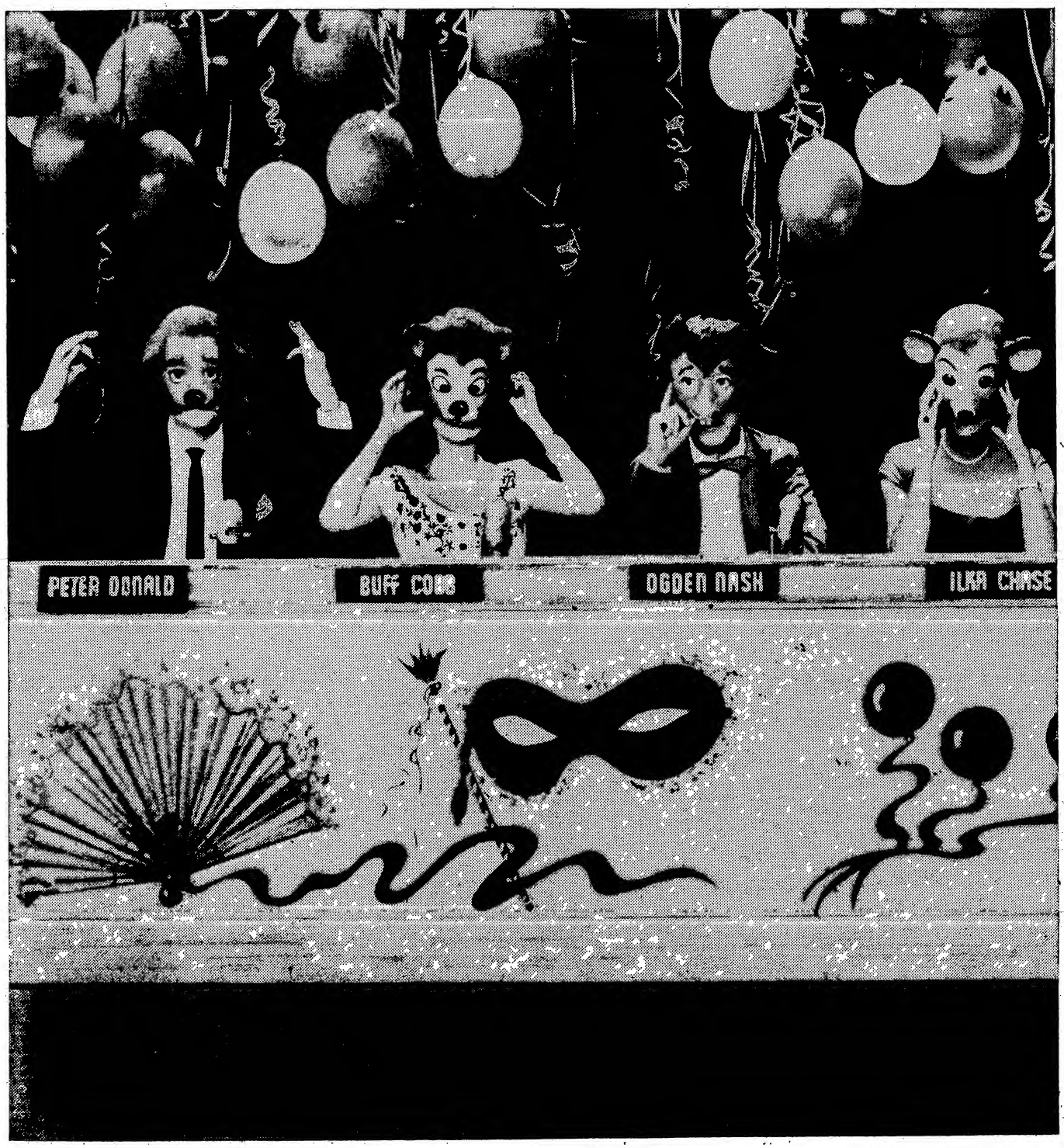
WHO'S WHO

Masquerade Party brings new faces to ABC . . . unmasks new celebrities, new gags, new sponsors

Television's star-studded panel show, Masquerade Party, moved last Wednesday night to ABC. From start to finish, the show with the unique guess-who format, showcases more celebrities per minute than any other half hour on television. Sponsored on alternate weeks by *Remington Rand* and *Esquire Boot Polish*, MASQUERADE PARTY is an "added starter" on ABC's all-new, exciting Wednesday night schedule.

You're in smart company on ABC-TV

AMERICAN BROADCASTING



SHOWER OF STARS
With Betty Grable, Harry James, Mario Lanza, Gordon Jenkins orch, Fred Clark, Marvin Kaplan, others
Executive Producer: Cecil Barker
Producer: Nat Perrin
Director: Seymour Berns
60 Mins., Thurs., 8:30 p.m. (once-a-month)
CHRYSLER
CBS-TV, from Hollywood
(McCann-Erickson)

Another color extravaganza bit the dust last week when CBS-TV helped Chrysler launch its new "Forward March" ad campaign with the first of the automotive's one-a-month series of top-budgeted musicals preeming in the Thursday night 8:30 to 9:30 slot. (Chrysler retains the time on a year-round basis, with a Coast-originating melodrama series, "Climax," occupying the other three weeks). "Shower of Stars", along with the "Best of Broadway" legit adaptations which bowed a couple weeks earlier, was designed as Columbia's up-and-at-'em answer to Max Liebman's NBC spectaculars. A lot of coin and effort undoubtedly went into the Chrysler blueprint. What showed up on the nation's tv screens was as uncreative as it was unimaginative.

It isn't every day that a Betty Grable-Harry James-Mario Lanza talent parlay shows up on video, and it isn't every day that a network can do such an effective job in dissipating the impact of such a formidable Nielsen-Trendex potential.

A lot of factors militated against the show's success. As an excursion into the rainbow realm, the colors were excessively gaudy and primitive, lacking any of the fine tonal subtleties that, for example, went into the Liebman "Lady In the Dark" tint venture. It was splashy and tasteless. Too, it suggested that the West Coast has failed as yet to keep apace on color advances, for a quality of unevenness was too often apparent. And as with previous tint shows, east or west, the black-and-white definition suffered considerably.

There was a feeble attempt to link the show's various components together with a story-line continuity that utilized all the Hollywood-fabled cliches in the book, with an appalling lack of comedy. Latter assignments were entrusted to Marvin Kaplan ("Meet Millie") and Fred Clark, latter as a supercolossal Hollywood film producer. In toying around with the idea of doing a "Mario Lanza Story", then a "Betty Grable Story", then a "Grable-Lanza-James Story", it seved as a poor excuse to string together the various variety-production turns as the film producers and their stooges "envisioned" the shooting of the scenes.

Thus Lanza did a pre-recorded "Be My Love" and the "Vesti la guibba" from "Pagliacci", along with an Italian chanty "Marechiari" (in the garb of a Meditorranean seaman). (As it turned out Lanza, grabbing off 40G for his stint, wound up with the most expensive mouth in the world, since he was merely paying lip service to a three-year-old recording of "Be My Love.")

As for Miss Grable, 20th-Fox has done much better by her, both as to choice of production numbers and in her vocal-dancing contribs. Her turn-of-the-century Central Park scene ("I'm Just Wild About Harry") with James perhaps came off best and there was a finer assist on more subtle color effects here. Her "Digga Digga Doo" number, her "Baby Won't You Please Come Home" with a James accomp; her torching of "One For the Road" were singularly lacking in spark. James had a few turns with the horn, including a Sextet rendition, with Gordon Jenkins providing the overall musical backgrounding.

Whatever the answer to spectacular showcases, whether of the NBC 90-minute giant category or in the CBS "baby" vernacular, this one wasn't it. The main suspicion points to a lack of creative masterminding in gearing tried-and-true performers to the more intimate tv screen. Under the "show biz in a hurry" pattern and demands of the medium, it doesn't come easy. And it's the most expensive "experiment in entertainment annals.

Rose.

No 'Payoff' Payoff

A CBS-TV memo last week to stations carrying the "Big Payoff" daytimer:

"This is to advise that during the World Series, the program is not to be 'Joined in Progress.' The client (Colgate, on Monday-Wednesday-Friday) has advised that no compensation will be granted a station joining the network late due to runover of any World Series game."

IMOGENE COCA SHOW
With Ruth Donnelly, Billy DeWolfe, others; George Bassman, music director
Writers: Lucille Kallen, Ernest Kinoy, Max Wilk
Director-Producer: Marc Daniels
30 Mins.; Sat., 9 p.m.
TUMS, S.O.S., GRIFFIN, JOHNSON & JOHNSON
NBC-TV, from New York
(D-F-S; McCann-Erickson; B C & P; Y & R)

Among the capsule 10-minute bankrollers listed for the new Imogene Coca Saturday night disp;ay on NBC-TV is S.O.S. (along with Tums, Griffin and Band Aid). The call letters serve a far more useful purpose as a warning to all concerned with the comedienne's new solo venture.

For the premiere (2) of the "Imogene Coca Show" was indeed a hapless occasion, with the probability that more than one Coca fan was yearning out loud for those good old "Show of Show" days, or at least for the collaborative Sid Caesar assist which managed to bring out the brighter aspects of her talent.

The new Coca show never got off the ground. Instead of the rich satire, the blending of impishness and pathos or those excursions into song and dance which were made memorable because all the proper nuances were brought to them, there was something frantic and almost desperate about the new so-called "situation comedy" which marked the premiere of Miss Coca as a tv star in her own right.

As the lead-in to the new 90-minute Saturday night 9 to 10:30 comedy parlay, which also includes the Texaco show alternating Jimmy Durante and Donald O'Connor, with George Gobel bringing up the rear, the responsibility falls on Miss Coca to woo those CBS dialers over to NBC when the Jackie Gleason curtain rings down. However, unless they've got some better things in store for her, it's gonna be a mighty tough assignment.

Listed as the writers for the Coca display are Lucille Kallen, Ernest Kinoy (who did such a standout job as scripter of the summer "Marriage" series for Hume Cronyn and Jessica Tandy) and Max Wilk, but they scored virtually a complete missout. Initial installment utilized the services of Billy DeWolfe, the comic-satirist recently featured in the Broadway "Almanacs" musical revue, but his was a thankless task and a waste of talent.

Presumably it was intended as a takeoff on the Ed Murrow "Person to Person" show (in this instance called "Face to Face" with DeWolfe as the interviewer). Miss Coca natch, is the subject of the telecast —but she isn't home. Thus, the interviewing film and live clips show Miss Coca on the road having trouble with (a) her car; (b) a mechanic; (c) a toll bridge collector who won't take a check for 10 cents. Meanwhile DeWolfe is interviewing "Aunt Sabrina" (Ruth Donnelly) and the cook, with Miss Coca arriving home just in time for the fadeout.

It all came off as a listless, at times almost befuddled enterprise, with no spark or hilarity, with little meaning behind the Coca mugging and grimacing. A flashback to the comedienne as a moppet doing a "Flower and the Bumble Bee" ballet bordered on the pathetic. Even the correlation of the episodes (punctuated by too many commercials for a half-hour show) was at best uneven. *Rose.*

MORGAN BEATTY AND THE NEWS
Producer-director: Scudder Boyd
Writer: Lawrence Gonder
15 Mins.; Mon.-thru-Fri., 7:15 p.m.
MILES LABS
DuMont, from Washington
(Geoffrey Wade)

Morgan Beatty isn't one of the flashiest commentators on camera these days but he knows a good story and he knows how to get it across succinctly. He gets down to the bare essentials and whips it up in such a way that the viewer gets a fairly good appraisal of the day's highlights.

According to the advance press release, a lot of technical innovations were to be introduced on the show. Devices such as cut-ins from points along the net for important news flashes, maps, cartoons, stills, etc. Opening program, Sept. 27, however, strayed from Beatty only once for a film interview with Sen. Tom Hennings on his committee's investigation of Commie infiltration in Guatemala. Perhaps the innovations will be introduced when the press wires are really huming.

For the opener Beatty had to satisfy himself with reporting on the Joe McCarthy tax investigation, the Joe McCarthy censure recommendation and an example of Commie propaganda in the Spanish speaking countries. *Gros.*

FATHER KNOWS BEST
With Robert Young, Jane Wyatt, Elinor Donahue, Billy Gray, Lauren Chapin
Producer: Eugene B. Rodney
Director: William Russell
Writers: Paul West, Phil Davis, Dorothy Cooper, Roswell Rogers, Harry Clark & Sumner Long
30 Mins., Sun., 10 p.m.
P. LORILLARD
CBS-TV, from H'wood (film)
(Young & Rubicam)

'Twas inevitable that Robert Young's radio series would break out in teevee dress, and in its crossing over to a medium that is admittedly more cruel, "Father Knows Best" rates more than a passing grade. It won't shake the earth because, with the opener as criterion, "Father" appears to be dependent on the less frenzied slices of American family life instead of trying coldbloodedly to attack the laffmeters. Granting a few instances of abuse of dramatic license, particularly the too precious but well-spoken badinage of nine-year-old Lauren Chapin, the situations are developed along SOP lines.

Young, than whom there is hardly anyone in Hollywood more whom-er on the mccoy fatherhood side (four daughters, 20% behind E. Cantor, to be sure, but parring the course of boy-happy B. Crosby, at least), effectively carries over his insurance drummer's role as well as a worrisome though gentle and humorous master of the Anderson menage. Paired with him is the eternally attractive Jane Wyatt, who will not hurt the "happy family" illusion being built for the vidpixer.

Brood consists of the aforementioned Lauren Chapin, who shapes up as a delightful little creature if they will just skip some of the excesses; Elinor Donahue, the 17-year-old elder statesman of the progeny who is a pretty lass; and Billy Gray, 14, about whom the initialer revolved as the Bud in the throes of his first date and with a "rich 'teener" to boot. It all comes out hunky-wonderful, as per orthodoxy in family situationers.

There's no secret, perhaps, as to how the subsequent scripts will go —each member of the fam will get his turn at spotlighting, and with half a dozen writers lying-in-wait, sufficient change of pace is indicated to sustain the interest.

It's nothing against Young that he's been trapped into doing a bit of plugging for Kent Cigs. He's merely following standard practice.

Trau.

MODERN ROMANCES
With Martha Scott, narrator
Writer: George Lefferts
Producers: Wilbur Stark, Jerry Layton
Director: James Sheldon
15 Mins.; Mon.-thru-Fri., 4:45 p.m.
COLGATE-PALMOLIVE CO.
NBC-TV, from N. Y.
(Bryan Houston, Inc.)

"Modern Romances" is heralded as a "new departure in daytime tv drama" for each week it's to present viewers a complete story with a complete change of cast and a different author. Ordinarily, that concept would provide a sound foundation for 'most any 15-minute dramatic serial.

But this new NBC-TV cross-the-board entry has its continuity so broken up by a multitude of filmed plugs in behalf of Colgate-Palmolive's Fab detergent and Ajax cleanser that narrator Martha Scott had to make a brief summary of the preceding events after every blurb lest the viewer forget what had happened.

For that matter it wouldn't make much difference if one's memory did lag since the George Lefferts script—at least on Monday's (4) preem—was a trite triangle affair. Wifey is cheating on hubby via a romance with a lawyer friend. Naturally, this is upsetting to her lawful spouse so he pulls an attempted robbery. With the gendarmes hot on hubby's heels, narrator intones: "Will she (his wife) stand by him? See tomorrow's installment, etc ".

Miss Scott, who also carries billing as "story editor," does not appear in any of the sketches which is an undeniable break for her. None of the three principals in the inaugural received any air credit. The cloak of anonymity served them well for their thesping was in keeping with the quality of the script.

Withal, it's difficult to see how the average housewife can be lured from the kitchen for this one unless drastic changes are made. Colgate - Palmolive, incidentally, picks up the tab Mon.-Wed.-Fri. on one week and Tues.-Thurs. the next. *Gilb.*

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GEORGE GOBEL SHOW
With Fred MacMurray, guest; Peggy King, John Scott Trotter Orch
Producers: Bud Yorkin, Ed Sobol
Director: Hal Kanter
Writers: Jimmy Allerdice, Jack Douglas, Harry Winkler, Kanter
30 Mins.; Sat. 10 p.m.
ARMOUR & PET MILK (alternate)
NBC-TV, from Hollywood
(Foote Cone & Belding, Gardner)

By the first week of October, the season of 1954-55 can be characterized as replete with television first nights which have embarrassed their stars, sobered their producers and disgraced their writers. With that frame of reference, it rates as high praise to say that comic George Gobel had a quite funny, quite smooth and distinctly professional kickoff last Saturday (2).

But it's not going to be easy. A good deal of his standard nightclub patter act was transposed into telegenic terms for the inaugural program. So how much material has he stored up? The awful maw of tv will swallow all of it in half a dozen weeks at the outside. Gobel will be smart to run very scared and should not be complacent about being one of the few comics not to trip and fall right off.

Trouble ahead. A distinct hint of writer impoverishment was provided by the failure to have something for the guest star, Fred MacMurray, to do on the show and the almost-too-cute attempt to turn this lack of inspiration into a comic value. Only it was not particularly hilarious to have MacMurray repeatedly beg for an opportunity to earn his fee and Gobel to assure him that he was a guest and should rest, and eat cookies, while meanwhile Gobel hogged all the airtime. That comes dangerously close to the line where fun stops and offense begins. This routine did nothing for Fred MacMurray's dignity. Although he was good humored about it, should a star be given the brush like a stooge? Is Gobel that big? Is anybody that big?

What held the show together, what gave it its flavor and pace was Gobel's lovely gift of gab. (This reviewer caught Gobel at the Waldorf-Astoria last spring and commented in detail on his comic technique which is sly and warming). He moves from tv set to tv set with the casualness of a Dave Garroway or Steve Allen but with dependable wit added. As his earlier guest shots for Colgate, and his wow success on the cafe circuit, have clearly suggested, Gobel has got plenty of what it takes. But the writers must work on some material of their own concoction, not just fix up what Gobel has on hand.

Peggy King was allowed one song and made an attractive impression. John Scott Trotter was photographed several times, more than many a tv orchestra leader these days can boast, but played little part in the comic proceedings. Not necessary that he should, of course, since Gobel is the funny fellow and the reason for Armour (via Foote Cone & Belding) and Pet Milk (via Gardner) are alternating the sponsorship.

Dial Soap won the toss for first commercial innings and came in strong with a contest the first prize being (get this) "a producing oil well." Who'll top that with "You, too, can win a brand new aircraft carrier!" *Land.*

DECEMBER BRIDE
With Spring Byington, Dean Miller, Frances Rafferty, Harry Morgan
Director: Jerry Thorpe
Writers: Parke Levy, Phil Sharp, Bill Freedman
30 Mins., Mon., 9:30 p.m.
GENERAL FOODS
CBS-TV, from Hollywood (film)
(Benton & Bowles)

Crisp dialog and smartly constructed situations plus uniformly good thesping make "December Bride" one of the spiritliest new situation comedies of the season. This Parke Levy creation, formerly on radio, is a cinch to grab a healthy audience not only on its own merit but because it follows the top-rated "Lucy."

"Bride" situations focus about Spring Byington as a marriageable widow. The first show sees her become involved with a man she met on a train. They become engaged while her in-laws are fearful he's a smoothie four-flusher. It develops the latter is a eccentric wealthy guy but meanwhile the family suspicions result in a broken engagement with Miss Byington merrily off on another romance as the stanza ends.

The material and delivery it's given by the cast make "Bride" stand out. Miss Byington, Dean Miller, Frances Rafferty and Harry Morgan are all excellent in their roles. Jerry Thorpe's direction shows a fine comedic touch. The Fred de Cordova production is polished. It all looks like a winner.

Daku.

TEXACO STAR THEATRE
With Jimmy Durante, Donald O'Connor, Eddie Jackson, Jack Roth, Jules Buffano, others
Producer-director: Edward Buzzell
Writers: Jack Elinson, Jack Barnett, Jerry Stander
30 Mins., Sat., 9:30 p.m.
TEXAS CO.
NBC-TV, from Hollywood
(Kudner)

The changing tv scene finds the Jimmy Durante-Donald O'Connor duo, heretofore a part of the "Colgate Comedy Hour," now swung over to "Texaco Star Theatre," alternating with their own shows as part of the new NBC-TV Saturday night lineup. The Schnoz teed off his show last Saturday (2), and had O'Connor as guest in a hypo for the latter's program this weekend. Despite the presence of both stars, the show was quite a disappointment.

Durante was there with the old time exuberance, vitality, gags and songs, to give the airer some flavor. When he sat down to the piano, or when he kidded with the orchestra, it was fun. But his writers presented him with a very thin show, while he apparently gave his producer an insufficiently-rehearsed program. Flaws were obvious.

Much was familiar and trite—in setting, situations, even in gags. Story had Durante starting a new nightclub, interviewing talent and kitchen help, struggling with a thousand and one details. O'Connor dropped in to congratulate him, wisecracked a bit, tap-danced a wee bit, and sang a song with the Schnoz. There was nothing surefire or sock about O'Connor's contrib. Storyline had the club finally open, and without food, and Durante was borrowing victuals at a cafe next door in one of the hoariest gags in vaudeville. And so it went.

The really beautiful, shapely femme whom Durante uses on his airers brightened matters up a bit in their few, brief appearances, and Eddie Jackson helped make things lively with his usual strutting bit. But not lively enough.

Bron.

THE LINEUP
With Warner Anderson, Tom Tully, Marshall Reed, Joe Turkel, Robert Cole, Pepe Hern, Ted Stanhope, Fred Sherman, Paul Burke, Francis McDonald, Bill Walker.
Producer: Jaime del Valle
Director: Thomas Carr
Writer: E. Jack Neuman
30 Mins., Fri., 10 p.m.
VICEROY
CBS-TV, from Hollywood (film)
(Ted Bates)

Shortest cut to a fast rating, in the book of the huckstering gentry, is to buy a situation comedy or crime show. Apparently, the agency on Viceroy ciggies ("20,000 tiny filters in every tip") reasoned that the lanes are pretty well cluttered with funny stuff so the other extreme beckoned. "The Lineup" tries hard not to be like "Dragnet" but the simllarity nonetheless is existent, even to the theme song. As a crimer it has all the excitement of the genre but added little to what has been around so long.

It did well on radio so CBS' Harry Ackerman decided on its transference to the sight medium even to moving the locale to Frisco, where the police cooperate as the L.A. constabulatory does with "Dragnet." Warner Anderson is no Jack Webb but a smooth article at running down criminals with the help of his side-kick Tom Tully. Mebbe one or the other will come up with such a distinguishing catch line as "just the facts, ma'am." As it was exposed Friday night, it's just another spoke in the cops 'n' robbers cycle.

Case No. 1 had the flatfooties tracking down a gang of punks, who robbed, slugged and led the cops a merry chase. They were finally rounded up after spreading terror through the town. Missing was a moll and a smoke-filled room from reefers. All the other standard equipment was in evidence yet it was so well done that the viewers must have passed over the platitudes to get caught up in the mounting suspence. The Frisco police must have more interesting, offbeat cases in their files.

Anderson plays the disk with a complacent seriousness of a hard-shell from HQ with the suavity of a private eye. Tully is more the copper type with an eye for wrist bracelets rather than sweet talk. Jaime del Valle rates producer credit and Tom Carr directed the initialer, both highly assessed. E. Jack Neuman's script throbbed with tingling excitement and Eddie Dundstedter's music was appropriately low-key. *Helm.*

High Caliber

"Treasury Men in Action" reports tomorrow to ABC with Chevrolet as sponsor

Tomorrow night ABC captures another famous program! "Treasury Men in Action, with proven appeal, adds new excitement to Thursday's schedule, and a welcome new star . . Walter Greaza . and an important new sponsor . . . Chevrolet. This season 18 new advertisers have lined up on ABC so far.

You're in smart company on ABC-TV

AMERICAN BROADCASTING COMPANY

RED BUTTONS SHOW
With Georgia Gibbs, Maxie Rosenbloom, guest; Elliott Lawrence orch, others; Nelson Case, announcer
Producer: Ben Brady
Director: Julie Oshins
Writers: Danny Simon, Milt Rosen
30 Mins., Fri., 8 p.m.
PONTIAC
NBC-TV, from New York
(MacManus, John & Adams)

Red Buttons is back on tv for his third season, this time on another network (NBC) and for a new sponsor (Pontiac). Slotted in the Friday night at 8 time as successor to last season's Dave Garroway show, he's throwing those "Ho Hos" and "Ha Has" at his erstwhile sponsor, General Foods, which bankrolls the competing "Mama" show on CBS-TV. Just who gets the last laugh will be one of the more interesting intramural rivalries of the new season. However, it's going to take a lot more scintillating material than was evident on the premiere for Buttons to dominate the period.

As a personality with his own distinctive, puckish qualities of perennial youth, Buttons in a short span came a long way in the comedy programming sweepstakes. Despite the fact that he no longer enjoys the advantage of those siphoned-off Nielsens which accrued to him in the post-"Lucy" Monday night period on CBS, the opportunities for Buttons would appear to be even more unlimited. For peculiarly enough, in a season of super-duper specs and top-budgeted extravaganzas which finds the two major networks trying to outdo one another, there's a refreshing note to any half-hour program that strives for nothing more pretentious than to capitalize on the unique talents of a personality with likeable traits. The tossing in of an occasional guest, as with the appearance of Georgia Gibbs for a quick one-two in the vocal department on last Friday's (1) preem, may add up to a mild detour to enhance the production facade (and in this case an attractive plus), but basically this is Buttons' show.

But it doesn't just begin and end with the star. It's long been axiomatic in tv (as in radio and all other show biz facets) that a comic, whatever his stock in trade, is only as good as his material. And if the Buttons show on its getaway failed to project the comedian in topnotch form, the fault primarily lies in the brace of skits that accompanied his standup buffoonery. For unfortunately there wasn't much of an assist from his writers. The opening bit of Buttons as the underprivileged kid who runs into an escaped convict while on his way to camp was the better of the two, thanks chiefly to what Buttons brought to it rather than the scripters, but the second skit, of "Rocky Buttons vs. Dynamite Jackson" in a dressing-room scene (with a mild assist from Maxie Rosenbloom) was hardly calculated to enhance Buttons' standing as a top comic.

Ben Brady, who knows his way around the tv commercial workshops, is producing this season's series, with Julie Oshins as director. Elliott Lawrence does an effective musical backgrounding job.

Buttons will be on three weeks out of four, with Jack Carson taking over once a month under the same Pontiac auspices. *Rose.*

FOUR STAR PLAYHOUSE
(Man In The Cellar)
With Charles Boyer, others
Producer: Don Sharpe
30 Mins., Thurs., 9:30 p.m.
SINGER; PARKER PEN
CBS-TV, from Hollywood (film)
(Y&R; J. Walter Thompson)

"Four Star Playhouse" counts more on its round-robin of stars (Charles Boyer, David Niven, Dick Powell and a guest name) than it does on its script. Back for a new season Thursday (30), the series teed off with a pseudo-psychiatric yarn tagged "Man In The Cellar." Even Boyer, in the key role of the head-shrinker, couldn't bring any life to the stilted, unimaginative tale.

The story in a nutshell revolved around a doc who comes home to find a man he had committed to an insane asylum hiding out in his cellar—and to make the situation more intriguing—the doc's young daughter has befriended the runaway. In fact, it seems that she finds more parental comfort with him than her own dad.

The analytical cliches came fast and furious and even Boyer's warm accent didn't make them sound reasonable or authentic. Supporting players, too, seemed embarrassed by the goings-on.

Show was on film but little advantage was taken of re-shooting opportunities. The direction like the story was lulling.

Singer Sewing Machine and Parker Pen are splitting the tab on an alternate week basis. It's a hit and miss basis for both. *Gros.*

MARTHA RAYE SHOW
With Rocky Graziano, Wally Cox, Carl Hoff orch; others
Producer: Karl Hoffenberg
Director: Norman Lear
Writers: Ed Simmons, Lear
60 Mins., Tues. 8 p.m.
HAZEL BISHOP
NBC-TV, from New York
(Raymond Spector)

Martha Raye, under contract to NBC-TV for 10 shows during the course of the season, preemed as the alternate to Milton Berle during his first Tuesday off on that network, and came home with a show that indicates she's still the top low-comedienne on video. Miss Raye resumed her chores with a script that showed off her special talents fairly well, and she probably got an additional rating lift with the guesting of Wally Cox.

Prior to the show, there had been some directorial difficulties which resulted in the walkout by Dave Alexander. One of the writers, Norman Lear, took over. According to Miss Raye's preem, the net result seems to be that no matter who gets the megging credit, Miss Raye seems to be the exclusive style-setter on this show. Her work has fallen in with the format established for her by Nat Hiken who went over to CBS-TV prior to the present season. Since Hiken set up the blueprint, it seems that all her shows follow that pattern faithfully. Little wonder since it's not only seviceable, but in Miss Raye's case, contains the ingredients of a boffola.

The storyline has a murderer on the loose with a penchant for knocking off girls named Martha. It's difficult to imagine Wally Cox as the murderer, but he does a crazy job in that direction that adds to the comedic note.

There were several sequences that were overplayed which revolved around a newscast. The hysterical note injected into the proceedings which wound up in a Hazel Bishop commercial seemed to destroy the tone of the show. As a matter of fact there were interludes that called for underplaying and these seenes could have logically been the occasions.

On the musical lines, Miss Raye is a knowing singer. The Herb Ross choreography, Carl Hoff orchestra, and the good support by Rocky Graziano, (described as a mixed-up middleweight) were plus factors on the layout.

There was a ladder scene (filmed) that was an excellent exhibit of comedy along Mack Sennet lines, and the finale in which the murderer is captured via charades was an excellent climax. *Jose.*

BIG FIGHT
With Gene Ward; Harry Hokum, announcer; Carmen Basilio, Norman Rothchild, guests
Producer: Bill Cayton
Director: Mike Meltzer
Writer: Fred Ladd
60 Mins., Sun., 10 p.m.
Participating
WPIX, N.Y.

The "Big Fight" films are distributed nationally by producer Bill Cayton, now being in seven markets, but like WPIX each outlet reportedly supplies its own relatively elaborate live format around the pix. In New York, the Daily News station had a clever idea to make the fight films topical and interesting. Invited each week is a participant in the particular match shown, who gives his own analysis of the fight after each round.

In the hour (3) seen via WPIX, the guest was Carmen Basilio, a Syracuse puncher (the fight was the Kid Gavilan-Basilio championship of Sept. '53). The film part was good. First, it was well photographed, providing a series of dramatic and, revealing angles with clarity, and, more important, this particular match happened to be well-fought and its outcome controversial. Normally, this should have provided great fodder for a stanza built around a clinical study of the fight by one of its contestants, but the way it came off it was a commonplace interview session to fill up the time between rounds. And emcee for the WPIX version, Gene Ward, was erratic in pacing his gab so that the program eventually became rushed. Ward, a scribbler by trade was uneasy as chairman. Basilio, with an assist from promoter Norman Rothchild, was nasal and intent in discussing the fight he lost.

Gene Ward also narrated the film portions, not only in N.Y. but nationally. His high-pitched voice became annoying after awhile and his descriptions, while intelligent, didn't always match concurrent action on screen.

WPIX's "Big Fight" is participating, and as of the third week had Hanovia Chemical in two spots and Hickok (belts) in another. Quality of the Hanovia commercials, done live with announcer Harry Hokum, was tops *Abel.*

JACK BENNY SHOW
With Rochester, Don Wilson, Frank Nelson, Sportsmen Quartet, Joe Besser, others; music, Mahlon Merrick.
Producer: Hilliard Marks
Director: Ralph Levy
Writers: Sam Perrin, George Balzer, Milt Josefsberg, John Tackaberry
30 Mins., Sun., 7:30 p.m.
AMERICAN TOBACCO CO.
CBS-TV, from H'wood
(BBD&O)

Jack Benny had a running gag —among several—on his first show of the season last Sunday (3). The script propelled him into blowing his top on the multiple obstacles he had to hurdle to come through with a top effort. He kept referring with typical Bennyesque consternation to the less than majestic manner in which he had teed off the previous season. Of course, he was ribbing himself on the square since last fall's opener was generally appraised as something less than a dazzler.

This is to report that the comic will not have the benefit of such reminscences when he premieres next autumn because Sunday's workout was rich in humor, zest, pieces of business, timing, pace and all the other visual and textual ingredients basic to good programming, especially and including a sound story line that never lagged. Writers Perrin, Balzer, Josefsberg and Tackaberry—come front and center; ditto veteran stager Ralph Levy, overall mastermind Hilliard Marks, the cues and Lucky Strike backing of Mahlon Merrick, the whole cast and, for that matter, the fine working sets blueprinted by Robert T. Lee and such off-screen voices as Sara Berner's.

In a 1954-55 season that thus far has decimated most of the major league comedy entries, played havoc with the specolas, and one that has still to come forth with a bright innovation in video. Benny stands out after all these years with special luminosity. It's the Waukegan's show, natch, but the solid assists from Rochester, Don Wilson, Joe Besser, the Sportsmen Quartet, et al., added up geometrically to the whole being a sum of its parts. It's to the headman's credit that he is aware of the "& Co." phase with perhaps greater sensitivity than anyone playing the tv course. *Trau.*

PEPSI-COLA PLAYHOUSE
(Sal)
With Gladys George, Jean Byron, Craig Stevens, Lyle Talbot, Sandy Descher, others; Polly Bergen, hostess
Writer: James Gunn
Producer: Revue Productions, Inc.
Director: John English
30 Mins., Sun., 7: 30 p.m.
PEPSI-COLA CO.
ABC-TV, from Hollywood (film)
(Biow)

"Pepsi-Cola Playhouse," which last season used a series of teleplays made by Revue Productions, resumed its half-hour berth on ABC-TV Sun. (3) with a fresh batch of Revue telepix. Although the script will change each week, songstress Polly Bergen will be a permanent booking as the "Pepsi-Cola Girl" who femcees the session and handles the plugs. She succeeds Arlene Dahl.

While unquestionably there's a big market for good drama, the Playhouse couldn't have tapped too large a slice with the new season's initialer. For "Sal," a story of a woman with a past, was too remi iscent of the soap opera. The James Gunn script concerned a happily wed clubwoman who's suddenly confronted with her carnival background.

Jean Byron was the civic leader ashamed of her days spent as a carnie performer. Flashbacks established her character and relationship with sundry circus people such as Gladys George; her stepmother; and Lyle Talbot, carnival proprietor. When the show comes to Miss Byron's town, Miss George becomes a patient in the local hospital. Inevitably, the two are reconciled and everybody has a good cry.

Miss George was crisp and colorful as an itinerant showgal. Miss Byron contribbed a touching performance while adequate support was provided by Craig Stevens as Miss Byron's husband, Sandy Descher as the couple's moppet daughter, and Talbot, among others. Direction of John English was routine in this Revue Production. Miss Bergen was pert and winsome in stressing today's Pepsi "refreshes without filling." Kickoff installment probably parred the course but better story material is needed to nab a higher rating. *Gilb.*

I LOVE LUCY
With Lucille Ball, Desi Arnaz, Bill Frawley, Vivian Vance, Charles Lane
Producer: Jess Oppenheimer
Director: William Asher
Writers: Oppenheimer, Madelyn Pugh, Bob Carroll Jr.
30 Mins., Mon., 9 p.m.
PHILIP MORRIS
CBS-TV, from Hollywood (film)
(Biow)

This ought to be an interesting season for "I Love Lucy." It's been dominating the Nielsen Top 10 list for nearly all of its three years on the air, to say nothing of what it's done to its Monday night NBC competition. Now, with an NBC threat of real substance in "Medic" and its Sid Caesar leadin, "Lucy" is really on its mettle. And of course there's the inevitable question, will it run out of steam?

On the first point, "Medic" has been able to overtake "Public Defender," "Lucy's" summer sub, in surprisingly short order. Just what it will do to the real thing is another question entirely and must await the first Nielsens. On the second point, the answer, judging from the opening show and from plans for the season, is a definite negative. That plan to again tie in Desi & Lucy's private lives with the show via the script introduction of their Metro filmmaking stint is a surefire means of reawakening national attention to the show. They couldn't come up with a better one unless they had another baby.

But more important, that Jess Oppenheimer script factory shows no signs of letting up in the laugh department. Opening show was a typically funny "Lucy," with some very human and believable plot machinations accruing from Desi's decision to hire a business manager to run their financial affairs. One of the factors that's kept "Lucy" on top has been the show's success in mixing slapstick, situation and good dialog and yet not letting the script or the cast run away with themselves. Opener was a perfect example.

Lucy and Desi, of course, are topnotch slapstickers who can easily match the frenetics with the subtle shrug or the wry grimace. Offsetting them are Vivian Vance and Bill Frawley, who can deliver the bon mot with the best of them. Combination, together with the scripting support is tough to beat. Charles Lane, he of the grim-visage, lent fine support in the opener as the business manager. Bill Asher's direction keeps all the ingredients moving in sprightly fashion, and the Desilu filming operation is tops in its class. Incidentally, "Lucy" is one of the few filmed situation comedies where the canned laughter sounds natural, owing of course to the Desilu-created technique of filming before a live audience. *Chan.*

OUR MISS BROOKS
With Eve Arden, Bob Rockwell, Gale Gordon, Ricky Vera
Producer: Lafry Berns
Director: Al Lewis
Writers: Lewis, Joe Quillan
30 Mins., Fri., 9:30 p.m.
GENERAL FOODS
CBS-TV, from Hollywood
(Young & Rubicam)

Backed by the same producer-director-writer team, Eve Arden has returned for another semester of characterizing "Our Miss Brooks" in her effective dry comedy style. As a situation comedy series, this show has also brought back several familiar characters from last year's cast, including Bob Rockwell, as the awkward biology teacher, and Gale Gordon, as the pompous highschool principal. Mix these and some subordinate characters with an improbable story line, spice with gags every other line in the script and dish it up with sharp timing—that's the payoff formula for this show.

On the kickoff stanza (1), Miss Arden was subordinated to that of an 11-year-old Mexican boy, Ricky Vera, playing a highly precocious lad who conned everybody he met. His lines had most of the laughs, although the idea of an 11-year-old talking with the skill of a Winston Churchill got rather obvious after the first few minutes. Upshot of the yarn was that the boy, who posed as an orphan, was actually a rich Mexican scion who wanted to get into highschool in order to win a bet. It was all lightweight stuff that breezed along smoothly.

It was not the best sort of situation with which to kick off the new fall series since the main characters did not have the central focus, Miss Arden pitched up only a couple of laughs, while playing straightman to the boy. Rockwell and Gordon were okay in the minor stock roles of teacher and principal. *Herm.*

THE VISE
(One Just Man)
With Alexander Knox, Maureen Swanson, Joan Haythorne, Cyril Raymond, Ron Randall, narrator.
Producers: Edward J. Danziger, Harry Lee Danziger
Director: David MacDonald
Writers: James Eastwood, Kate Barley
30 Mins., Fri., 9:30 p.m.
STERLING DRUGS
ABC-TV, from N. Y. (film)
(Dancer-Fitzgerald-Sample)

When Sterling Drug first announced the acquisition of this filmed-in-Britain Danziger Bros. drama series, it was titled "Action." It's easy to see why the title was subsequently changed to "The Vise," for if the first show is at all anything like the rest of the series, action is just what it most sorely lacks. Initialler, "One Just Man," was one of those gloomy character studies that ends in a suicide, and despite some okay plot twists towards the end, it merely plods toward a climax instead of building to one.

Even if the series turns out to be a good one—a matter for conjecture—it represents a case of where coin and client relations played a bigger role than solid program planning at ABC-TV. For Friday has been earmarked as "comedy night" at the web, what with "Ozzie & Harriet," "Ray Bolger" and "Dollar a Second" pencilled in from 8 to 9:30. But Sterling was a displaced (by "Disneyland") client, and the web had to turn over the time for its new film package.

Series represents the first vidpix entry from the Danziger Bros., longtime independent theatrical film producers. Series suffers a little by being filmed in Britain, with some uncertainty existing in the first episode as to where the action was taking place. But otherwise, production values were excellent, and the freres Danziger lined up a fine cast headed by Alexander Knox for the opener.

Trouble lay in the story, a yarn about a judge who's especially vindictive about sending suspects to jail but who runs into trouble when his daughter marries a man who was acquitted of a murder rap three years before against Knox's notion that he was guilty. Vindictiveness and notion of justice is carried to extremes when Knox strangles his new son-in-law, only to find out that his daughter was involved in the death of the guy's wife and that he had remained silent at the trial to protect her. He thereupon retires to the study and shoots himself.

All of which is okay scripting except for the fact that all this happens in the last five minutes of the show, with the remainder devoted to a plodding effort to develop the judge's character and motivations and the conflict between him and the daughter. Knox did a good job with an offbeat role, getting a sense of unyielding stubbornness and sullenness into the characterization. Maureen Swanson was okay as the girl. *Chan.*

FEATHER YOUR NEST
With Bud Collyer, Jean Williams
Producer: Jack Seldon
Director: Paul Alter
30 Mins.; Mon.-thru-Fri.; 12:30 p.m.
COLGATE-PALMOLIVE
NBC-TV, from N. Y.
(Esty)

"Feather Your Nest" is a rapidly-paced quiz show, with a giveaway gimmick that should appeal to the housewifes. Articles of furniture are awarded to contestants who supply the correct answers. Participants on the show select the furnishings they like from a fully equipped room and then attempt to cop the property via a question and answer session that also entails some fancy footwork.

Quiz requires the participation of a couple, one to answer the questions and one to fetch the queries located on the particular objects desired. Speed in going after the questions, which are attached to feathers, is important as there's a time limit. Contestants are also given an opportunity to win all the furnishing on display.

Program is hosted by Bud Collyer, who did an affable job on opener Monday (4) in firing the questions and chatting with the various contestants. Assisting Collyer is Jean Williams, who displayed a likeable personality but seemed slightly nervous. Her major job is to point out the highlights of the furniture being given away. It's a good bit for the femmes.

Pitches for Vel and Colgate toothpaste were of a routine overlong nature. In one instance Collyer's corny plug intro via chit-chat with two of the contestants was actually embarrassing.

Colgate-Palmolive is picking up the tab for show's first 15 minutes on an alternate basis of Monday, Wednesday and Friday one week and Tuesday and Thursday the next with remaining 15 minutes sustaining. *Jess.*

WELCOME BACK TO:

I LOVE LUCY
starring **Lucille Ball and Desi Arnaz**
A DESILU PRODUCTION
CBS-TV—Monday 9:00 PM
PHILIP MORRIS CIGARETTES

MAKE ROOM FOR DADDY
starring **Danny Thomas**
Filmed by *D.P.I.*—ABC-TV—Tuesday 9:00 PM
Pall Mall cigarettes and Dodge Automobiles

THE RAY BOLGER SHOW
starring **Ray Bolger**
Filmed by *D.P.I.*—ABC-TV—Friday 8:30 PM
LEHN & FINK PRODUCTS CORP.

OUR MISS BROOKS
starring **Eve Arden**
Filmed by *DESILU PRODUCTIONS INC.*
CBS-TV—Friday 9:30 PM
GENERAL FOODS

GREETINGS TO:

WILLY
starring **June Havoc**
A DESILU PRODUCTION
CBS-TV—Saturday 10:30 PM
GENERAL MILLS

DECEMBER BRIDE
starring **Spring Byington**
A DESILU PRODUCTION
CBS-TV—Monday 9:30 PM
GENERAL FOODS

LINEUP
Filmed by
DESILU PRODUCTIONS INC.
CBS-TV—Friday 10:00 PM
VICEROY CIGARETTES

MONDAY	"Lucy"	½ hr
	"Bride"	½ hr
TUESDAY	"Thomas"	½ hr
FRIDAY	"Brooks"	½ hr
	"Bolger"	½ hr
	"Lineup"	½ hr
SATURDAY	"Willy"	½ hr

TOTAL **3½** HOURS PER WEEK

Desilu Productions Inc.

BURNS & ALLEN SHOW
With Bea Benadaret, Larry Keating, Harry Von Zell, Rolfe Sedan, Don Curtis, Ross E. Elliott, others
Producer-Director: Frederick de Cordova
Writers: Sid Dorfman, Harvey Helm, Keith Fowler, William Burns
30 Mins., Mon., 8 p.m.
CARNATION CO., B. F. GOODRICH (alt.)
CBS-TV, from Hollywood (film)
(Erwin Wasey, BBD&O)

The tv season looks lots rosier now that Burns & Allen have entered the fray for their fifth season to join the handful of true aristocrats of the medium. Those who were fortunate enough to have dialed in on the veteran vidpix "two-act" while another performer of stature, Sid Caesar, was on at the same time as far as the half-hour is concerned, were richly rewarded. For this was one of the B & A hot-shot shows, with a crack story that didn't let up on the laffs and knew where it was going every minute of the way. Gracie Allen was never dizzier or more effective with that dizziness, and spouse G. Burns, whether grimacing, serving as one-man Greek chorus, flicking the inevitable cigar or throwing out those carefully selected worms as bait to hold the audience and keep them on the hook—well, how many George Burnses are there? One, according to the latest compilation.

The script boys (see these and other credits above for shares in the plaudits) had Burns, in order to "buy" good reviews, prepping to play host to a couple of tradepaper reporters he invited to attend the opening show—and in color, yet—in the livingroom. A chance observation by neighbor-pal Bea Benadaret (who with Larry Keating comprises a supporting couple that adds strength to the show along lines similar to that of William Frawley and Vivian Vance in "I Love Lucy") caused Gracie to put a flock of strangers on the invitation list. With this motley crowd in prospect thus established, there began to unfold in rapid vignettes some of the weirdest capers and comedy of errata ever to burst out of the tubes. As a matter of fact it was the largest cast collection in the show's history and was undoubtedly so booked to afford a mixture of color values (but the program is being appraised here solely as a black-and-whiter).

For the records, the reporters in question, impersonated by Don Curtis and Ross E. Elliott, were actualized within the script as being Leo Guild, of the Hollywood Reporter, and Jack Hellman, of DAILY VARIETY. Whether any thesping or physical libel, or both, were committed on them is a moot point that's strangely unimportant when set against the unprecedented and clicko manner i which the theme was worked out with the Coast scribes centralized (though only briefly involved) in the situation. If any lay citizens gazing upon their screens got the impression that Burns was "square kidding" on eliciting favorable notices, it merely demonstrated that innocence can be carried to extremes.

As an apocryphal yarn, there is said to be a millionaire recluse in Hollywood who has a standing offer of $1,000 open to anyone who, after polling at least 20 persons, can find more than 5% who ever saw a "bad" Burns & Allen show. He hasn't paid out yet. He won't be shelling out for the preem on Monday (4). *Trau.*

CAPTAIN HARTZ & PETS
With Tom Mercein, Jerry Garvey
Producer: Harry Trigg
Director: Len Salvo Jr.
Writer: Bob Hartman
15 Mins.; Sun., 11 a.m. CST
HARTZ MOUNTAIN PET FOODS
NBC-TV, from Chicago

"Captain Hartz & His Pets" turns out to be a kingsized commercial for the pet grub sponsor with some minor league "Zoo Parade" type palaver worked in between times. On the starter (3) all hands came through okay but the whole affair was too patently rigged in the client's interest to hold much interest except for the most rabid pet fancier.

Framework has Captain Hartz, well done by Tom Mercein, and his young chum, realistically portrayed by teenager Jerry Garvey, kicking around the care and feeding of household birds and animals. Sandwiched between the implied and direct selling pitches, were filmed sequence on racoons and a live demonstration of a trained dog in action, both mildly interesting.

Bankroller has wisely berthed this squib Sunday mornings where it faces the minimum of competition and it'll undoubtedly sell some bird feed. *Dave.*

THIS IS YOUR LIFE
(Bebe Daniels)
With Ralph Edwards, Bob Warren, Von Dexter Orch, guests
Producers: Axel Gruenwald, Alfred Paschall
Director: Gruenberg
30 Mins., Wed., 10 p.m.
HAZEL BISHOP, PROCTER & GAMBLE
NBC-TV, from Hollywood
(Raymond Spector, Compton)

There are probably few shows on the air to which the "nothing succeeds like success" tag applies so much as "This Is Your Life." A radical programming departure in its bow two years ago, it caught hold almost immediately to grab off a fat share of the Nielsen ratings. More important, it projected Hazel Bishop, till then an unknown lipstick brand, into a multi-million dollar cosmetic outfit (and incidentally into one of the more prolific tv spenders, to the tune of about $6,000,000 a year).

Somehow, packager-emcee Ralph Edwards has captured the elusive element that makes for good b.o. i "This Is Your Life." For in spite of the tearjerking, the hokum and the maudlin that all attend this "on exhibition" biographical telestudy, the viewers keep coming back for more. And that's what makes the network wheels go round.

Certainly, Edwards has a keen sense of the value of names, and a sure sense of human drama, as demonstrated with the Lillian Roth program last year that served as a sendoff for her comeback (and was used to good advantage this summer, with a third-time repeat of the kinnie). He rivalled the best of his previous shows on last week's season opener by bringing on the long-absent-from-America Bebe Daniels (with husband Ben Lyon making a pre-"Life" audience appearance and an on-stage visit a la all the important personages in the subject's experience.)

Miss Daniels' bio provided a springboard for all those elements which make "Life" success—names, memorabilia and some pathos. Hal Roach, Harold Lloyd, Cecil B. DeMille (latter via a specially prepared film clip), Louella Parsons, all were on hand to remind Miss Daniels of her silent film days and her subsequent "soundies" success i "Rio Rita," "Counsellor at Law," etc. And of course there was much ado about the Lyons' current BBC radio show, "Life With the Lyons," with that fadeout surprise coming in the form of the two Lyons youngsters, Barbara and Richard, flown on the q. t. from London.

On the personal side, there was Mrs. Phyllis Griffin Daniels, Bebe's mother, an actress in her own right who put her daughter on the stage as a baby in "Richard III" and who recalled stating when offered a motion picture job that "I've done many things in my life but I would never stoop that low." And there was the recollection of Miss Daniels' work on the Normandy beachheads in June of 1944, when she recorded interviews with the wounded that were sent to their families. Here, the pathos was carried to an extreme, with the mother of one of those wounded (who subsequently died) presented to Miss Daniels and breaking them both up.

There are those whom "This Is Your Life" will offend, either through its sometimes blunt manner of socking a point home, or through its sometimes near-inhuman mannner of opening a person's—celeb or nonentity—life for public exhibition. But there was never a time that a controversial show didn't create more word-of-mouth and more curiosity, and perhaps that's another reason for its success.

At any rate, Edwards does a topnotch commercial job as producer, and a telling, though sometimes untactful task as emcee. Don Malmberg and Jan Boehme are unrelenting diggers in their researcher capacities, and Axel Gruenwald and Alfred Paschall coordinate smoothly as producers. Bob Warren does a fine job with the lipstick commercials, one of the things that's made the sponsor identification with the show one of the most envied in the business. *Chan.*

IGOR CASSINI SHOW
With Col. Serge Obolensky, Earl Wrightson, Connie Moore, Joe E. Lewis, Walter Wanger, Joan Bennett, Sol Hurok, June Graham, Si Harris
Producers: Gerry Gross & Norman Baer
Director: Jim Elson
40 Mins., Sun., 11:20 p.m.
Participating
WNBT, N. Y.

Igor Cassini, the Cholly Knickerbocker of the N. Y. Journal-American and one of the more prominent chroniclers of the society set, is back in video, attempting to impart that same chi-chi quality that prevails in his newspapering. Cassi i is operating from the new ballroom of the Hotel Ambassador, N. Y., now presided over by Col. Serge Obolensky, where the trappings are elegant, and the decor conducive to the get-togethers of the carriage trade.

It's not likely that subsequent shows will follow the format of the initial stanza, which was ushered in by a parade of notables ascending a staircase with Col. Obolensky greeting the assemblage. Cassini enticed a good flock of names from the blue book, representatives of the political orbit and show bizites. He also had two singers, Earl Wrightson and Connie Moore, both of whom know their way, songwise, around a hotel room.

Cassini apparently attempts too much on a 40-minute format. He gave a profusion of interviews, news, and there's an exhibit on fashions. Six debs-to-be made an appearance, while Wrightson gooed up that bit with a song.

One thing was evident in the interviews. Every one who spieled had something to sell. It's a quid-pro-quo deal apparently, although a genuine tribute was attempted for impresario Sol Hurok. A clip from his filmbiog was shown. Gina Lollobrigida, her husband and Joe E. Lewis, made up the first panel; Walter Wanger and Joan Bennett, another. The interviews were brief almost to the point of giving the plug for their respective pictures and then running off. Hurok also plugged his current venture at the Met.

If it's Cassini's idea to give the johndoes a glimpse into what he terms a glamorous world, he's succeeding. But it's a world that the average viewer, after looking at this show, will assume is terribly dull, stiff, humorless and overrun with commercials. They even dance upon signal. At least Cassini makes it seem that way. The analogy to the "Stork Club" pattern is obvious. *Jose.*

MAKE ROOM FOR DADDY
With Danny Thomas, Jean Hagen, Sherry Jackson, Rusty Hamer, Louise Beavers, Jesse White; music, Earle Hagen, Herbert Spencer
Producer: Louis F. Edelman
Director: Sheldon Leonard
Writers: Robert O'Brien, Irving Elinson
Story Consultant: Melville Shavelson
30 Mins.; Tues., 9 p.m.
AMERICAN TOBACCO CO., DODGE
ABC-TV, from H'wood (film)
(SSC&B)

Danny Thomas has a good thing going for him—the second season around. It isn't the kind of situationer-on-celluloid that aims its sights at walloping the clientele with bizarre events in the life of Thomas in the guise of nitery comic Danny Williams. Offtimes i the baptismal outings it has been mebbe too true to be good, but the fact that "Make Room for Daddy" is pegged on a bigtime funster provides that McCoy element which adds up both ways. Not that the Marterto Production (Louis F. Edelman) doesn't go in for dramatic license, but once seen, usually believed. How many other shenaniganseries can make that statement?

Thomas (that is, Daddy) has himself a hep and happy family; if sometimes too hep, this is only escapism persiflage after all; and the fine glow emanating from the frau and their brood adds up to a bit of "that's us" family identification that seems to be basic for the situation comedy course. The supporting troupe is in there poking good clean fun at the master of the house, but the script has the good sense not to put the leading actor in the role of a dimwit, harmless pappy-guy; perhaps stubborn and stuffy at times, but not too overaccented in this regard.

Jean Hagen as wife and mother is in an ideal role on her snappy handling of lines, her looks and poise. The two youngsters are alert and knowing in 11-year-old Sherry Jackson and 6'er Rusty Hamer. The latter may get too many bright phrases and fancy stances for his tender years, but there seems to be an unwritten law operating as a cover for over-precocious moppets in the world of scripts. Louise Beavers, the old Hollywood pro, was on the opener as the maid of the house; another reliable, Jesse White, is the comedian's agent. Ben Lessy, not included in the script of last Tuesday (28), is Thomas' pianist and pal. Sheldon Leonard's staging has pace without being hectic, and there's an intimacy about the goings-on that carries its own appeal. *Trau.*

THE WORLD OF MR. SWEENEY
With Charlie Ruggles, Glenn Walker, Helen Wagner, others
Producer: Sam Schiff
Director: Gary Simpson
Writer: Arthur Stander
Sustaining
15 Mins., Mon.-thru-Fri., 4:30 p.m.
NBC, from New York

"The World of Mr. Sweeney" has made it the hard way. Stanza preemed on the net last season as a segment of the "Kate Smith Hour" and then was promoted to a summer slotting of its own on the same web. Now its up for sponsor grabs as part of the net's important mid-afternoon programming schedule. It rates a buy-in and pronto, too.

Series is way above par for the cross-the-board offerings that have been dominating the afternoon cameras. It's hokey stuff but it's put together in such an unpretentious manner that it all becomes easy to take.

Format is simple enough. Basic characters are Sweeney (Charlie Ruggles), his daughter (Helen Wagner) and his grandson Kippie (Glenn Walken) and their talk and problems are right out of the crackerbarrel. It's folksy stuff but it never gets too sticky even for urban tastes. Credit scripter Arthur Stander for giving the series a slick and charming touch.

Thesping burden is on Ruggles' shoulders but the vet carries it off easily. Young Walken tends to mugg through his role, as do most tv youngsters, but director Gary Simpson keeps it at a minimum. Miss Wagner is fine as the boy's mother.

It all adds up to pleasant weekday viewing. *Gros.*

PHILCO UPS SCHREIBER

Philadelphia, Oct. 5.

O. O. Schreiber, assistant to president James H. Carmine, of Philco Corp., for the last four years, has been upped to a v.p. post.

Schreiber will continue to handle special assignments for Carmine and will act as secretary to the policy and management operations committee of Philco Distributors.

I MARRIED JOAN
With Joan Davis, Jim Backus, Sheila Bromley, Dan Tobin, Joe Kearns, Tim Graham, Sid Clute, Frank Mitchell
Producer: P. J. Wolfson
Director: Don Weis
Writers: Sherwood Schwartz, Jesse Goldstein, Phil Sharp
30 Mins., Wed., 8 p.m.
GENERAL ELECTRIC
NBC-TV, from Hollywood
(Young & Rubicam)

The antics of Joan Davis and Jim Backus last season found a receptive audience that gave the show a respectable rating in a field crowded with competitors. That the formula for maintaining the same general appeal will carry through another semester, was patiently evident from the takeoff.

Whether it was as funny as the laugh track indicated is debatable. That it had more than a goodly share of genui chuckles is not questionable. It was a good start with enough yock material to rate it in the forefront of its set. The unbroken continuity of laughs, howls and snickers, sounded suspiciously ersatz. The show didn't need it and could very well get by on its own.

It's Miss Davis' show for the complete footage and not for more than seconds was she off camera. Her type of comedy seems to have caught fire and not alone from the violence of physical exertions. She handles a line with skill and can wring a laugh by a mere grimace. Backus serves well the role of buffer and he had little to do on the opener to project his own impish aptitude.

Comedy morsel served up by Sherwood Schwartz, Jesse Goldstein and Phil Sharp had the comedienne and Jim battling another couple for possession of a home both had bought. When her rival moved in, the furniture became a shambles in a tug of war with the movers, the funniest bit of the evening's orgy of fun. She finally wins out when the other is scared off by the planted viciousness of the neighbor's dogs. It seemed like a ruse with Miss Davis playing the old hag, but this was never cleared up.

Prop gags were used sparingly, an oddity for this series, but there was enough good material to keep the laughs mounting. Sheila Bromley and Dan Tobin, accorded the star good support and the direction of Don Weis attuned to the flighty tempo of the piece. P. J. Wolfson gets a good mark for his first production of the 39-week span. *Helm.*

OUT ON THE FARM
With Clint Youle, Wilbert Landmeier Family (6)
Producer: Ben Park
Director: Don Meier
Writer: Dorothy Ruddell
30 Mins.; Sun., 3 p.m. CST
Sustaining
NBC-TV, from Chicago

Back in business after an eight-week tryout last summer, "Out On the Farm" emerged Sunday (3) as a well-knit half-hour entry which can rightfully take its place alongside the several other Sabbath afternoon class offerings. Gone long since are the singing emcee and the hayseed quartet with their out-of-context instrusions. Gone too are the tendencies to overdramatize the daily routines of the Wilbert Landmeier farm family from whose homestead the program originates. What's left is an honest-to-gosh visit to a modern midwestern farm conducted by Clint Youle, a farmer himself, but best known as WNBQ's and the Camel News Caravan's weatherman.

There can be no doubt that the smoothness and effectiveness of this first half-hour tour must be attributed largely to Youle. His relaxed naturalness seemingly is infectious and he had the Landmeiers chatting as casually as if there wasn't a tv camera within miles.

The NBC-TV press releases billed this chapter an exploration of the "whole complex business of dairy economics." That it was, but hardly in that formal fashion. It started out with Youle and Landmeier discussing milk production cycles as they leaned against a proud bovine mama that was piping it out on all four to her newborn calf. Then the Landmeier daughters took over and described the various feeding steps in the growth of a dairy-heifer. Session finaled with Youle and Landmeier discussing the elaborately documented family trees of his Holsteins. There were lots of nicely worked-in points of reference for the milk buying urban viewers for which the show was designed. Entire proceedings came from the dairy barn and calf pens with director Don Meier's lensers picking up many fine shots off the cuff. *Dave.*

A Closeup on Gridiron Hamlets

The ABC-TVcasts of the NCAA grid game of the week reminds of the oldie about the professional croupier who goes up against a crooked wheel in an out-of-town gambling house because "it's the only game in town." ABC won't hold them if the Stanford-Illinois lensing is a sample of what's to be the season's standard. As a matter of fact the competitive DuMont's film clips of the preceding Saturday's highlight college games (a Tel-Ra production, distributed by MCA-TV) already is giving the NCAA Saturday afternoon game-of-the-week competition, because the action is fast, having been judiciously edited down to include the highlights. NCAA has the advantage of instantaneity, but the announcer and the cameramen had better get together on what the former sees and talks about and what the lenser wants to show. And especially on the inability to properly follow the plays.

In the Stanford-Illini game he had a positive genius for focusing on the deploying players and not the ball carrier. Tommy Harmon abjectly apologized for last week's boo-boo when a commercial blacked-out a crucial play, and the network kept its promise this past Saturday by cutting off Laraine Day's longwinded commercial for that Amana food-storage freezer as a penalty for interfering with the action when play resumed before the spiel was over.

Soliloquy: how many care about Harmon's chalk-talk on how this or that play happened; good lensing should be the best answer, and not with any footnote skull-practice that's really for the locker rooms.

Suggestion: in this day and age of electronics, why not a lapel mike for the sundry referees to boom forth their decision instead of going through those weird semaphores, signaling this or that penalty. Not only is it delaying and boresome, but those kiddies in the vertical stripes could qualify for an Equity card with their mugging, hand-saluting and calisthenic connotations for the different penalties. Jerome Robbins could have fun with a Grid Ref's Ballet some time. *Abel.*

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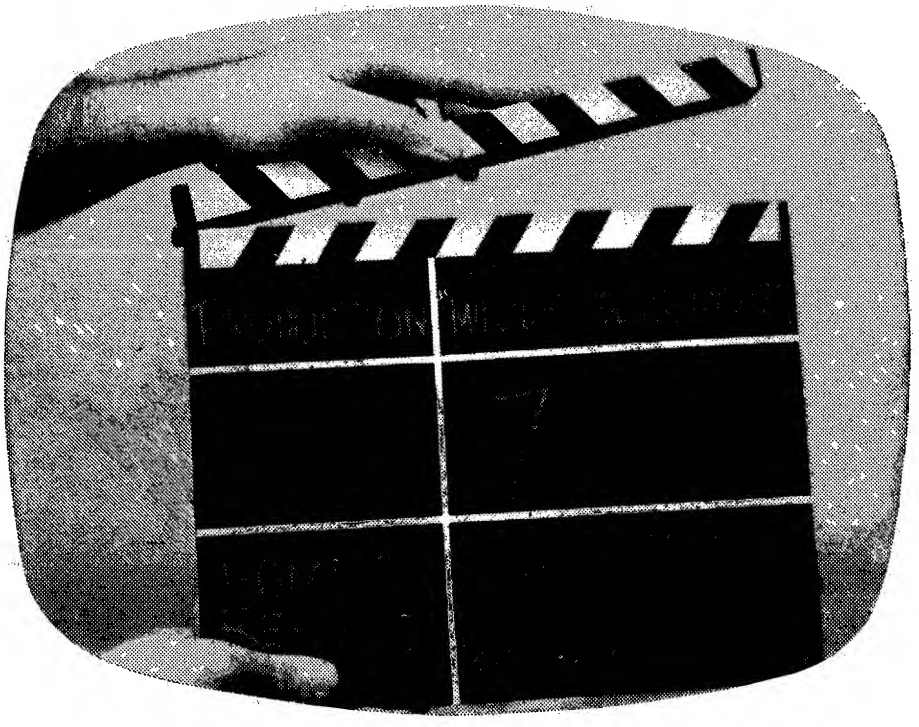

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DOLLAR A SECOND
With Jan Murray, guests
Producer: Jess Kimmel
Director: Dave Brown
30 Mins., Fri., 9 p.m.
MOGEN DAVID WINE
ABC-TV, from N.Y.
(Weiss & Geller)

"Dollar a Second," which began its second year on video last week on ABC-TV after a switchover from DuMont, can be assured of a place in video history—it's probably the screwiest audience participation segment ever concocted. This French import, conceived by Jean Paul Blondeau and Jean Jacques Vital, has more ingredients than a spaghetti sauce, but for some reason they all seem blend in the viewing.

For one thing, this is an original tv game, with all the emphasis on ight gags, not a pale carbon of an old radio quizzer. For another, the very complexity of the game itself makes for a good deal of fun. And finally, it gives emcee Jan Murray a springboard for getting off some good adlibs that enhance his stature as an off-the-cuff comic and set him off as warm and personable emcee.

Game combines the regular quiz techniques with a couple of other ingredients, the "outside event" and the "penalty." Outside event in the preem was an athlete doing situps, the angle being that the contestant had picked an envelope at the start bearing the number of situps the athlete would do. If he finishes that number before the contestant is through, the latter loses all his dough. Penalty for an incorrect answer involves a four-out-of-five chance to remain in the game, with the contestant again making his selection out of a group of five envelopes. In the two instances on the preem, one penalty involved a "firing squad" armed with whipped cream dispensers, with the envelopes holding "orders" in different "languages." If the contestant picked the right envelope, the "sergeant" got the whipped cream; if he picked the wrong one, he got it.

Other penalty involved the contestant's husband seated atop a flight of steps in regal raiment with five ropes hanging over his head. Every time the contestant got an answer wrong, the husband pulled a rope. Four of them were attached to bells that rang five times, the fifth to a bell that rang six times, disrobed him and spilled him into a tank of water below.

'Nough said. You've got to see it to believe it, but strangely enough, the shenanigans can be pretty enjoyable. Producer Jess Kimmel's imagination is a basic factor in the show's success, and director Dave Brown keeps things moving at a fast pace. ABC-TV has a property here that fits neatly into its Friday night comedy lineup. *Chan.*

CAVALCADE OF AMERICA
(Mountain Man)
With Gregory Walcott, Paul Picerni, Guy Prescott, Eugenia Paul, Keith Richards, Edward Colmans
Writer: Paul Franklin
Producer: Armand Schaefer
Director: Robert Walker
30 Mins., Tues., 7:30 p.m.
DU PONT
ABC-TV, from Hollywood (film)
(BBD&O)

Cavalcade has rolled through 18 years on radio and tv and apparently has done what was expected of it institutionally for DuPont. More along educational lines than entertainment, it offers provocative and stimulating vignettes of documented drama associated with the growing pains of our country to achieve greatness. Tuesday night's getaway promises another season of impressive dramatics that has for an audience all age groups.

Period piece of American folklore takes up in 1828 in the vicinity of what is now San Diego. A little band of American trappers is taken prisoner by their Mexican masters. One of the mountaineers is James Ohio Pattie, whose books on the early west started the wagons rolling across the plains. He also knows the early secrets of vaccine and when an epidemic of smallpox breaks out he is offered full freedom for his band if he will divulge this medical miracle. The epidemic is halted and he spreads his ministrations at the coastal missions.

Script of Paul Franklin shows the results of exhaustive research and the incidents are powered with high drama. Cast of little knowns manages acceptable portrayals, with Gregory Walcott more believable than the others as Pattie. Paul Picerni overplayed his villainy and Eugenia Paul, the only femme, is given small chance to develop a romantic mood. Robert Walker's direction is well-gaited. *Helm.*

WORLD SERIES
With the New York Giants, Cleveland Indians, Jack Brickhouse, Paul Hodges, Frankie Frisch
Producer: Jack Dillon
Director: Clay Dopp
Tech. Director: Frank Whittam
180 Mins.; Fri. & Sat. 1 p.m.
GILLETTE
NBC-TV, from Cleveland
(Maxon)

The World Series coverage from Cleveland's mammouth Lakefront Stadium was a sports spectacular that a seven-camera crew touched off in true championship form. Except for a fleeting moment or two when technical and directing crewmen showed traces of newness in their working relationship, the two-day presentation gave the nation a factual, play-by-play video offering that didn't miss a trick. Saturday's concluding tilt was exceptionally good with no trace of initial jitters indicated in keeping abreast of the demise of the Tribe.

The seven-camera crew were split, with four covering the field; two doing commercial chores and identifying players from location adjacent to home team locker room, while the seventh was put in the Giant locker room to pick up the post-game victory celebration. Of the four covering the play, a zoomar was along the third base side; two, including a zoomar, were behind home plate, with the fourth along the first base line. All cameras were on a common level. Strategically placed, they were deftly moved by Director Clay Dopp whose knowhow of the Stadium reflected his years as WXEL's director of Indian video contests. Kudos, too, for T. D. Frank Whittam and Producer Jack Dillon.

Voice-wise, the professional services of Russ Hodges and Jack Brickhouse neatly blended the word picture into the overall video scene. Their verbal offerings were pleasant, properly pitched and kept watchers abreast of the happenings with a full account of highlights of the action on the field, in the dugouts and, when the occasion presented itself, in the stands.

Pre-and-post game festivities were handled by Frankie Frisch. His pre-game interviews with players were not only entertaining, but made for a tasty entry for the upcoming main dish. However, his simulcast of the post-game Giant locker room "victory" session was—as far as video was concerned—dull, although it sounded better on radio. The lack of interview material, at the moment Frisch wanted it, was glaringly apparent before the lense.

Gillette commercials were in good taste, well delivered, and highlighted, beside the usual products, the World Series Record Book offered by the sponsor. *Mark.*

IT'S A CURIOUS THING
With Dan MacMaster, Kay Westfall, Margaret Kirkwood, Norman Ross Jr., Wagner Schlesinger, Jim Bannon
Executive Producer: Jules Power
Producers: Jack Trindl, Bernard Miller
Director: Don Cane
30 Mins.; Fri., 9:30 p.m.
ILLINOIS BELL
WGN-TV, Chicago

Bumped by network pre-emption on WNBQ after a season's ride, this semi-educational paneler was moved to WGN-TV by bankroller Illinois Bell. Personnel has been considerably revamped with Dan MacMaster, director of Chi's Museum of Science and Industry, replacing Don Herbert as moderator because of the latter's new tv commitments with General Electric. While lacking Herbert's sense of timing and glibness, MacMasters impressed on the teeoff (1) with his pleasantly relaxed style. Panel has been prettied up with the addition of Kay Westfall and Margaret Kirkwood. Male anchors are Norman Ross Jr., and Wagner Schlesinger, Adler Planetarium director.

It's essentially a quiz format with the panelists guessing various mechanical gadgets and offbeat tools. But much of the time is given over to demonstration of the devices from a scientifico informational slant. Bell Labs' new solar battery came in for a detailed showcasing. It was a neatly integrated institutional pitch for Ma Bell's research department. Regular plugs are worked professionally by Jim Bannon.

Local entry faces tougher network competition in its new Friday night berth so it's not figured to do much in the rating rosters. But it's good clean family fun of the quality to continue to do an adequate institutional representation for Illinois Bell. *Dave.*

ON STAGE
With John Aylesworth, Frank Peppiatt, George Murray, Terry Dale, Phyllis Marshall, Wally Koster, Bill Brady Quintet, Alfie Scopp, Al Bertram, Jill Foster, On Stage Dancers (6)
Producer: Don Hudson
Director: Norman Jewison
Writers: John Aylesworth, Frank Peppiatt, Alfie Scopp, Reuben Ship
30 Mins., Wed., 9:30 p.m.
LEVER BROS.
CBC-TV, from Toronto
(Young & Rubicam)

Evidently not suffering from bankroll deficiency, "On Stage" was the most lavish television show ever produced by Canadian Broadcasting Corp. It was big and noisy but never reached great heights in comedy or music even though it labored manfully and produced continuous, fast-paced audio and visual values. Show's standouts were its solo bits, mainly w.k. radio-video chanter George Murray and canary Terry Dale. Miss Dale scored high with solo bits in both voice and appearance categories and Murray highlighted the show in emcee and chanting bits. "On Stage" weaknesses included lack of punch comedy material, a tendency to frenzied action that often bordered on ham and occasional over-direction that kept the session from reaching the heights it seemed geared to reach.

John Aylesworth and Frank Peppiatt, show's headliners, worked hard and frequently clicked in spite of generally poor material. They teed with a weak spoof at sports shows, using gag film inserts as well as live bits. The other two sketches—"Quiet Weekend at the Summer Cottage," and "On the Seashore in 1900"—were crowded and frantic. Stronger and more subtle lines and situations would have enhanced the effect. Closer with Peppiatt and Aylesworth in front of curtain with Murray was ragged.

"On Stage" had enough good moments to leave its viewers happy but with tightening, a general combing-over to unscramble the singers, terpsers, specialties and comic thesping and more sparkle to the material, should could rate favorably in comparison to any revue, video or otherwise.

Commercials, plugging margarine, were weak, particularly the single appearance of Kate Aiken, for a decade top Canadian radio consumer - gabber, whose selling chore was stiff, hammy and unconvincing. Phyllis Marshall, Wally Koster, Alfie Scopp, Al Bertram, Jill Foster worked in the sketches along with an assortment of unbilled characters including a troop of Boy Scouts in the "Weekend at the Cottage" number. *Gorm.*

TABLOID
With Dick McDougal, Elaine Grand, Percy Saltzman; guests
Producer: Ross McLean
15 Mins.; Mon.-thru-Fri., 7:30 p.m.
CBC-TV, from Toronto

Canadian Broadcasting Corp.'s informal magazine - type tv'er, "Tabloid," is back in its customary 7:30 p.m. slot after a long summer hiatus and although opener was so relaxed it almost died on its wheels, show's one-season history of okay stanzas lends hope it will come to life as its new season progresses. Opener teed on dark stage, Dick McDougal yelling for lights, others ambling into camera range lethargically, trio lifting furniture into place, getting in way of camera tests, and so on. Only bright bit was Percy Saltzman's bout with the weather, a chore he did so well in "Tabloid's" initial run he became one of its standouts. Saltzman gabs as he chalks his weather predictions on a wall map, stringing off probabilities so smoothly and brightly the normally dull subject sparkles.

"Tabloid's" main character, Dick McDougal, again heads the show. Guests this teeoff included cameramen, stagehands, others he "accidentally" ran into. Elaine Grand, a regular last season, was again present but her chore of emceeing another CBC-TV grabbing chapter "Living," may slice her "Tabloid" appearances. Gal is one of Canadian video's pleasantest femmes and adds to any show.

Offbeat bit was appearance of show's regular announcer, Gil Christie, on film, phoning McDougal his excuses for being absent. But somebody must have forgotten to tell Dick there was a dialog and while Christie gabbed a scripted conversation, McDougal's end of the line emitted only weak ad libs and grunts.

Opener slept peacefully, but upped pacing and production will help "Tabloid" gather its dragging skirts. *Gorm.*

Tele Follow-Up Comment

Ed Sullivan pulled a clean beat in preeming Lucille Ball and Desi Arnaz fully 24 hours before these celebrated toppers of "I Love Lucy" made their season's bow on the network Monday. Sullivan's exposition on CBS-TV was a full-bodied tribute to this top-Nielsoned comedy team, that included film clips from their teleshows and films.

Even on second viewings, couple are funny. Of course, Sullivan took some of their top moments such as one in which Miss Ball portrays a clown, and the other, the well-publicized session in which Miss Ball goes to the hospital to give birth. There were also film-clips of Arnaz's big moment from "Bataan," and a bit from "Long, Long Trailer." Arnaz congo drummed "Babalu" vigorously despite the fact he was running a temperature.

Tex O'Rourke, roastmaster on the Saints & Sinners functions, did a "This is Your Life" bit on the team. O'Rourke has a line of literate humor and apparently a keen reportorial sense. Even his banquet style humor hit a good response on video. This bit was included on a scene built around a rostrum on which the couple made a delightful pair of gracious spiels. Dusty Rhodes the hitting hero of the Giants-Indians series, made with a single line that he wouldn't want to pinchhit for thi pair. John Hodiak, appearing in "Caine Mutiny Court Martial" legiter, was supposed to have contributed his tribute, but time interfered. At that there was sufficient tribute to visibly move the guests of honor. Both were overcome to the extent of their eyes welling up.

An added pair were the Mertzes of the show (Bill Frawley and Vivian Vance) whose major effort was a tune circa 1913 in the costumes of the day. They are also good at song-and-dance work.

A show built around the Desi and Lucy seems sufficient. There's enough entertainment in the team to exclude the need for any talent outside that connected with the show. *Jose.*

GENERAL SPORTS TIME
With Harry Wismer
Producer: Telenews
Director: Harry Robert
15 Mins., Thurs. 11:30 p.m.
GENERAL TIRE & RUBBER CO.
WOR-TV, N.Y.
(Maxon)

New York last Thursday (30) had its first glimpse of the sports stanza being employed as the video mainstay of General Tire & Rubber Co. In addition to some 55 markets, booked via national spot, and WOR, there will be WABD as of Saturday (9), giving the Harry Wismer quarter-hour filmed program that "double exposure" look in N.Y. The show is being provided more bounce-per-ounce, because a similar Wismer edition for same bankroller is on the full Mutual radio network and through the Friday and Monday sports columns for International News that the gabber has just undertaken.

A Telenews production, "Sports Time" is a followup on the big sporting events of the week and manages to jam many facets into its 15 short minutes. Seven items were covered in the WOR preem film: Oklahoma - Texas Christian game; Wismer himself receiving a Professional Golfers Assn. plaudit; the PGA tourney; a 50-mile bike race; a Lions-Bears pro grid encounter; the Army-South Carolina game; Terry Brennan's starter as coach of the Fighting Irish against Texas. Director Harry Robert and Wismer made but one mistake in choice events of last week, yet by simply doing a good editorial job left themselves wide open to the vagaries of different cameramen and local directors. From one college game to the next, the action was followed with varying degrees of success, sometimes with no success at all. The pro gridder, the bike competition, and the golf tourney highlights were neat diversion, but inclusion of Wismer receiving his award for promulgating PGA was a stroke of considered immodesty. ("Sport Time" team evidently didn't want to miss even one bet in enhancing Wismer's status as a big time gabber, but everybody must have realized that it wasn't one of the seven major events of the week).

The Wismer vocal approach was racy and proper. Where he appeared, mostly in the commercial spiels, he looked like a chubby, slightly overaged, all-American boy. His pleasant appearance can be a great boon to the sponsor. However, whoever makes the commercial segments of the film series should delete or change the briefie in which Wismer appears bodyless, only his head showing behind the high General Tire desk. In that sequence, which was seen twice on the one show, the quality of film was glary also, giving the sports-gabber an overpolished look.

Since there's no other show of current vintage that gives as much of the sports soene with such brevity, "Sports Time" stands as a good bet to remain a winning series. *Art.*

Nancy Hamberger In ABC-to-Y&R Shift

Nancy Hamberger, magazine contact in ABC's press department for the past four years, is resigning to join Young & Rubicam, where she'll work on the television publicity staff.

ABC is replacing her with Muriel Lilker, who moves up out of the web's exploitation staff. No replacement in exploitati is planned.

BOWLERAMA
With Rollie Johnson, others
Producer: Art Gruber
Director: Clarence Anderson
60 Mins.; Sun., 1 p.m.
AUTHORIZED TV SERVICE
WCCO-TV, Minneapolis

A brand new and unique tv package, acclaimed "the airwave's biggest prize show," offering $40,000 of bonds and merchandise to bowling contest winners, Bowlerama has hit the local scene with a plenty loud bang and impresses as a dilly.

Flawlessly engineered by WCCO-TV's highly capable sports director, Rollie Johnson, the show should have no trouble in catching on and attracting large audiences, inasmuch as it stacks up as tiptop video fare with plenty of popularity wi ing features on the ball.

While a natural, of course, for bowlers and bowling fans who ar a legion hereabouts, it holds a substantial amount of appeal, too, for amateur sports lovers generally and the average setowner as well.

It brings before the camera for inspection and interviews many interesting and ordinary persons and, in providing bowling matches on every program in a woman's and man's division for $100 war bonds and other prizes, there's intensification of the interest always generated by competitive sports.

Although sponsored by a Twi Cities' tv tube insurance and service outfit, an equal if not greater beneficiary must be the Twin Cities kegler establishments, members of the Minnesota Bowling Alleys Assn., on whose alleys the elimination and airwave contests are played. The hour long Sunday afternoon televising of matches, extending over 15 weeks, undoubtedly will prove a stimulus for bowling and that means additional business for the lanes. All the alleys do to obtain this very valuable plugging is to cooperate by furnishing their facilities" use. It's a great break for the kegler trade.

Any bowler, tyro or experienced, is eligible to enter the contests, and there are handicaps to equalize the competition. Eliminations are held at the alleys throughout the week and the two male and two feminine winners emerging come to grips on Sunday for the $100 war bonds and other prizes—the woman against the woman and the man against the man. Each winner returns the following Sunday to meet that week's eliminations' conquerors. The final survivor — the grand winner at the end of the 15 weeks—in the man's division receives an auto; in the woman's, a mink coat. Sunday losers also share in wrist watch distributions. *Rees.*

Pete Wasser Solos It

Pittsburgh, Oct. 5.

G. S. (Pete) Wasser, former broadcasting executive, is now the sole owner of the Wasser, Kay & Phillips advertising agency here. Wasser organized the business in 1947 after a stretch as manager of Station KQV and four years later the firm was incorporated as Wasser, Kay & Phillips.

The junior member of the agency, Phillips, resigned in 1952 and last week Kay, who had previously been a salesman at WJAS, sold his interest to Wasser. Kay expects to announce his future plans shortly.

and now. .NBC takes you to

NEW YORK

LOS ANGELES

and **WASHINGTON, D. C.**

NBC *radio and television*
a service of RCA

This is Ben Grauer reporting from New York . . .

as of October 18, the FCC has authorized **WNBC 660**

to change its call-letters to **WRCA 660**

and **WNBT** *channel* **4**

to change its call-letters to **WRCA-TV** *channel* **4**

Only the call-letters are changed. In New York,
radio advertising still sells best on 660. . .
television advertising still sells best on Channel 4.

and now to Los Angeles

WRCA 660 · WRCA-TV CHANNEL 4 · REPRESENTED BY NBC SPOT SALES

This is Jack Latham reporting from Los Angeles . . .

as of October 18, the FCC has authorized **KNBH** *channel* **4**

to change its call-letters to **KRCA** *channel* **4**

Only the call-letters are changed. In Los Angeles, television advertising still sells best on Channel 4.

and now to Washington, D. C.

KRCA CHANNEL 4 REPRESENTED BY NBC SPOT SALES

This is Richard Harkness reporting from the Nation's Capital...

as of October 18, the FCC has authorized **WNBW** *channel* **4**

to change its call-letters to **WRC-TV** *channel* **4**

Only the call-letters are changed. In Washington, D. C., television advertising still sells best on Channel 4 . . . radio advertising still sells best on WRC-TV's sister station, WRC 980.

WRC-TV CHANNEL 4 • WRC 980

WRCA, WRCA-TV, KRCA, WRC-TV *a service of* RCA

REPRESENTED BY NBC SPOT SALES

BEST OF ALL
With Skitch Henderson, Textor Singers; Kenneth Banghart, announcer
Producer-Director: George Voutsas
60 Mins.; Mon., 8 p.m.
Sustaining
NBC, from N. Y.

"Best of All," a new series which will showcase prominent pop tunesmiths, is a songplugger's dream—if he happens to be Irving Berlin. On Monday's show (4), Berlin got a solld hour in which to promote the score of the Paramount film, "White Christmas," which opens at Radio City Music Hall, N. Y., in a couple of weeks. It was a cuffo grant to Berlin and nothlng bespeaks more of the decline of network radio than its giving away of commercial plugs for free on a cream Monday night slot.

In this case, of course, the commercial was disguised as okay entertainment. Berlin is an agile talker and his reminiscences about the 33c he received for his first song and his subsequent experiences as writer has more than intra-trade appeal.

The Berlin songfest, however, was the main purpose of the show and the repertory covered excerpts from many of his previous legit musicals along with a half-dozen or so tunes from the "White Christmas" score. Skitch Henderson, who also emceed, batoned the studio orch with Polly Bergen, Jack Haskell, Sylvia Michaels and the Textor Singers contributing the varied vocals.

Bing Crosby, who co-stars in the pic along with Danny Kaye, was heard via a telephone tribute to Berlin. That telephone sound didn't capture Bing's personality and there's no reason why Crosby's comments were not obtained directly onto tape. Crosby's disk version of "Count Your Blessings Instead of Sheep" was also spotlighted along with a Rosemary Clooney number, "Love, You Didn't Do Right By Me." Kenneth Banghart made a genial announcer.

Herm.

Ben Gross Book

Continued from page 24

Even when he "hints" at the egotism of the late Samuel Rothafel and describes the fiasco of the 1932 opening night of Radio City Music Hall, he refrains from stating the blunt fact that Roxy was a man destroyed by his vanlty, which blinded hlm to reality and deafened him to counsel. Interestingly, Gross couples Arthur Godfrey in his discussion of Roxy.

The inherent kindness in Gross also leads him to not name certain individuals, as for example, the actor-turned-executive who led the so-called and shortlived Amalgamated Broadcasting System to disaster in 1933, using money supplied by Ed Wynn. A number of other fascinating anecdota are weakened by anonymity.

In the main Gross has crammed a great deal of stuff into his text and layman and pro alike can enjoy the book while students of communication in future will be appreciative of the broad canvas and the wealth of detail. There is a good deal of quiet wit scattered throughout. Of his pre-radio journalistic experience Gross comments at one point: "I found myself in the genteel surroundings of the Associated Press, where the atmosphere was that of an exclusive club and the pay that of a galley slave." His material on radio before the event of NBC in 1926 is especially unusual, since this period has been but little researched. He skips over the complex of reasons which led the Bell System to withdraw from broadcasting in which it was a true pioneer limiting himself to the observation that A.T.&T's refined administrators disliked being in show business.

Eddie Cantor's famous blast at the radio columnists of Manhattan and the subsequent litigation Instituted by the Daily News on behalf of Gross and his assistant radio editor makes entertainlng reading today and recalls the fierce early antagonism of radio stars and those who wrote about them. Cantor paid court costs and nominal damages in this case but years later showed up at "21," where NBC was throwing a luncheon honoring Gross' 25 years as an editor (That would be 1950) and praised him.

While primarily concerned with personality and only passlngly with economics, Gross throws considerable light on early management motives. There is a mirthful chapter on the radio press agents, a breed that was once far more colorful than the sober (well, more or less) lads of today who act as echo-chambers for top brass. (Times' editor Jack Gould's recent and understandably brief adventure in corporation publicity comes to mlnd here.)

Summing up, "I Looked and I Listened" is an amusing guide tour back down the years when "crooning" was controversial and Graham McNamee's excited descriptions made heroes out of athletic bums.

STAGE '55
With Bud Knapp, John Drainie, Ruth Springford, George Murray
Producer-Director: Andrew Allan
Writer: Tommy Tweed
60 Mins.; Sun., 9 p.m.
Sustaining
CBS, from Toronto

Canadian Broadcasting Corp.'s "Stage" series, top drama show opening its 12th nine-month season (and still directed by Andrew Allan, with music composed and conducted by Lucio Agostini, whose father used to play in a Montreal vaude-house pit orchestra) teed off with an lncome-tax fantasy by Tommy Tweed. Less hilarious than Tweed's previous efforts in that vein, its first half was frequently feeble, but from then on it was sharp, salubrious satirico-burlesque.

"How to Cook a Red Herring" takes Joe Schmalzenheimer, "an average Canadian," as hero, with his wife Berengaria and their two and a half (average) children. Joe, a taster in a dog-biscuit factory, has one burning ambition—to earn enough to pay income tax. His union finally wins him fringe benefits which shove him across the line—but he discovers that his tax is deducted at the source, and he wants the fun of filling in those forms.

After a wrangle with the Income Tax Department, an expert advises him to incorporate as "a family company, producing good citizens," and thereby not only become eligible for forms but make all his expenses deductible like other business firms. A law is passed permitting it, and Joe and thousands of other families prepare to incorporate, but the law is attacked under the Combines (Anti-Trust) Act and declared invalid. Meanwhile Joe's wife has demanded the five-day week, a 15% raise in household allowance, time-and-a-half overtime for dishwashing, and fringe benefits. Joe plans suicide until he discovers that funeral expenses aren't deductible.

Final stretch tossed barbs at practically every big name in Canada—in business, labor, religion, education—as well as at the long-ruling Liberal Party and the government-owned CBC itself; perhaps on the theory that if you tread on enough opposing toes you're fairly safe, but more likely because this writer and producer have courage—they've done the same before without scattering shots so wide.

Production was Allan's usual topnotch job, and ditto for musical direction by Agostini, who also composed all the music except one song (the keen "It's Deductible" to music written by Freddy Grant for the wartime Canadian Navy Show song "You'll Get Used To It"). Performances by Bud Knapp, John Drainie, Ruth Springford as narrator, Joe and wife, were first-class and the songs were well done by George Murray.

Gard.

SATURDAY THEATRE
With George Walsh, announcer; others
Producer-director: Antony Ellis
30 Mins.; Sat., 12:30 p.m.
CBS, from Hollywood

"I Give You Maggie," initial production of "Saturday Theatre," was strictly grooved for femme consumption. Penned by Walter B. Newman, yarn, dealing with a wife's devotion to her husband, a struggling author, had all the ingredients of a standard soap opera. There's little doubt that show, aired Saturday (2), had distaff appeal.

Story covered the rise of an author from oblivion to success with the aid of his ever-lovin' wife, who supported him while he pounded the typewriter, remained faithful to him while he spent several years in a sanatorlum recovering from an illness and raised the money necessary to get his book published despite thinking she was losing out to another woman. Windup had husband reaffirming his love for his wife and nullifying her fears of being eased out of the picture.

Cast performed competently and use of the flashback in relating Yarn was effective. Performers and writers will vary with the individual shows.

Jess.

LIMITED EDITION
With Frederick Prokosch
Producers: John Malcolm Brinnin, Norman J. Seaman
85 Mins., Sat. 8:30 p.m.
WNYC, N. Y.

New York City is fortunate in having a radio station that doesn't have to fret over commercial values. There's no question that WNYC, the municipally-owned operation, isn't worrying, because "Limited Edltion" could never have been designed for any but the select. Much of the 85-minute-long stanza would be lost on the listener whose response to verse, blank or otherwlse, is largely emotional.

The program ls taken by producers John Malcolm Brinnin and Norman J. Seaman from tapes made at the Poetry Center of the 92d Street Young Men's Hebrew Assn. The kickoff program, Sat. (2), featured novelist-poet Frederick Prokosch who is one of the many scribblers (including Archibald MacLeish, Robert Frost, Dr. Edith and Sir Osbert Sitwell, Joyce Cary, Arthur Miller) appearing in the Y lecture series.

It can be seen where, with properly dignified bally, parts of the taped sessions might be translated successfully into commercial terms. There is purportedly a modest number who enjoy hearing an author recite his or her own material. In addition to being stylish, this affinlty is occasionally justified, though more often than not the poet does no more justice to his or her work than the average untrained reader.

Prokosch was one of those. He was not only the voice of erudition, which one would deny is necessary, but also the voice of too much emotional restraint. The outcome was that his recitations were too delicate and too listless to bear any special significance to an audience restricted to an audio performance. In addition to the reading of poetry and some published prose, "Limited Edition" also contained intermittent dissertations on appropriate literary issues. For example, Prokosch made several intelligent, if sometimes overly qualified, overly surgical, observations about "what is poetry?" In all, the show was too long and too academic.

Art.

MAKE MINE MUSIC
With Jimmy Tapp
30 Mins.; Tues., 8:30 p.m.
CROWN & ANCHOR BREWERY CJAD, Montreal
(Cockfield Brown)

Started originally as a sustalner over CJAD and based on current hit parade platters, 'Make Mine Music" was soon taken over by producer Bill Hanna of Cockfield Brown agency here in Montreal to plug Crown and Anchor beer account. Formula is straightforward on this particular half-hour with station manager Jimmy Tapp announcing and directing the recorded 30-minute session. Of several so-called hit parade airings that can be heard locally every week, this show derives authenticity on their selection list by using the current VARIETY survey from their disk jockey poll. Outcome of this show established a regular half-hour feature Mon.-thru-Fri. at 8:30 each evening with other programs all carrying the "Make Mine" preface. Monday night it's 'Make Mine Mystery," Wed. "Memory," Thurs. 'Merriment" and winding up Fri night with another titled "Make Mine Music" but on a general music and interview theme. Rating across the board for this weekly stint shows the Tues. night session of disk clicks high with 65.5 a good 6% ahead of any of the other shows.

Despite competition due to time and another series of a similar nature on a rival station 'Make Mine Music" continues to good listener response due mainly to the relaxed but informative gabbing of announcer Jimmy Tapp.

Newt.

SIX O'CLOCK NEWS
With Jack Cahill, Bill Dorais
15 Mins., Mon.-thru-Fri., 6 p.m.
Participating
KLX, Oakland

A fast-paced news recap, this show uses the device of alternating voices of the two newsmen for heightening of effect and emphasis. It was a very arresting gimmick on the first show. Jack Cahill and Bill Dorais have voices with entire different timbres and the switch from one to the other gave an air of last-minute hot news to the usually colorless cable copy.

Show was terse yet solid in the news coverage and stressing the Oakland Tribune news coverage (KLX is the Trib's station) it shapes up as a good quarter hour newscast

Rafe.

TOP SECRET FILES
(The Stroveko Case)
With Tom Helmore, Ann Loring, Ernest Graves, Martin Kingsley, others
Producer: Warren Wade
Director: Robert St. Aubrey
30 Mins., Mon., 8 p.m.
Participating
Mutual, from New York (transcribed)

The lnitlaler on "Top Secret Files" might have been a travesty on cloak-and-dagger yarns were lt not that it took itself to seriously. The half-hour program is the Monday portlon of Mutual Broadcasting's "multi-message" plan.

It was a fantastlcally complicated plot that abounded in melodramatics. First, a fellow named Scott with Machlavellian calm drives a man, believed to be a fellow-spy into the arms of Army Intelligence. The man, afraid of being killed by his mysterious billiard-playing superior, ostensibly confesses all. This leads to a beautiful woman who has a hand in the plot, which, by the way, never takes tangible proportions.

To further involve the scrubby plot, it's disclosed that Scott isn't a spy after all but merely a do-gooder willing to help the good guys catch a bad one. But the beautiful woman, to his horror, is his mother-in-law-to-be. At this point the audience begins to suspect something's afoot.

The mother-ln-law confesses to "Colonel X," the quarterback for "our side." They plan an assignation at midnight, so she can confess in full. Though it would never have been suspected, she is instead found dead—"with a knife in her back." Playing a hunch, the Colonel listens in on the daughter at her alleged master's funeral. The girl is laughing. By now the spies' hand is played out. In a series of Charlie Chan complexities, it's revealed that laughing girl is nobody's daughter, just the wife of Scott, who is whom everyone mistook him to be at the outset of the show—a murdering spy. The stanza's anonymous scribbler threw in a final fillip: the squeeler wasn't a spy after all; he was an Intelligence agent who disguised his voice, and on radio what spy can tell otherwlse?

Actlng was always sinister but at no time natural. It's going to be difficult for exec producer Warren Wade to sell a country of spy-conditioned video watchers on staying with the radio set, even in the hintherlands Mutual claims as its own.

Art.

RACE OF THE DAY
With Clem McCarthy, Phil Sutterfield
30 Mins., Mon.-thru-Fri., 3:45 p.m.; 4 p.m.
FALLS CITY BREWING CO.
WINN-TBS, Louisville

Vet race broadcaster Clem McCarthy and his sidekick Phil Sutterfield erstwhile WHAS sportscaster, teed off the nation's newest network Tuesday (28) from Belmont Park. From that date on airings will be made every afternoon throughout the week over the Thoroughbred Broadcasting System. McCarthy handled the calling of the race, the "Step Lightly Handicap" and Sutterfield did the interviews and color.

Sutterfield, though young ln years, has had plenty of seasoning working races and other sports events while at WHAS-Louisville. He has a fast paced dellvery, makes practically no fluffs, and handles his lnterviews authoritatively. He impresed as being well-informed for his assignment, and packs a load of naturalness and informality that must register with listeners. Sutterfield interviewed George Widener, Belmont Park prez; Robert Kelyl, track's director of publicity; and Brent Hart native Kentuckian and chairman of the board of TBS, as well as a Churchill Downs board member, horse breeder, and film producer. He's currently backing a Mickey Rooney starred film. Hart stressed that "Race of the Day" will be a natural for small towns and rural communities, which do not always get sports events aired by the major nets. Local stations will fill the void, according to Hart.

Clem McCarthy called the race, which had 15 entries. Did an okay job, husky voice and all, calling them as he saw them, and announcing the win, place, and show accurately as soon as the nags crossed the finish line. His calling of the race lacked the element of excitement, but fact that he knows his job was quite evident. Background of the track caller's voice intruded to the point of being distracting, but as McCarthy's mike picks up crowd noise, it also picks up track announcer's voice from the p.a. system, hence two callers are conveyed to radio listeners.

Wied.

ON A SUNDAY AFTERNOON
With Mike Wallace, John Derr, Alfredo Antonini Orch, Stuart Foster, Mary Mayo
Producer-director: Howard G. Barnes
Writer: Gladys Finke
105 Min., Sun., 4:05 p.m.
CBS, from New York

For the past couple of years, CBS had put "On A Sunday Afternoon" in mothballs during the fall-winter programming schedule. This year, however, series has been given some special shots to keep it going through the cold season and it's shaping up as a year-round programming treat.

It's strictly a midday musicale pegged for dialers at home or joy-riding on the road and it adds up to pleasant, undemanding fare. Producer-director Howard G. Barnes has plenty of room to operate and he fills the 105-mlnute running time with a musical potpouri (live and on wax) that's always easy on the ear. For the gab department, Barnes has slotted ex-"Stage Struck" host Mike Wallace for the intros and CBS sports director John Derr for a brlef rundown of the latest sports dope. Wallace is an affable guy and lends just the right touch to the proceedings. Derr is factual and terse, which is all any sports fans can ask of anybody.

It's the music, however, which is the raison d'etre for the show and it's standout in all departments. Alfredo Antoninl heads up the CBS Radio orch in a flock of rich and colorful production numbers and vocalists Stuart Foster and Mary Mayo split the vocal assignments with neat warbling techniques. Platter selection also is topnotch running gamut from Eileen Barton to Arturo Toscanini.

Peg for the opening show Sunday (3) was the current show biz scene in New York. Stanza had preview song snatches from Libby Holman's "Blues, Ballads and Sin Songs" concert, which opencd on B'way Monday (4), and Eartha Kitt's etching of "I Wish I Was A Boy," from the incoming "Mrs. Patterson." Also via waxings, show covered Gotham's jazz vogue with George Shearing's "Lullaby of Birdland," the Dorsey Bros. stint at the Hotel Statler with their waxing of Granada" and the upcoming Perry Como and Rosemary Clooney CBS-Radio shows.

Antonini took care of the llve salutes. He took in the legituner scene with a medley from "Can-Can" and "By The Beautiful Sea," the nitery scene with a bow to the new Versalles show via a couple of Arthur Schwartz-Howard Dietz tunes, and a nod to Vincent Youmans' birthday last week with a Youmans' medley, natch. The Jewish holiday week even came up for a tribute with Stuart Foster's expert handlling of "Kol Nidre."

In the closing segments, Antonini preemed his own posie to Gotham tagged "The Magnificent City." Composition is an intriguing jazz poem that should build into an importance piece of musical Americana.

In between the music and Wallace's friendly chatter, came the weather and road info for which station has copped some awards. It's an important public service and not too distractlng to the stay-at-home.

Gros.

HEADLINES & BYLINES
With Harold Robator, others
15 Mins.; Mon.-thru-Fri., 6 p.m.
Participating
WPTR, Albany

Novel program, orlginating from The Times-Union and presenting reporters in highlights of stories they have written for the next morning's edition, has returned to WPTR with the station's new editorial director, Harold Robator, as tieup man. First five minutes are sponsored by Tobin Packing Co.; the remainder is sustaining. This makes for slight awkwardness in a basically sound format, but when the feature's other rough edges are smoothed out, lt should not be too noticeable.

Greater emphasis perhaps should be placed on state, national and political news; the local yarns may have limited appeal to listeners on the 50-000-watter outside the Albany environs. Initial broadcast included Gene Robb, Times-Union publisher, among the participants.

About seven or eight news people—men and women—are heard on each origination. Some of them read copy; others adlib or deviate from written material. Robator chats with them, as though he were walking around the editorial rooms. The same reporters are not heard every night—City Editor Con Hefernan ticks off the assignments. Broadcasts do not all reach the same level of interest, nor are all the reporters of equal air facility. As a whole, program is a pretty good one; some of the on-deadline tension comes through the microphone.

Jaco.

Television Chatter

New York

Sammy Kaye makes his drama debut tonight (Wed.) on NBC-TV's "Kraft Theatre," playing the role of — guess what? — an orchestra leader . . . **Henry May** set as production scenic designer of "Omnibus" for the third year . . . **Scott Forbes** set for lead on ABC-TV's "Handle With Care" Oct. 14 . . . **John Henry Faulk** guesting on **Maggi McNellis'** WABC-TV'er today (Wed.) . . . **Byron Kelly** signed to direct "Danger" on alternate weeks . . . **Louis Jourdan** arrives from Paris Oct. 18 to appear on **Martha Raye** show Oct. 26 . . . **Nina Foch** pacted for "State of the Union" Nov. 15 tv'er.

WABC-TV salesman **Ed Bleier** hospitalized in Vermont last week with a pair of broken ribs resulting from an auto accident . . . **Joseph A. Flahive** joined the George B. Hollingbery station rep outfit as a Gotham tv salesman . . . WABC-TV assistant program chief **Bill Balaban** off to Chi Friday (8) for a week to o.o. the program pool setup in effect between the ABC-TV Gotham o.o. and the WBKB counterpart.

Jay Barney, currently doing Dr. Kramer in **Jose Ferrer's** filming of "The Shrike" for U-I on the Coast, pacted for pair of NBC-Hallmark "Hall of Fame" back-to-back. Did "Choirmaster" Sunday (3) and has featured role in "Life of Hippocrates" next week (10) . . . WNBT producer **Enid Roth** craning Mexico for three weeks . . . **Howard Smith** doubling over from "Anniversary Waltz" legiter to "Three Steps to Heaven" . . . WCBS-TV sportscaster **Jim McKay** was to do World Series highlights on the **George Skinner** ayem variety show, but these filmed inserts were cancelled before kicking off when it was discovered that a prior contract forbade use of celluloid of the baseball classic in anything other than a news program.

Don Morrow into the CBS-TV "Sunday News Special" to take over the **Dwight Weist** announcing chorse . . . **Fred Sayles'** "Junior Frolics" via WATV is recipient of the New Jersey State Fair Blue Ribbon for being polled tops in the state among juve shows of its type . . . **Chuck Thompson** is play-by-player for several of DuMont's pro football games. Is also on regular deejay status at WITH, Baltimore.

Chicago

Latest Electric Assn. survey shows there were 18,751 tv sets installed in the Chi area during August, bringing the total to 1,715,270 . . . **Burr Tillstrom** and his "Kukla, Fran & Ollie" menage start their eighth telecasting year Oct. 13 . . . **Cameron Applegate**, ex-Galbreath Film Productions, and **Edmond Burke** added to the Kling sales staff . . . **Sid Luckman**, ex-Chicago Bears star, joins WBBM-TV's "In Town Tonight" Friday nights to size up the weekend tiffs . . . Roy Trauger & Assocs. bought their local participations via WNBQ on NBC-TV's "Tonight." . . . **Julie Craig**, femme editor at WICS-TV, Springfield, hosted the UHF's er's on-the-air first anni party last Friday night (1) . . . **Tom Neal** and **Rosemary Kelly** new cast members in NBC-TV's "Time to Live" . . . Mid-State Motors purchased "Front Page Detective" vidpic series, plus a Sunday morning feature film on WBKB . . . **Len O'Connor's** 8:25 WNBQ news squib ordered cross-the-board by the S. S. Kresge dime store chain . . . Standard Oil renewed **Fahey-Flynn's** 10 p.m. news on WBBM-TV for another 30 weeks . . . **Etta Mogen** checked off WNBQ's "Melody Magazine" for a seven-week concert tour.

Chi UHF

Continued from page 28

the other CP'ers are holding back likewise.

There are a variety of reasons given for going slow. One of the prime arguments is that pioneering UHF in an established VHF market is completely different than pioneering VHF in a virginal market. Sure, the reluctant dragons of UHF admit that their VHF Chi predecessors poured out dough in buckets before they hit the black. But because these four stations were providing and selling the most glamorous medium of the postwar era they could foresee an eventual harvest as set circulation and rates leapfrogged one another into the present boom.

'But This Is Different'

With the UHF johnny-come-latelies it's a different cup of tea, they argue. For all practical purposes they have to start from set No. 1 and attempt to build up a converted circulation strictly on the attraction of local programming since the four V's are tied in with the four national networks. In the eyes of the UHF boys, the 1,600,000 tv set owners in the Chi area to which the VHF'ers point with pride are just so many customers that have to be sold on conversion or minor retooling, depending upon the vintage and make of their receivers.

Then, too, there's a feeling that something may emerge from the current Washington concern over the status of the post-freeze high frequency allocations. "Let's wait and see what the FCC is going to do" is a frequently heard suggestion. Maybe the commission will have to revamp the whole blueprint or maybe subscription tv is the UHF answer as just proposed by the Skiatron interests are possibilities cited. It's known that Congressman Richard Hoffman who has yet to sign a definite order for his tv equipment for WHFC-TV's Channel 26 assigned in January of last year is taking an active interest in Washington's examination of the problem.

Egmont Sonderling, who recently filed for a six-month extension on his Channel 44 granted last February, also reports he has no equipment on order. He advances the suggestion that the FCC could permit more VHF stations in markets like Chicago by cutting back the coverage areas of the V's. He points out that there's an obvious need for more outlets in the Chi area to service the small advertisers and minority interest groups in the fashion of indie radio. But he recognizes that the four present stations are doing an adequate enough job to preclude any mass UHF conversion.

Only UHF grantee with anything like a definite starting date is Angus Pfaff who hopes to get his WTLE operation in Evanston going on Channel 32 by next spring. Pfaff, who recently bought out his partners in WNMP (AM), readily admits he expects "a real ordeal the first two years." But he says the conversion problem has to be licked someday and he's ready to give it a whirl.

Pfaff sees the hope of the indie tv station in syndicated film properties and special events. He views vidpix as tv's common denominator available to all comers and thereby slicing into the programming advantages of network affiliation.

Video Vittled

Continued from page 25

is especially significant because up to now Vittles has run into few problems in the darker shades (spinach looks black, for example), but these have been easily overcome through pinpoint lighting. Other key difficulty is in on-camera food preparation, where there's only a 30-seconds to one minute period where on-the-griddle food looks perfect in tint. That's the reason for the long periods of rehearsal necessary on the Sunbeam commercials, since a working fry-pan is demonstrated. As far as dyes are concerned, so far they've been unnecessary; blue was tried for the rice, but it looked better in its natural white form.

A commercial involving Vittles usually starts in the script stage at the agency, with Miss Kinne and Sigety called in for suggestions on demonstration treatment, backgrounds, props, etc. From that point on, they work closely with the agency and talent through rehearsal and up to the actual on-the-air commercial itself. After that, they dispose of the food, but that part's the easiest, what with the hungry actors and stagehands always ready. (Ever wonder who eats those wedges cut out of the on-camera cakes on the Wednesday night Godfrey show? Nearly everybody in the cast.)

Some of the agencies with which the firm does business are Perrin-Paus (Sunbeam); Leo Burnett (Pillsbury and Uncle Ben's); Dancer-Fitzgerald-Sample (Wesson Oil); and Maxon (Heinz). Among the more unusual jobs was a color remote on "Home" from Mt. Vernon, with Miss Kinne cooking in Martha Washington's kitchen. And among the many nightmare possibilities that come to mind, Sigety fears as the worse the possibility that some week now a number of agencies will cross paths and come up with orders for 25 or 30 cakes in one week.

Inside Stuff—Radio-TV

It's taken Frances O'Brien 15 years to make the grade as a "Saint." Miss O'Brien, p.r. director and account exec of Goldswan Productions, collaborated with Ed Reynolds (CBS Press Info manager) on "Satan's Orchid" for NBC's "Lights Out" aired March 1, 1939. Next Sunday (10), WMCA, N.Y., will broadcast her "St. Pulcheria" on its "Ave Maria Hour."

Miss O'Brien is doing another script for "Ave Maria" and working on a tv series titled "How to Be Happy" in collab with Spencer Bentley, former director of Radio Free Europe. Package will dramatize "America's great unknowns who enjoy what they're doing, where they're doing it, and who have made material success secondary in finding happiness."

Year's-end dissolution of Cecil & Presbrey will bring about reorganization on a large scale of Roger Brown Inc., the publicity firm headed by Brown which merged with C & P about a year ago. Brown became v.p. of the agency in the move, taking the Minnesota Mining & Mfg. publicity account over as the lure. Now, although he maintained Roger Brown Inc.'s separate identity, he'll restore it to full operations by moving the Minnesota account back to his own company.

National Assn. of Radio and TV Broadcasters revealed last week that only one-third of the nation's radio and tv stations have returned the questionnaires sent them three weeks ago to provide information desired by Congress on beer and wine advertising. The Assn. deadline for return of the forms is Oct. 11.

NARTB prexy Harold Fellows warned broadcasters that they "can anticipate Government intervention if the industry itself cannot supply the answers" sought by the House Interstate Commerce Committee on the extent of broadcast advertising by beer and wine sponsors. The Committee requested the information in connection with its consideration of the Bryson bill which would ban beer and wine advertising in interstate commerce.

President Eisenhower's message to Republican Party workers this Friday ight (8) will utilize "the largest tv hookup in political history," according to the Republican National Committee. The President and Vice President Nixon will divide a 30-minute period at 9:30 p.m. (EST) on a CBS-TV network of 158 stations. The broadcast will also be carried by 534 NBC and Mutual radio outlets. There will be a delayed simulcast to the Pacific coast at 9:30 p.m. (PST).

An unusual aspect of the broadcast is its locale: the Denver Municipal Auditorium which will provide the President with an audience of about 6,000.

WNBW, NBC's owned and operated station in Washington, copped a third citation this week for its public service show, "Our Beautiful Potomac." Documentary series, which exposed pollution conditions in the Potomac River Basin, was singled out by the Elks for outstanding service as part of the B.P.O.E. observance of National Newspaper Week Oct. 2-9.

DuM-KPIX

Continued from page 28

ately protested, claiming that its exclusive contract with DuMont gave it first refusal and denied the network the right to offer any of its programs that KPIX would carry in a conflicting coverage area. This was last August. According to Philip G. Lasky, general manager of KPIX, DuMont immediately withdrew its offer to KOVR and admitted its error.

Early last week, radio circles were rumoring that KOVR was going to carry the pro football games as well as KPIX and this culminated in KPIX's decision to sever its affiliation.

"We would think it a public disservice to preempt other programs including those of another network," Lasky said, if another station in the same area were to be carrying the football games. KPIX has been affiliated with DuMont since 1949 but DuMont is only its secondary network affiliation with a total of 4½ hours weekly on the station. The main affiliation is CBS-TV which feeds 135 shows to KPIX to DuMont's six.

A. E. Joscelyn, manager of KOVR, was in Chicago at the time of the announcement and unavailable for comment. William Hollenbeck, KOVR program manager said that the station expected to take over as the full DuMont affiliate as soon as possible and would definitely carry the pro football games. KOVR recently announced an arrangement whereby it would transmit certain DuMont net shows not being carried by KPIX. It is understood that ever since the plans for KOVR got underway, Hoffman has been approached by various networks for possible affiliation.

"There has been no objection to the offering of shows we don't carry," a KPIX spokesman said. "For instance Bishop Sheen's program is on KGO-TV. It is a question of exclusivity."

An interesting aspect of the situation is that this is the first open admission by a San Francisco tv station that KOVR represents a potential threat in the San Francisco market. Up to now, it has been a three channel market with KPIX (owned by Westinghouse) KRON-TV (owned by the San Francisco Chronicle and affiliated with NBC) and KGO-TV (ABC) the only regular commercial television outlets. KSAN-TV, a UHF station is only a minor factor in the market.

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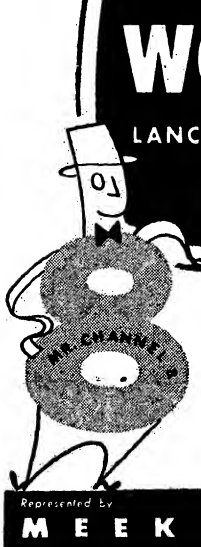

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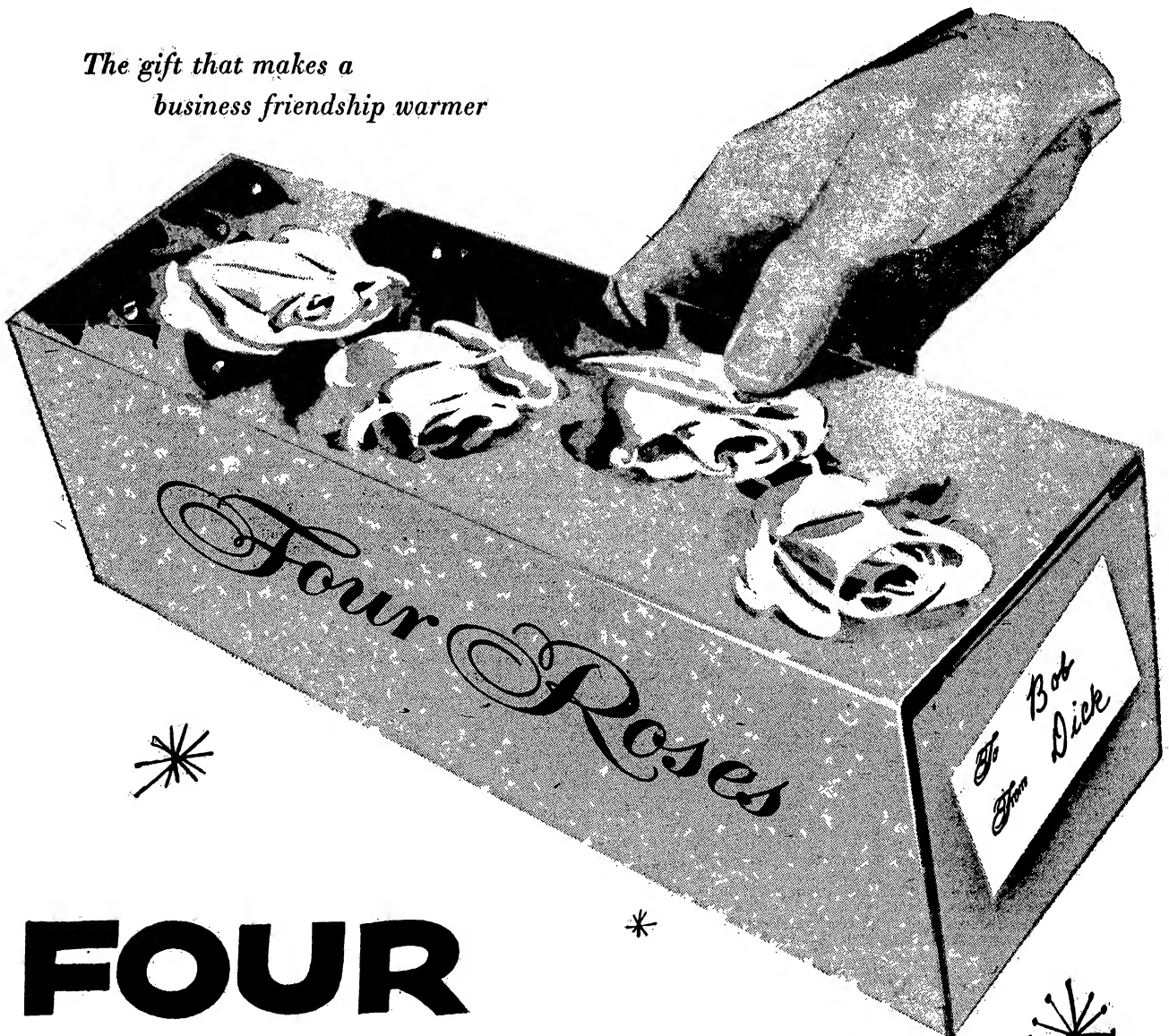

FOUR ROSES

with a new Christmas look

A gift of Four Roses—to express a warm business relationship—has become a pleasant custom with many firms, adding a touch of dignity to Christmas giving.

And this year, it's even more appropriate than ever, with the Special "Golden" Gift Bottle and an attractive carton to more truly reflect your company's position and prestige.

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From the Production Centres

IN NEW YORK CITY

Talent agent **Henry C. Brown** opehouses his clients and other broadcast gentry at his East End apartment Friday (1). His office has taken on representation of **Dolores Sutton, Jack Weston, Gene Saks, Larry Weber** The onetime literary contact at the N.Y. William Morris Agency, **Alma Marks**, got a five-column picture and story on her homemade cheesecake in the Palo Alto, Cal. News. She's now Mrs. Montgomery Ostrander . **Mrs. George Cueto**, wife of the Rome representative of Station WOV, is currently in Manhattan on a business trip involving an Italo-American tieup.

Roger Bowman, NBC announcer, teaching Monday course at NYU called "Music in Radio and Television" **Havis Medwick**, ex-**Foote, Cone & Belding**, to radio-tv dept. of **Ruthrauff & Ryan** as biz mgr. . . . **Jay Weston** and **Anne Gibson** to p.r. firm of **Milburn McCarty Associates** . . . Voice of America working with WNBC-T's **Bill Berns** on get-out-the-vote drive launching Oct. 18 . **Frank Orth**, ex-CBS spot sales, to **Campbell-Ewald** in Detroit as asst. director of radio-tv . . . WCBS continuity acceptance dept. scrapped and functions will be shared by three sectors. Other economies have been effected . . **Storrs Haynes**, ex-**McCann-Erickson**, rejoined **Compton** agency as radio-tv v.p. under **Lewis Titterton** . . . WNBC flackette Pat Richer on a "back home in Indiana" vacation kick . **Andree Wallace, Kenneth** and **Robert Haag** have been added to cast of "Helen Trent" . . . **Ralph Camargo, Richard Janaver** and **Charita Bauer** new to "Just Plain Bill" . . **Lester Fletcher** new to "Young Widder Brown." Latter just completed its 16th year.

Brioschi Co. planning a $150,000 spot campaign in and around New York . . . Leslie S. Bidwell, former legit producer, takes over radio-tv production chores on WWRL's "Protestant Council Spanish Hour" and three "Morning Chapel" programs on WABD for the Protestant Council of the City of New York . . **Doug Browning** and **John Hicks** subbing for **Jack Gregson** on his early morning WABC segment while he's in New Orleans remoting his evening network show, "Just Easy," from the Yam Festival this week . World-Telegram & Sun columnist **Frank Farrell**, whose daytimer from the Park Sheraton recently went network on ABC, added a quarter-hour local interview segment on WABC in the Sunday night post-Walter Winchell time.

Joey Adams, Al Kelly and the **Burton Sisters** are booked for guest shots on WMGM's Oct. 10 "American-Jewish Caravan of Stars" . . **Irving Berlin** turned vocal autobiographer in his appearance last Sunday (3) on Art Ford's WNEW "Recording Session" . . **Madeline Chambers** won femme vocalist honors in the seventh anni "Career Performance" trials sponsored by Mutual's "Chicago Theatre of the Air." She's a grad of Juliard and N.Y.U. . **Dr. Eduard van Beinum**, conductor of the Concertgebow Orchestra of Amsterdam, to guest tomorrow (Thur.) via **Alma Dettinger's** WQXR casing . . **Ted** and **Rhoda Brown** and **Bill Silbert**, WMGM gabbers, to be on hand for promotion marking opening of the Robert Hall 34th Street loft . . **Ray Heatherton's** guest lineup for today's (Wed.) edition of "Luncheon at Sardi's" includes **Sally Forrest, Elliot Nugent, Neva Patterson, Courtney Burr** and **George Keane**. It's a salute to the "Seven Year Itch" staging.

WCBSoundings: **Joan Edwards** to fortnight in Nassau with **Bea Wain** pinch-piping. **Jack Sterling** and **Lanny Ross**, latter a Stamford resident, to launch that town's Community Chest drive at a dinner next week (13). **Fred Nassif**, ex-merchandising mgr. of **Galen Drake's** HPLeague, to station's sales dept., with his HPL successor to be named next week.

IN CHICAGO

Gene DaDan moved up from the Chi NBC accounting department to join the WMAQ-WNBQ ad-promotion staff Evangelist **Billy Graham's** "Hour of Decision" renewed on ABC for another year under the sponsorship of the Billy Graham Evangelistic Foundation . . Sun-Times reporter **Virginia (Duchess) Marmaduke** debuts a Sunday night gab session on WMAQ next week . . . **Sammy Weinstein** reprised his "Ten Pin Tattler" airer on WCFL for the 20th season . . . Assistant Chi NBC press chief **Howard Coleman** addressing the Phi Sigma Phi Northwester U. commerce fraternity Friday (8) . . . **Howard Miller** doing the color on WIND's airing of the Northwestern football games . . WBBM education director **Virginia Renaud** and writer **Budd Blume** cited by the Finnish consul for their report on Finland in the "Seventh Continent" documentary series . . . Zenith Radio public relations chief **Ted Leitzell** back at his desk after recovery from an emergency appendectomy while in New York on biz . . **Herb Kent**, Chi NBC mail boy, doubling as a deejay with a half-hour cross-the-boarder on WGES . . Prexy **John Cunningham** of the Cunningham & Walsh ad agency in last week conferring with **Ivan Hill**, exec veepee of C&W's new Chi office which opened for biz Friday (1).

IN SAN FRANCISCO

Elaine Doyle now has her own interview show on KVSM, M-F at 10 a.m. . Pahrump, Nevada, named Sept. 20 Red Blanchard Day in honor of the KCBS comic . . **Don Condon** is the newest member of the KCBS apprentice staff coming from San Francisco State . . . **Harry Ackerman**, CBS-TV veep in Hollywood, **Warren Anderson** and **Tom Tully**, leads in the show, **Jaime del Valle**, producer, **Ted Wicks**, CBS-TV Hollywood flack and others came up for the premier of "The Lineup," new CBS detective series based on Frisco police cases and shot here. Radio and tv editors, wire service reps, columnists and police reporters were hosted at a cocktail party by **Arthur Hull Hayes**, CBS Frisco v.p. . . **Budd Heyde** has a new Sunday morning show, "San Francisco Diary," consisting of current happenings culled from the local columns . . "Kingdom of Toys," a new kiddie tv show, debuted on KRON on the 23d . . **Dave Garroway** and **Kacie Shawhan** up from L.A. for a luncheon with radio eds.

IN PHILADELPHIA

Lenny Herman's band, current at Warwick Hotel, will do CBS network shots twice a week . **Bill Mercer**, young Philadelphia writer, will run a history of jazz disk show on WDAS, Sunday nights . **Manie Sacks**, RCA Victor v.p., paid tribute to KYW's new once-a-month series honoring the record industry. Show teed off (2) with "The Best of RCA Victor" . . WPEN celebrated 25th anni (Sept. 30) with cocktail party and buffet dinner for staffers. Celebration honored three employees who are rounding out 25 years with station—**Charles Burtis**, chief engineer and technical advisor, and **Thomas Ryan** and **Richard Shipp**, engineers . . . **Harvey Pollack** has been named editor for Philadelphia edition of Curtis Publications' forthcoming mag, TV Program Week . . **Bernice Spector**, formerly with WCAU and KYW, has joined the traffic-continuity department at WPEN.

IN MINNEAPOLIS

Bob Fransen, formerly WEEK-TV, Peoria, program director, named program manager of local KEYD-TV which goes on air Jan. 1 . Neighboring North Dakota got its first live network tv shows Sunday (26) when WDAY-TV, Fargo, N.D., transmitted a national sports show to stations in three other towns. Arrangement was made possible by construction of a series of microwave towers between Minneapolis and Fargo . Five Twin Cities commercial station and U. of Minnesota's KEYD now broadcasting all U. of Minnesota football games play by play and feeding them to a network of 19 other Minnesota stations plus radio outlets in Williston, Jamestown and Minot, N.D.; Glasgow, Mont., and Fort Francis, Ont., Canada . . WCCO radio sportscaster **Stew MacPherson** joined golfdom's select club in scoring a hole-in-one . WTCN radio and tv tossed an invitation cocktail party for its new general manager, **Joseph L. Merkle** who came here from ABC, New York, to assume the post

IN OMAHA

Power increase for KELO-TV, Sioux Falls, has gone into effect and is benefiting fringe area reception, Station Manager **Evans Nord** announced. He added that groundwork for the November changeover to cable reception is proceeding on schedule . . **Rex Barney** of Omaha, ex-Brooklyn Dodger pitching has been named general manager of WNTM, Vero Beach, Fla. . . . WOW-TV last week showed film, "The World-Herald Story," about Omaha's newspaper while the paper and KFAB scrapped in Washington over the local channel 7 outlet . . . WOW-TV's two-day drive for Red Cross Blood Bank here colllected 476 pints, a record for Douglas County. Outlet's studios were transferred into a "blood donor's center." Drive was in observance of WOW-TV's fifth anni . **Lois Carty** and **Larry Davis** shifted their morning show for housewives to the 9:05-9:30 period on KRNT, Des Moines. **Ralph Powers**, deejay, takes over the following 15-minute stanza.

IN PITTSBURGH

Cal T. Mara, publicity girl at WJAS, Shadyside Hospital for a couple of weeks with injuries suffered in an automobile crackup . . . **Helen Eastley**, secretary to **Ed Weggner**, program director of WQED, marrying Walter J. Eckert, Jr., golf pro at the Stanton Heights Country Club, on Sat. (9) . . **Helen Wayne Rauh**, panelist on "Ask the Girls" over WDTV, up and around again after undergoing surgery at the Montefiore Hospital . . **Joe Mann** and his wife, **Elaine Beverly**, who are starred on the daily afternoon "Meet Your Neighbor" half-hour on Channel 2, have a January date with the stork . . . **Paul Shannon**, KDKA announcer, and his wife spent the last week of their vacation in New York hob-nobbing with a couple of old KDKA pals, **Dave Garroway** and **Glenn Riggs**.

Bobby Sherwood Vice Paul Dixon on DuMont

Tooter-comedian Bobby Sherwood is slated to take over on Oct. 11 for Paul Dixon as emcee of the 3-4 p.m. DuMont network variety showcase. Shift will last only a month, according to the network, while Dixon recuperates from surgery. He's in Holmes hospital, Cincinnati.

Sherwood's month as chief humorist on the "Paul Dixon Show," normally with a Cinci organization, will emanate from New York during the former's tenure.

Sports-Happy Canada

Ottawa, Oct. 5.

Canadian Broadcasting Corp.'s television web carried an overload of sports Sat. (2). Beginning at 12:45 p.m., CBC-TV scheduled the World Series, followed immediately by a telefilmed coverage of the Big Four football game at Hamilton, played during the Series game.

Then at 9:30 p.m., the web aired the all-star hockey match from Detroit and at 11:25 wrestling from Marigold arena in Chicago.

Hockey show replaced a Lacrosse stanza used every Sat. during the just-shuttered lacrosse season.

WNJR

Continued from page 28

had started the tape operation several months ago when it brought in Alan (Moondog) Freed from Cleveland, with a 90-minute show by tape. Subsequent to that, WINS, N. Y., signed Freed to a longterm pact, so that WNJR can't use him anymore. However, since WINS will offer Freed in other areas on a taped basis, Rollins has signed him for its Norfolk Negro operation.

On the strictly local side, the outlet has Slim Gaillard as a deejay and staff musician, using his group in a couple of shows. Brooklyn Dodgers pitcher Don Newcombe just completed a summertime sports show on the station. Jocko Maxwell, the nation's first Negro sportscaster, is splitting his time between WWRL, N. Y., and WNJR. And, of course, there's a regular staff of Negro deejays and announcers. Although anything but music is held at a minimum, station has a weekly news show with Oliver Butts Brown, publisher of the Negro New Jersey Herald, and also picks up the taped "Listening Post," Baukhage's program of veterans news. There's also a "Lucky Bucks" contest similar to that in N. Y. newspapers.

Lanphear, who came to the station after several years as v.p. of United Broadcasting Co., which operates Negro outlets in Washington, Baltimore, Richmond and Cleveland, says there are two factors working in favor of WNJR. One, of course, is the fact that it's the only fulltime Negro operation in the city. The other is that Rollins has conceived a particular approach—that of straight music plus "essentials"—and has stuck to it. A listener can dial the station in the morning and know what to expect all day, Lanphear points out. "There's nothing to make him switch his dial." In contrast, he points out, the other Negro operations in the city for the post part air foreign-language programs, losing their Negro audiences when they commence the Italian, Polish, German, Spanish and Hungarian shows.

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8:30 P.M., to Discuss
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(Simultaneous meetings are being held in Los Angeles, Chicago, Detroit, Minneapolis and Cleveland)

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VIDPIX BOYS GET A 'FORMAT'

No Partiality

Tom Shull, former salesman for the NBC Film Division who recently became president of the Inland Broadcasting Corp. and general manager of WTOM-TV in Lansing, shows no partiality toward his old employees. A strong believer in the use of syndicated film, Shull has bought some NBC Film Division shows—ight of them, to be exact—but he's matched this figure with eight series from CBS Television Film Sales. Shull, in N.Y. last week, also picked up a package of westerns and features from Hygo.

Be they from NBC or CBS, however, Shull believes that syndicated shows are the answer to the UHF operator's problem. He points out that the average syndicated property costs the local advertiser about one-fifth of the price of a page in a local newspaper. He also points out that reruns still show audience draw and make for economical but sound programming and sales material. He's devoting about half of the 36 hours-per-week of programming to syndicated film and features. Station, incidentally, has been on the air for a year under the call letters of WILS-TV.

Aussie-Made 'Long John Silver' Vidpix Tinters Roll for U.S. Market

First vidpix series to be made in Australia for American consumption is in production in Sydney, comprising 26 half-hour "Adventures of Long John Silver" episodes in color with Robert Newton in the lead. Project is an offshoot of the Newton theatrical starrer, "Long John Silver," which indie producer Joseph Kaufman made in Cinemascope and color and which goes into release via Distributors Corp. of America at the end of the year.

Immediately upon winding production on the feature at the beginning of August, Kaufman set the telefilm project into operation with the same cast, crew and facilities used in the feature. Series, which marks Newton's telefilm debut, is shooting at the rate of one a week, with five half-hours already completed and the first Technicolor print already arriving in N.Y. Kaufman screened it this week for network and agency execs, but it won't be released for television until late 1955 or early 1956.

"Silver" is probably one of the most expensive vidpix packages ever made, according to Kaufman, since all the ingredients that went into the making of the feature have been retained. Byron Haskin, who directed the feature, is directing the telefilms along with Lee Sholem. Martin Rackin, who wrote the screenplay, has scripted the telefilms (first 26 are written, and Kaufman is studying script ideas for 13 more). Same cast, topped by Newton and featuring Connie Gilchrist and Aussie newcomer Kit Taylor (as Jim Hawkins) are being used, along with all the sets (including two 17th Century galleys and an entire town set).

Kaufman, who's also making his first venture into telefilms after years as a theatrical producer

(Continued on page 49)

Mull Plant In Italy To Dub Telefilms

That vidpix, as well as theatrical, distribs figure to save big coin by having their English-language dubbing done abroad is further evidenced by American Dubbing Co.'s plans to set up a plant in either Rome or Paris. According to informed sources, the Rome site seems most likely at present.

Peter Riethof, prexy of American Dubbing, took off for Europe last week to lay out the unit there, which will originally handle a skein of 26 vidpix. His intentions are to transport a crew of scribblers, directors and perhaps some American actors (who've worked for him in N.Y.) to avoid complaints that some of the dubbing done abroad is sloppy. Presently Rome is believed the only spot on the Continent where there are adequate facilities for dubbing foreign pix into English. As a matter of fact, that's where all but an estimated 18 of Jules Weill's 50 new Italo feature pic acquisitions will be dubbed, and the 18 will be brought to the U.S. for processing because, Weill informs, there currently aren't sufficient facilities to handle them rapidly in Rome.

Martin Poll To TNT

Telefilm producer Martin Poll is leaving the vidpix field to become a production and sales exec with Theatre Network Television. His first chore at the theatre tv firm will be on the production side theatrecast of the Metopera opening Nov. 8.

Poll retains his interest with Ed Gruskin in the "Flash Gordon" series being distributed by Motion Pictures for Television, but otherwise has cut his ties with Gruskin, who'll remain in the production field in Europe.

NBC's Harvest On New 'Badge' Crop

There may be some doubt among the network factotums about the drawing power of reruns, but there are no such trepidations at the NBC Film Division, especially where "Badge 714," the "Dragnet" repeats, are concerned. Syndication subsid has just started selling its "Series B" lineup, comprising the 1953-1954 "Dragnets" and has landed them in 59 markets, with the initial "Badges" of the 1952-1953 season now in a total of 175 cities.

That 59-market figure for the new series is all the more impressive since sales of the new group are confined to markets carrying the older series. Film Division has set down a sales policy under which a new market buying "Badge" must by the '52-53 batch before it can grab the newer films. As a result, those 59 cities carrying the newer pix are included in the 175 markets carrying the initial entries. "Badge" sales were capped by a record month in September, in which the series was sold in 55 markets.

3 Johns Into Vidpix With 'Animal Panel'

New York packaging firm of Masterson, Reddy & Nelson (the Three Johns) makes its initial plunge into vidpix next month when it puts "Animal Panel" before the cameras in N. Y. It has Arthur Treacher presiding over a panel of actors, with voices dubbed in for the animals. Three Johns will shoot at least two half-hours and put them up for national sale, with a possibility that they'll go into syndication with more of them if no national deal is forthcoming.

Films will be shot Oct. 13 by Konstantin Kalser's Marathon TV Newsreel, with Al DeCaprio directing and Leonard Levinson scripting. Show was a live entry for 13 weeks last year on KNBH-TV in Hollywood, and was also used as a live insert once on the NBC-TV Dinah Shore show.

EVOLVE PATTERN ON SYNDICATION

A pattern of regulation and regularity in production and release of telefilms for syndication is beginning to take form in what up to now has been an industry governed by expediency and impulse. Though not yet clearly outlined, this pattern is expected to take the form of longrange production and distribution planning by the major distribs, with the number of series going into release each year carefully limited and subject only to market potential and the companies' individual selling capacities.

In the past, production-distribution has been more a matter of seizing on a combination of factors than anything else. Availability of financing at a particular moment has been a determining factor in going ahead with a series or not, with the question of whether market conditions or the distrib's individual operation could take the extra load. Also a factor has been the immediate availability of a particular property, or a special star. While these will continue to play important roles governing new products, they will not do so to the exclusion of commonsense economics.

Calling Their Shots

Matter of financing alone has changed to the point where the established distribs-producers can call their shots, based on their backlogs of films and station contracts. Stars have been more readily convinced of the financial attractions of the syndication field. And hot properties can be held in abeyance under a longterm contract when their creators know that established distribs can get more mileage with proper timing.

As the pattern is beginning to emerge, it appears as if the top 10 or 12 distribs will bring out an average of three to six new properties a year, no more and no less. Unless there's a vital change in the television market situation (a solution to the UHF problem, for example), this pattern can be expected to remain constant over the next few years.

Indication of this industry thinking is found in Matty Fox's deal with the newly-formed UM&M distribution setup through which he'll release in the future. Motion Pictures for Television, under the pact, is bound to deliver five new shows per year over the next 10 years. Ziv Television Programs, which over the past couple of years has been working in this pattern because of its relative stability in the new industry, is planning six new shows for next year.

United Television Programs sales v.p. Wynn Nathan, in N.Y. this week, predicts a similar operation for UTP. Firm already in this year has brought out six new series, but Nathan points out that this was done to bring the organization up to size — that it accompanied the industry-wide expansion this year. In the future, Nathan says, UTP should average four to six new shows a year. Official Films prexy Hal Hackett plans to limit his new product to three series annually. "That's all our sales force can handle with the backlog they've got," Hackett said recently. And so it goes, down the line, with virtually every major distrib, whether it produces its own shows or works on straight distribution deals, now aware of the conditions of an industry just beginning to find its limitations and boundaries.

Rowswell to Chi For Flamingo Films

Ken Rowswell, Flamingo Films' southwestern sales chief, is taking over the firm's midwest sales operation in Chicago, replacing Pat O'Brien, who resigned. Rowswell moved into Chi this week.

Replacing Rowswell in the southwest for Flamingo will be Frank Browne, who left his post as sales manager of KBMT in Beaumont for the new assignment. He'll headquarter in Dallas.

Popkin Allies With Landau As NTA Bags New Com for Vidpix

National Telefilm Associates, the states-rights franchise distribution setup founded last January by Ely Landau when he bought out the PSI-TV catalog, is preparing a heavy expansion program both in production and distribution via the introduction of new coin into the firm and the acquisition of the services of vet motion picture producer Harry M. Popkin. New coin has been furnished by Washington contractor-financier Col. Gustave Ring, who becomes NTA board chairman. Popkin will act as Coast production supervisor for NTA and will co-produce several telefilm series with NTA for distribution by the latter.

Although Ring has been active in a number of industries and is reputedly a multi-millionaire, it's his first show biz plunge. Although chairman of the board, he'll be inactive in management. He's bought a heavy interest in the firm's stock and is prepared to supply enough resources to make "any deal possible."

Popkin alliance is already effect, with the producer now pervising production on a new series on the Coast. He'll supervise all deals for NTA, and reportedly plans to produce his own. NTA association with the producer dates back some time, with the firm and one of its predecessors, Ollie Unger's Comet TV Films, handling video distribution of nine of Popkin's theatrical features, including "The Thief" and "The Well." NTA will get video rights to other Popkin productions as he decides to release them to video.

Deals with Popkin and Ring capped off a three-day sales meeting over the weekend in which NTA revamped its franchise-sale setup, adding three new regional supervision posts and expanding its franchise operations to 15 with 28 men in the field. Edward Gray, former partner with Stuart Reynouds in Sovereign Productions and a former principal in Mutual TV Productions and in PSI, becomes supervisor of west coast operations. He's also taken over a half-interest in the NTA Coast franchise with "China Smith" producer Bernie Tabakin.

E. Jonny Graff, onetime WBKB, Chicago, program chief and a former sales manager of the Lou Snader vidpix operation, will be in charge of midwest operations, working out of Chicago. Meeting also saw the entry of NTA into the Canadian market, with the establishment of NTA of Canada as a franchise under Napoleon Vaillancourt, longtime owner of the Canadian ANF Educational Film Co. New franchises were set up for four more regions. Bill Butts, v.p. of Stevens Pictures of Texas, and Jim Kier, also of Stevens, take over the Texas and Oklahoma franchise. Nick Russo, who operates a tv film commercial outfit in Boston, holds the New England territory. Vic Bikel, formerly of Unity in N.Y., takes over upstate N.Y. and eastern Pennsylvania, and will operate out of N.Y. Agencyite Alvin Epstein and agent Jack Pfeiffer take over the Washington area setup.

Grafman to McConkey

Chicago, Oct. 5.

McConkey Artists Corp. is strengthening its pitch in tv films with the addition to its staff of Howard Grafman, former production director for NBC in Chicago. Grafman becomes viceprez in charge of sales for MAC Studios. Company now is actively seeking new films for midwestern distribution.

Grafman produced "Main Event" wrestling series in Hollywood before going to NBC early this year.

Anheuser Stakes Clam in Vidpix

Official Films scored its first large regional deal on "Star and the Story," the new dramatic anthology series it's syndicating in non-Rheingold markets, by inking Anheuser-Busch for six eastern markets. Deal marks the first syndicated pix buy by Anheuser in the east. Brewery has been bankrolling "Stories of the Century" on the Coast, but hasn't had video exposure in the east since its network "Ken Murray Show" a couple of years back.

Sale covers Boston, Providence, Pittsburgh, Lancaster, Philadelphia and Washington, with other markets to be added. Anheuser also picked up N. Y. exposure via a buy of Official's "Secret File, U. S. A." on WABD. "Star & Story" client roster includes an insurance company (Interstate Insurance in Florida and Georgia), a lineup of breweries, food firms, banks and utilities.

WEISMULLER SET FOR 'JUNGLE JIM'

Screen Gems has picked up the rights to King Features' "Jungle Jim" and has signed Johnny Weismulled to star in a series based on the comic strip. Although a pilot hasn't been filmed yet, the Columbia Pix subsid has been peddling the package to agencies for a national deal.

Screen Gems v.p.-general manager Ralph Cohn flew to the Coast yesterday (Tues.) to huddle on shooting plans for "Jim" and for other propertie in the hopper for future production. He'll be there two weeks, with sales v.p. John Mitchell flying out to join him Monday (11).

Transfilm Goes On Foreign Kick

Transfilm, the N. Y. tv film commercial production outfit, is engaging in consultation and actual co-production of blurbs for foreign video. Firm, via its co-production deal with Dollywood of Amsterdam setup, has already completed a series of blurbs for Philips of Eindoven, the electronics manufacturer, for release all the world.

Philips commercials were prepared in consultation with Transfilm's Joe Forest, ex-consultant to Canadian and British video interests, who recently visited Holland. Last week, he met with Jean D'Agostino and Jacques Du Closel, program manager and assistant general manager of Radio-Luxembourg, which starts tv operations in January. D'Agostino and Du Closel are in N. Y. surveying the American video scene. Forest, incidentally, says the European angle on commercials is a desire for more entertainment in the blurbs, but at the same time retai ing the "hard sell."

Cantor Pix Cue Ziv's AFM Pact

Ziv Television Programs has signed a five-year contract with the American Federation of Musicians, the first time it's entered into an agreement with the union. Initial purpose of the contract is to get going on musical phase of production the upcoming Eddi Cantor show, but the firm is planning several more excursions into the musical field for syndication.

Deal involves the customary 5% payment to the AFM's trust fund. Ziv hadn't previously dealt with the union because it had restricted its production to dramatic shows, with use of background music not enough to necessitate a contract.

BADGE OF

NBC FILM DIVISION

SERVING ALL SPONSORS . . . SERVING ALL STATIONS

SUCCESS!

BADGE 714 set best record in TV its first year...
Now, 39 new episodes added for a second great year.

A group of sponsors unafraid of the word "re-run," bought BADGE 714 (formerly Dragnet) and ran it, in many cases, against some of the top-rated network shows. In virtually every case, BADGE 714 pulled a bigger share of the audience, and for an extraordinarily low cost per thousand. The new series of 39 additional BADGE 714 programs will keep up this record. And other NBC FILM DIVISION re-run programs are duplicating it market by market, month by month. When a successful film program enjoys a return engagement, it usually reaches a larger audience than it did the previous time.

BADGE 714 ARB RATING FACTS

City	Time	Badge 714 Rating	Competition and Ratings	
Cincinnati	Mon. 9:30	22.7	Studio One Sports Roundup; Pat Harmon	21.8 11.5
Dayton	Mon. 9:30	25.8	Studio One	20.9
Denver	Sun. 7:00	21.2	Victory At Sea Loretta Young Break The Bank	12.5 11.4 10.8
Memphis	Sun. 9:30	34.1	What's My Line	19.4
Mi .-St. Paul	Mon. 8:30	24.0	Studio One Spotlighting Sports	18.9 0.8
Portland, Ore.	Mon. 7:00	36.6	Studio One	19.3
Rochester, N. Y.	Sun. 7:00	26.1	Paul Winchell	22.6
Salt Lake City	Tues. 9:30	50.0	Godfrey and Friends	21.5
San Francisco	Wed. 9:00	26.7	NBC Kraft Theatre Liberace	22.5 13.7
Seattle-Tacoma	Fri. 9:30	29.5	Our Miss Brooks TV Soundstage Movietime	18.9 8.1 2.5
Syracuse	Sun. 6:00	21.4	My Favorite Husband	5.0
Wichita	Sun. 6:00	36.8	Life With Father	17.9

All data latest available from ARB as of June, 1954.

Here Is A Choice Selection Of Other NBC FILM DIVISION Successful Re-Runs:

DANGEROUS ASSIGNMENT
Outrates such time period competition as "Blue Ribbon Bouts" in Dallas-Ft. Worth, "Voice of Firestone" in San Francisco.

VICTORY AT SEA
Won larger audiences in syndication than it did originally on network run in such markets as New York, Chicago, Philadelphia.

CAPTURED
Lifted time slot ratings for such stations as WAAM, WWJ-TV, WDAF-TV, KTTV, WOR-TV, WFIL-TV, KING-TV.

THE VISITOR
Collects well over-the-average shares of audience in such highly competitive markets as Chicago, Portland, Phoenix, Salt Lake City.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and tional spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	AUGUST RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
NEW YORK	*Approx. Set Count*—4,175,000				*Stations*—		WCBS (2), WNBT (4), WABD (5), WABC (7) WOR (9), WPIX (11), WATV (13)		
1. Doug. Fairb'nks Presents (Dr)	WNBT	Interstate	Wed. 10:30-11:00	16.5	36	46.3	Baseball	WOR	12.6
2. Foreign Intrigue (Adv)	WNBT	Sheldon Reynolds	Thurs. 10:30-11:00	14.6	35	41.6	Place the Face	WCBS	17.1
3. Janet Dean, R.N. (Dr.)	WNBT	MPTV	Tues. 8:00-8:30	12.1	24	51.5	The Goldbergs	WABD	13.0
4. I Led Three Lives (Dr)	WNBT	Ziv	Sun. 10:30-11:00	11.9	28	42.7	What's My Li	WCBS	28.6
5. Favorite Story (Dr)	WNBT	Ziv	Mon. 10:30-11:00	10.2	22	46.8	Summer Theatre	WCBS	27.5
6. Superman (Adv)	WNBT	Flamingo	Mon. 6:00-6:30	9.5	49	19.4	6 O'Clock Report	WCBS	5.7
							Early Show	WCBS	7.0
7. Mr. District Attorney (Myst)	WCBS	Ziv	Sat. 7:00-7:30	7.3	41	17.8	Joe Palooka	WABD	3.7
8. Eversharp Theatre (Dr.)	WNBT	Ziv	Mon. 8:00-8:30	7.2	21	35.2	Burns & Allen	WCBS	20.0
9. Liberace (Mus)	WPIX	Guild	Fri. 7:30-8:00	6.0	24	25.0	CBS News—D. Edwards	WCBS	6.7
							TV Top Tunes	WCBS	6.4
10. Annie Oakley (W)	WABD	CBS	Sat. 7:30-8:00	5.7	20	28.1	Beat the Cloud	WCBS	17.7
DETROIT	*Approx. Set Count*—1,150,000				*Stations*—		WJBK (2), WWJ (4), WXYZ (7)		
1. Badge 714 (Myst)	WWJ	NBC	Sun. 10:00-10:30	41.2	81	47.1	City Kid	WXYZ	4.5
2. Mr. District Attorney (Myst)	WWJ	Ziv	Wed. 9:30-10:00	29.8	53	56.0	Blue Ribbon Bouts	WJBK	17.6
							Bouts; Davey's Corner	WJBK	13.1
I Led Three Lives (Dr.)	WJBK	Ziv	Thurs. 9:30-10:30	29.8	49	60.8	Liberace	WWJ	19.6
4. Racket Squad (Adv)	WWJ	ABC	Tues. 9:30-10:00	27.3	48	57.1	Name's the Same	WXYZ	17.1
5. City Detective (Myst)	WJBK	MCA	Fri. 9:30-10:00	25.9	61	42.5	Zane Grey Theatre	WXYZ	12.5
6. Amos 'n' Andy (Com)	WXYZ	CBS	Mon. 10:00-10:30	22.9	57	40.1	Standard News Roundup	WJBK	11.0
							Showcase of Stars	WWJ	8.6
7. Ellery Queen (Adv)	WJBK	TPA	Sat. 9:30-10:00	20.6	41	50.8	Private Secretary	WWJ	25.3
8. Liberace (Mus)	WWJ	Guild	Thurs. 9:30-10:00	19.6	32	60.8	I Led Three Lives	WJBK	29.8
9. All Star Playhouse (Dr)	WWJ	ABC	Su 10:30-11:00	19.2	61	31.2	Sunday Drama	WXYZ	6.5
10. Famous Playhouse (Dr)	WXYZ	MCA	Wed. 10:30-11:00	18.8	81	23.3	Safety Eye	WJBK	2.4
WASHINGTON	*Approx. Set Count*—585,000				*Stations*—		WNBW (4), WTTG (5), WMAL (7), WTOP (9)		
1. Mr. District Attorney (Myst)	WMAL	Ziv	Tues. 10:30-11:00	17.4	45	38.7	Wrestling	WTTG	10.3
2. Badge 714 (Myst)	WNBW	NBC	Wed. 7:00-7:30	17.0	77	22.1	Mark Evans	WTOP	1.3
3. Foreign Intrigue (Adv)	WNBW	Sheldon Reynolds	Wed. 10:30-11:00	16.3	42	38.8	Blue Ribbon Bouts	WTOP	15.8
							Bouts; Sports Spot	WTOP	11.9
4. I Led Three Lives (Dr)	WNBW	Ziv	Mon. 10:30-11:00	15.7	38	41.7	Summer Theatre	WTOP	16.3
5. Superman (Adv)	WNBW	Flamingo	Tues. 7:00-7:30	13.9	65	21.5	Range Rider	WTOP	2.6
							News—J. Daly	WMAL	5.8
6. Racket Squad (Adv)	WMAL	ABC	Thurs. 10:30-11:00	13.2	42	31.8	Favorite Story	WTOP	8.7
7. Wild Bill Hickok (W)	WNBW	Flamingo	Thurs. 7:00-7:30	13.1	57	23.2	Waterfront	WTOP	6.2
8. Liberace (Mus)	WTOP	Guild	Sun. 7:00-7:30	11.6	42	27.5	You Asked For It	WMAL	8.7
9. Amos 'n' Andy (Com)	WTOP	CBS	Fri. 7:00-7:30	10.0	50	20.2	Hopalcng Cassidy	WNBW	7.3
10. Front Page Detective (Myst)	WMAL	Consolidated	Fri. 10:30-11:00	9.7	26	37.5	Baseball	WTTG	20.7
CINCINNATI	*Approx. Set Count*—440,000				*Stations*—		WLW-T (5), WCPO (9), WKRC (12)		
1. City Detective (Myst)	WKRC	MCA	Mon. 8:30-9:00	23.8	41	58.1	R. Montgomery Presents	WLW-T	22.9
2. Mr. District Attorney (Adv)	WLW-T	Ziv	Tues. 9:30-10:00	22.3	48	46.4	Name's the Same	WCPO	18.1
3. Boston Blackie (Adv)	WLW-T	Ziv	Sat. 10:00-10:30	21.0	56	37.2	Front Page News-Weather	WKRC	14.6
							Score Board; Home Theatre	WKRC	10.8
4. I Led Three Lives (Dr)	WLW-T	Ziv	Thurs. 7:30-8:00	20.6	57	36.0	Four Star Playhouse	WKRC	12.3
5. Kent Theatre (Dr.)	WLW-T	ABC	Wed. 9:30-10:00	19.2	44	44.1	Blue Ribbon Bouts	WKRC	18.5
							Bouts; Ringside Roundup	WKRC	14.6
6. Cisco Kid (W)	WCPO	Ziv	Sun. 5:00-5:30	18.1	65	27.9	Meet the Press	WLW-T	9.0
7. Heart of the City	WKRC	UTP	Wed. 8:30-9:00	16.0	36	44.9	Kraft TV Theatre	WLW-T	20.8
8. Badge 714 (Myst)	WLW-T	NBC	Sun. 6:00-6:30	12.7	42	30.1	You Asked For It	WCPO	16.4
Superman (Adv)	WLW-T	Flamingo	Tues. 7:00-7:30	12.7	49	26.2	The Goldbergs	WCPO	7.3
China Smith (Adv)	WCPO	NTA	Sat. 9:30-10:00	12.7	30	41.9	Private Secretary	WLW-T	26.9
COLUMBUS	*Approx. Set Count*—340,000				*Stations*—		WLW-C (4), WTVN (6), WBNS (10)		
1. City Detective (Myst)	WBNS	MCA	Fri. 9:00-9:30	31.2	66	47.4	Chance of a Lifetime	WTVN	10.8
2. Racket Squad (Myst)	WLW-C	ABC	Tues. 9:30-10:00	27.5	56	49.4	Name's the Same	WTVN	20.4
3. Mr. District Attorney (Myst)	WLW-C	Ziv	Wed. 9:30-10:00	24.2	48	50.0	Blue Ribbon Bouts	WBNS	16.9
							Bouts; Sports Spot	WBNS	13.5
4. Royal Playhouse (Dr)	WBNS	UTP	Sun. 9:00-9:30	21.7	43	50.2	Dollar a Second	WLW-C	15.9
5. I Led 3 Lives (Dr)	WBNS	Ziv	Tues. 8:30-9:00	21.5	46	47.3	U. S. Steel Hour	WTVN	14.6
6. Lone Wolf (Adv)	WTVN	UTP	Thurs. 9:30-10:00	20.6	39	52.7	Place the Face	WBNS	24.2
7. Counterpoint	WBNS	UTP	Sun. 8:30-9:00	20.0	47	42.9	Television Playhouse	WLW-C	15.2
8. Liberace (Mus)	WBNS	Guild	Wed. 10:30-11:00	14.8	49	30.4	Family Playhouse	WLW-C	11.2
9. Wild Bill Hickok (W)	WBNS	Flamingo	Sat. 6:00-6:30	14.6	66	22.0	Amateur Hour	WLW-C	6.2
10. Cowboy G-Men (W)	WBNS	Flamingo	Sat. 5:30-6:00	14.4	92	15.6	Saturday Showboat	WTVN	1.5
							Western Saturday Night	WTVN	1.2

Hearst's '3 P's'

Continued from page 28

sistence upon sticking with the webs on the ayem audience participation shows and afternoon soapers.

Peard's offering the biggest promotion in WBAL's annals to bring to prominence his plans for a revamped schedule. Al Ross, emcee of a top morning stanza, also picked up an exec title, becoming supervisor of music. In a major shift, deejay Lee Case is taking over gab reins in the 12:30-3:30 p.m. slot, three hours of music with five-minute news breaks. (To augment the three-hour show a deal was inked with KLAC on the Coast for a series of open-end tapes carrying interview sessions with disk stars, including Frank Sinatra, Perry Como, Eddie Fisher, Jo Stafford, et al.) Another daytime move calls for Jay Grayson to step in as deejay during the 5:30 p.m. halfhour.

WISN, under Harry Peek management, starts with early ayem Jack Denton's "Early Risers' Club," the emcee being a bistro entertainer as well as former gagman for Red Skelton and Milton Berle. Paul Bartell moved over to WISN, which is a 5,000 watter on the CBS line, from another Milwaukee outlet to do the noon-to-1 segment and the two-and-three-quarter hours from 3 p.m. on. At 9 p.m. Jack Raymond does "folksy" hour called the "Wishing Well" during which he makes a big thing of family celebrations—birth, marriages, etc.

Both stations have stepped up news operations. WISN has imported Roger Krupp from the Coast. He'll handle two newscasts a night for the Milwaukee Hearst station.

British TV

Continued from page 25

Duncan Ross, tv documentary scripter and director, had ankled the BBC to join an advertising agency, was followed last week by the news that Dicky Leeman, producer of "What's My Line?" is leaving at the end of the year. He's joining the C. J. Lytle ad agency, as tv executive.

The BBC, however, expects its biggest talent jolt if the newly-formed Incorporated Television Program Co. Ltd., is named as a program contractor, as this group, headed by Prince Littler, Val Parnell, Lew & Leslie Grade, Harry Alan Towers and Phil and Sid Hyams, will be able to tie up top performers and producers in every branch of entertainment, as well as having access to many U.S. artists with international reputations.

Definite announcement in regard to the appointment of program contractors is expected within a week. Sir Kenneth Clark, chairman of the Independent Television Authority, promised at a recent press confab, that they would be named by about Oct. 10, as he's due to leave for the U.S. a week later.

It's officially admitted that more than 20 applications have been received, but there has been no clue as to the number likely to be appointed, either for the main web in London, or for the local stations in the midlands and north. Insiders are confident that Incorporated Television will get the nod among the first batch of acceptances, and are also strongly tipping Sidney L. Bernstein and Norman Collins as top contractors.

Altogether, the new commercial web will be on the air for 35 hours a week, including two hours each afternoon for housewives and children. It's expected that most of the programming will be on film, so that it can be offered to overseas markets; by the same token, a flood of American telepix production is anticipated in Britain, and sales execs from leading U.S. distributing organizations are already surveying the prospects.

Gleason

Continued from page 23

with the mechanical roster of his show are good or bad, or whether Saturday's hassle was a hangover from last season as far as the star and his crew are concerned. According to some inside sources familiar with Hollywood and N. Y. telecasting, there are fewer union obstacles to hurdle on Coast-originating shows. But personalities are also involved geographically. A CBS spokesman said it is "ridiculous" to say that Gleason threatened to make a hasty exit. "Let's not forget that he's a veteran trouper and wouldn't walk away from a show," he said.

Blues In The Night

Continued from page 23

posed into a "what may come" that is aggravating tempers and creating no little unrest. Some sponsors, committed to unprecedented budgets on bankrolling the specs, are already squawking. The first "casualty" among major show biz personalities has already been recorded, with Betty Hutton making no bones over the "heartbreak" reaction to the "Satins and Spurs" inaugural spec in announcing her retirement.

When, a few days back, NBC prexy Pat Weaver shrugged off the initial indifferent ratings on the basis that "it's the new concept" that counts, some were inclined to interpret it as a face-saving declaration. There's no denying that the whole intent of the big-big-big shows was to deliver spectacular ratings that would literally blot out the competition. Up to now they haven't even begun to achieve this potential.

Too, as color attractions (one of the major factors in boosting production costs that would put a top Broadway musical bankroll to shame), it's probably the "biggest secret of the century," with only a bare minimum of tint sets available. True, it's generally recognized that the networks merit nothing but praise for taking the coin rap (not all of it, by a long shot, is passed on to the sponsor) while eliminating the kinks in preparing for the day when prismatic tv will be all-encompassing. But on the other hand, complaints have been mounting that good black-and-white definition is being sacrificed because of the concentration on color production.

So far as NBC is concerned, and to a lesser degree with CBS, it's a problem that transcends the programs themselves. Practically all the major agencies and sponsors have a stake in the outcome, not so much specs and "baby specs" in themselves, but in the whole auxiliary program schedule, in view of their commitments on new patterns which permit the networks to preempt their time and shows, etc.

In terms of the agency and the client, this is new and revolutionary thinking to which they haven't yet conditioned themselves. Nor, for that matter, to the fact that, with the continued upbeat in participating sponsorship whereby several clients are riding the same program, few are the sponsors left today who can call a star or a show their own. Too many would like to go back to the old way.

Aussie Vidpix

Continued from page 45

("Sudden Fear," "Pandora and the Flying Dutchman"), claims the Australian setup is ideal for filmmaking (so much so that he's taken a lease on the studio for two and a half additional years and plans more theatrical production there), with lots of natural advantages for location shooting. Kaufman says all the beach scenes were shot right back of the studios (the Pagewood Studio, the only large-sized one Australia), with forest scenes also shot near the studio and at the National Forest a half-hour away. Sea scenes were shot at Botany Bay, only four miles distant.

Kaufman had to bring in all the equipment necessary for shooting, but otherwise the operation was self-contained, even to the point of constructing the ships and building the miniatures. English and Australian actors are being used, and local technicians (whom Kaufman termed excellent but scarce) are handling the production. Entire project, he said, has built Australian-U.S. goodwill and government cooperation is wholehearted.

Films won't be a straight play on the "Treasure Island" theme, but each episode will be different, with humor playing an important role. Casting of Miss Gilchrist opposite Newton in a sort of "Min and Bill" coupling further makes for offbeat pirate scripts. Kaufman hasn't set any deals yet on the series, but is biding its time until the feature winds its playdates.

Appraising The U. S. Radio-TV Writer

Continued from page 23

casting. Norman Corwin listening to "Under Milk Wood" would have every right to be inwardly happy about clearing a path along which Dylan Thomas could advance to a last great triumph in sound. In the best of B.B.C. programming today one cannot escape hearing the echoes of the enthusiastic, exuberant adventures of the outsiders who made America's "Third." They matured in the age of Roosevelt, and shared that refreshed faith in a democratic America which found chaotic but lively expression in the W.P.A. Arts Projects, the flowering of Orson Welles, the new ballad styles of Earl Robinson, John Latouche and Millard Lampell. Like Corwin, everyone who toiled in those marginal vineyards of American radio turned outwards to look at the changing dynamic world around them, and founded the literary radio forms worthy of the beauty, truth and excitement they had discovered anew in their countrymen, their history and their hopes. They were always tinkering with new effects, and blending trial ingredients of words, music and sound. Out of their experiments they shaped expression in sound that was a new literature. These outsiders, who wrote and produced with the insolent freshness of pioneers, may have existed precariously on the periphery of network schedules—as the window-dressing—but when the cards were down they turned out to be much closer than that to the heart of America. When war came, it was they — Corwin, Robson, Shayon, McDougall, Lomax, Laurents, Berger, Sloane, Perl, to name a few —who were best equipped to sound the struggle's highest emotions and sharpest reality, and finally to proclaim the victory.

The history of post-war radio is decline and fall. With so much of the national audience seduced and held by television, the old-established structure is no longer profitable. Radio networks are beginning to wither away; their program budgets have been cut to the bone. Individual radio stations will have to find specialized means of survival; many will concentrate on recorded music, both classical and popular; others will devote themselves primarily to news and community services; some may even sink to the level of the few Latin-American stations which provide nothing but time announcements every minute on the minute with advertisements sandwiched between the ticktocks of eternity. American radio as a continuing market for new creative writing will have soon disappeared.

There has been another opening of another show: television. Its impact and its potential have been described in a profusion of cliches which reach from coast to coast without benefit of microwave relays. The least quoted of the truths is that never before has an infant of fabulous promise been nourished on such thin milk. It is sad enough that American television is doomed to develop in the rigid, constrictive commercial framework that devitalized so much of radio. The greater tragedy may be that the first crucial years of development will have been experienced during the deepest political reaction America has ever known.

The British writer who wishes to imagine himself transplanted to the workshops of American television faces a very wide range of possible experience. If he has ever been a Communist; if he was once a Communist but is not one now; if he has never been a Communist but lent his name to public movements in support of Republican Spain, or racial equality, or One World; if he never lent his name but associated with people who did; if he never associated with such people but married a girl who did; if ———; if ——— the chances are fair that he is blacklisted, that there is not a network, station, agency or producer that will knowingly openly employ him as a writer. He may then decide to try his luck on the black market in television writing, by finding a respectable, acceptable author to "front" for him. If he cannot find another writer, he can use anybody presentable—a relation, the delivery-man from the delicatessen, or even the house-porter; it is a delicate and precarious plan because he has to give up a sizable portion of his writing fee to his alter ego, and when a producer calls for a script conference, his troubles can be overwhelming. He may occasionally earn a double fee by accident. A producer has purchased his script through his front-man. It needs revision. The producer says to himself, "I know just the man for revisions; he's on a list but I think I can make a deal with him quietly for cash." Thus the blacklisted writer finds himself rewriting his own script for an added fee. He may have nightmares about the fantastic chain of events, but the extra dollars are useful. Life for the blacklisted writer, until he makes a new adjustment within or without his profession, is a jungle; he needs cool nerves and a collected temper to survive sane.

If our transplanted author is respectable and a competent craftsman, he has another decision to face; whether the compromises imposed upon his writing by the inflexible formulae of most commercial programming are worth the imposing financial rewards that can accrue to him and his family (as much as $3,000 for a topflight original, an average of $500 for almost any adaptation). The great majority of written television programs are crime-shows, westerns, so-called situation comedies and "soap-operas," presented i series once weekly, either live or filmed, within a time period of 29 minutes and 30 seconds, including "commercials." This leaves the writer 25 minutes or less—with "curtains" carefully planned within this frame for advertising interruptions—in which he can develop his characters and propel them through a meaningful plot. Writing with these limitations may bear a striking resemblance to work in a sausage factory; but this is the biggest market for commissioned writing in television and the author will have to decide, by his own sandards and aims, whether he wishes to trade in it.

The 'Respectable Ones'

If he is respectable but many notches above the competent craftsman, he may find an outlet in the four or five one-hour dramatic programes now sponsored on the television networks, all of which share to some extent the "institutional" flavor that once flourished in radio. Though still writing in the straitjacket of limited time with intervals of comfercial intrusion, he would now be collaborating with the handful of producers who have been permitted to exercise their superior taste. He might then, like a Paddy Chayefsky or a Horton Foote or a David Davidson, writing for producers like Fred Coe or Alex Segal, give television some hope of linkage with literature.

Since networks still try desperately to create the illusion of association with higher culture, if the author has the fame, integrity and curiosity of a Robert E. Sherwood, he may receive a commission from one of them to write drama, comedy or fantasy for television as he chooses, in a length of his convenience, and with the promise that no advertising will be permitted to break his moods. He will then have time to study the medium, to experiment in his own mind, to set down his own deadlines for completing his work, and he will not be depressed nor disappointed when his first effort seems—to the public and the critics—to fall flat. He will know that he is pioneering, and that thousands of his colleagues in the saltmines below are cheering for his success.

If the author is famous but strange (like a poet), he may get an occasional production of his work in a series like "Omnibus," produced by the Ford Foundation and supported by "institutional" sponsors. His writing will be presented to viewers plainly labelled as culture, and they will be told that culture is good for them and that they would be better people if they exposed themselves to more of it. He could be an author who does not consider himself a writer but a journalist, and if he were Ed Murrow or Eric Sevareid he would probably be shocked to be told that the essays he writes in haste on the unfolding world are often the best and most moving use of words on American television.

Just as one cannot completely condemn American radio in its heyday on grounds of literary sterility, so one must not at this early stage predict that American television promises nothing better than national illiteracy. As long as there exists on the edge of its massive structure that "fringe area" of programming that once distinguished radio, there is reason to believe that there will come to television such a fine fruition Thomas brought to sound.

Americans who write for television today, if they have high hopes for their craft and this medium, cannot fail to perceive the tragedy of the empty spaces beside them, the stupidity of the vacant places in their brave new world that can be so significantly filled by their colleagues who have been driven from their chosen profession. Nor can they fail to understand that the climate of fear, which has barred their friends and fellow authors, strips their own work of so much reality and truth as to make them literary cripples. They and the banished can share the common wish that those among them who care will not always have to come to the market place to sell their wares to tradesmen barking at the stalls.

Election Coin

Continued from page 25

lingwood, Douglas Edwards and Walter Cronkite.

Chi Gets Busy

Chicago, Oct. 5.

Chi-based network tv salesmen have been receiving homeoffice memos to get out and shake the branches for sponsors for the various election night packages. Although the Nov. 2 coverage falls in the "must" public service bracket, the webs are making the big pitch for sponsorial support since the open-end election eve shows which may run deep into the next morning come high what with the crosscountry pickups, the battery of gabbers and the added clerical staffers.

NBC-TV is looking for a second client to join Roto-Broil on its returns which start at 8:30 p.m. and run through 1 a.m or later. Network has priced the package at around $300,000, it's understood.

CBS-TV is hoping to jump the gun on its rivals with an 8 p.m. start. Columbia is offering the bundle to its regular Tuesday night bankrollers who'll be bumped by the special eventer. Word here is that CBS-TV has tagged the show at $10,000 for talent per half-hour.

ABC-TV starts its vote tabulations at 10 p.m. Since the later start involves no web preemptions, undisclosed price is figured to be somewhat lower than NBC and CBS.

Standoff on Specs

Continued from page 25

that the previous share-of-audience dragged down by "Dragnet" (Sept. 2) was 73.2. The "Justice" share, incidentally, was 42.5, and it's budgeted at a mere $20,000 or so for talent and production.

Columbia, having already produced a new high in spec ratings, was pitching with the fact that "Shower" set a new high for size of audience for special color shows of an hour or more in length.

On a combination basis, CBS had better than a four-point edge with "Royal Family" and "Shower" showing 25.9 in tandem and the Liebman 90-minuters averaging 21.2.

DuM 'Stationitis'

Continued from page 23

and DuMont will try arrangements for the Gertrude Berg stanza again in January, provided all station specifications can be met at that time.

Another program move looks likely at the web due to the VCA defection. DuMont might see Heinz's "Studio 57" move from 9 to 8:30 p.m. to comprise the web's Tuesday 8 to 9 one-two punch. (VCA, it was originally expected, would take over in the second half hour when Bishop Sheen's "Life Is Worth Living" made its fall comback.).

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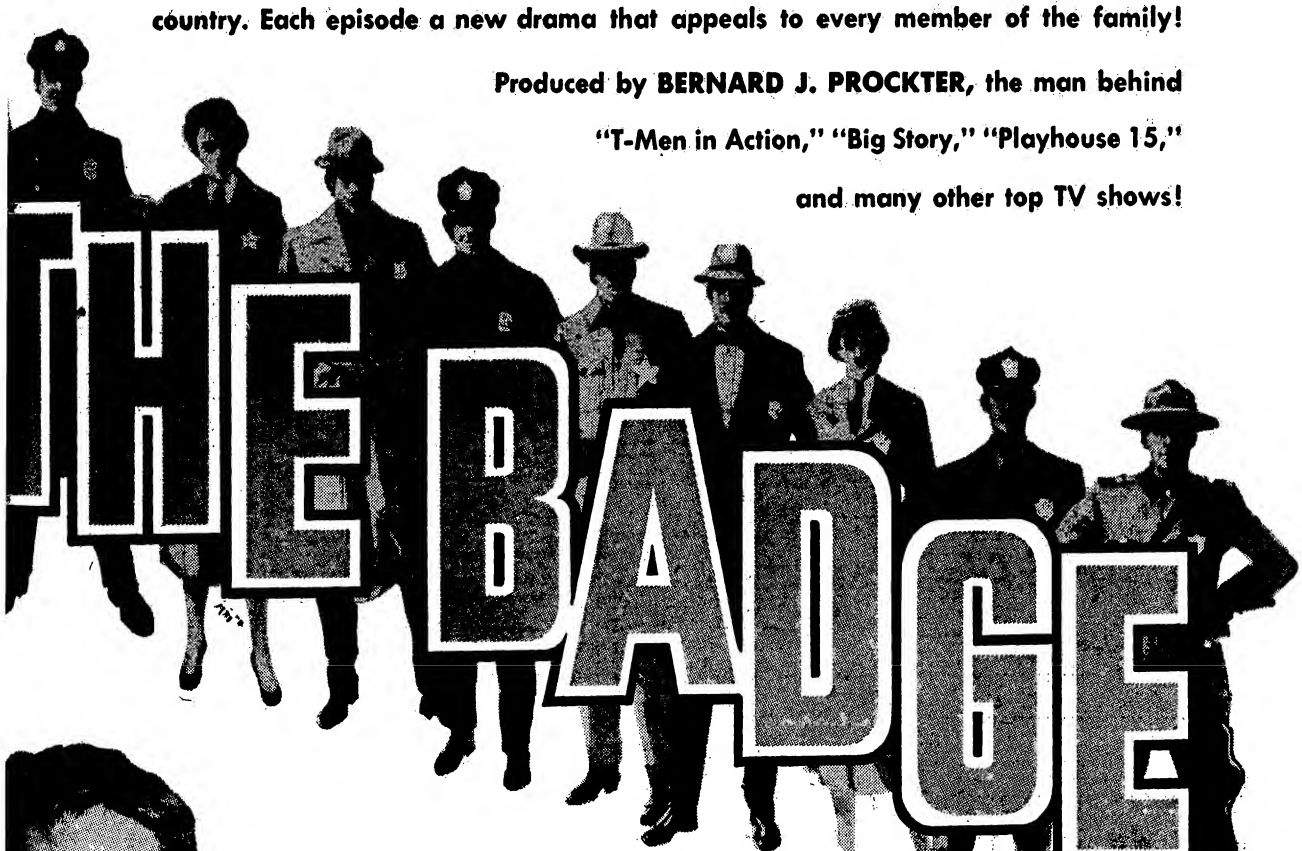

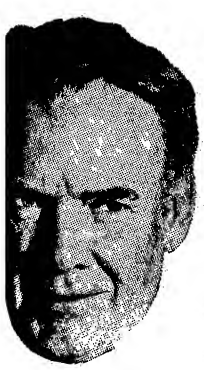

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Jocks, Jukes and Disks

By MIKE GROSS

Vera Lynn: "My Son, My Son"-"Our Heaven on Earth" (London). "My Son, My Son" comes out of the same sentimental school as last year's click, "O Mein Papa," and should make a similar dent on the pop market. Sticky lyric will probably bother many but they won't be able to pass up the intriguing melody. Vera Lynn's sock piping job and **Frank Weir's** effective trumpet backing. "Our Heaven on Earth" is an okay flip but it's "My Son" all the way.

Hugo Winterhalter Orch: "The Song of the Barefoot Contessa"-"Land of Dreams" (Victor). Hugo Winterhalter has put an exotic punch into "The Song of the Barefoot Contessa," making it a spinning natural. The driving bolero beat gives it the kind of sexy quality that eats up jukebox coins. It's the theme tune from the pic, "Barefoot Contessa," and this added exploitation value should help it to the top. "Land of Dreams" is a pleasant instrumental good for occasional spi .

Jo Stafford: "Teach Me Tonight"-"Suddenly" (Columbia). The wax market's contribution to the back-to-school trek is "Teach Me Tonight." Although the lesson Jo Stafford's asking for isn't in the curriculum, the teenagers will listen closely. It's the kind of tune, both melodically and lyrically, that Miss Stafford builds into a money-maker. Her workover of the lovely "Suddenly" is a firstrate warbling effort and will probably be around long after the more flashy "Teach Me Tonight."

Val Valente: "Till You're Mine"-"That's Where You Are" (Columbia). Talk in the trade for the past year has been that the disk market is ready for a Mario Lanza-styled voice. It looks like Columbia has come up with one, and a potential winner, too, in Val Valente. He's got a solid set of tenor pipes and can belt a tune to a fare-the-well. If the jock and juke market is ready for the big tenor, "Till You're Mine" the side they'll hop on. Reverse is a so-so rehash of a Tchaikovsky theme but Valente's voice still impresses.

Mitzi Mason: "I Don't Want Your Pity"-"Don't Drop It" (MGM). Although a comparative newcomer to the wax fold, Mitzi Mason already has the vocal equipment to emerge with a winner. She's got a slick shellac savvy and all that's needed now is some standout material. "I Don't Want Your Pity" is an okay tune, in the hillbilly groove, but it doesn't seem strong enough to push through the competition. Same holds true of "Don't Drop It," a breezy little item. Both sides, however, rate deejay consideration.

DeMarco Sisters: "Love Me"-"Just a Girl That Men Forget" (Decca). Recent switchover from MGM to Decca hasn't changed the DeMarco Sisters' disk standing. They're still a highly competent vocal combo looking for the right material. When they find it, it'll be a safe bet that they'll move to the top of the heap. Right now, they remain just another of the many vocal groups on wax who continue to try with a rhythm & blues item, "Love Me," and barbershop quartet number, "Just a Girl That Men Forget."

Mary Del: "I'll Take You"-"Hurts Me to My Heart" (Cadence). Mary Del gets off to a fast start on Cadence with "I'll Take You." It's a sprightly rhythm tune with a calypso flavor and she whips it up into a tasty biscuit. A good bet for all spinning levels. Reverse is that rhythm & blues beat again, but it doesn't get off the ground despite its drive.

Eddy Manson: "Rear Window Theme"-"Heather on the Hill" (Label X). This coupling gives Eddy Manson a good opportunity to show off his harmonica styling for striking effect. On "Rear Window Theme" he takes a haunting strain for an ear-arresting ride, while he gives the lighter-grooved "Heather on the Hill" an endearing workover.

Harry Grove Trio: "Lichee Garden"-"Danish Rhapsody" (London). If "Skokiaan" could stir up disk jockey excitement, there's no reason why "Lichee Garden" won't blossom on the turntables. It can be classified as an Oriental "Skokiaan." Harry Grove's trio does an okay job with the chop suey beat. Best that can be said about the side is that it's different. "Danish Rhapsody" is a bit more orthodox and its cute, ingratiating theme should help it win spins.

Best Bets

VERA LYNN (*London*)	*MY SON, MY SON* / *Our Heaven On Earth*
H. WINTERHALTER ORCH. (*Victor*)	*SONG OF BAREFOOT CONTESSA* / *Land of Dreams*
JO STAFFORD (*Columbia*)	*TEACH ME TONIGHT* / *Suddenly*
VAL VALENTE (*Columbia*)	*TILL YOU'RE MINE* / *That's Where You Are*

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RCA's 'Noel & Gertie' Set Another Sock Layout of Show Biz Memorabilia

RCA Victor has been particularly enterprising in researching its archives and has produced some distinguished "collectors" items which, under present-day packaging and merchandising, have been highly commercial. "Old Curiosity Shop" was a surprise sleeper a couple of seasons back. Last year's "Show Biz" album, while specially produced from the best-seller, culled many unique items from the vast reservoir that Victor seemingly has in its vaults, and there have been others. Under the miracle of present-day electronics, even some of the old-type "horn" recordings have been given amazing contemporaneous fidelity.

Somewheres between the primitive and the ultra-modern is the tiptop job done on "Noel & Gertie" (LCT-1156), which is more Noel Coward than Gertrude Lawrence (with a dash of Yvonne Printemps), but show biz is the richer for having impressed some of the late comedienne's artistry on wax. And that should be the continuing function of all the major diskeries—the capturing for posterity on wax of historical highlights, be it entertainment per se, or distinguished utterances of another character. In fact, this has been a knowledgeable undertaking in recent years, such as speeches of political or tycoon greats, along with the basic divertisement values.

This 12-inch LP is 100% Coward in its script and song material and

(Continued on page 58)

Glenn Miller's Swinging B.O., Vol. 2

As the gross sales indicate, the late Glenn Miller's band has been revived on wax and on film during the past year with spectacular success. The Universal-International biofilm, "The Glenn Miller Story," was among the top Hollywood b.o. productions of the year, while RCA Victor, with its catalog of Miller masters and airchecks, and Decca Records, with its soundtrack album from the Universal film, have already hit an unprecedented bonanza on wax via the post-mortem Miller acceptance.

Now Victor has packaged the second volume of the Glenn Miller Limited Edition, which like Vol. 1, will be "limited" to all that can be sold. The first "limited edition" has gone around 100,000 sets and advance sales figures on the second set indicate that Vol. 2 may double that total. At $25 per deluxe, leather-bound package, the wax gross piles up to an impressive total.

It's all the more impressive because these are not regarded as particularly good days for the band biz. But apparently, the Miller organization had, and continues to have, a unique popular impact. Taken from off-the-air performances from such locations as the Glen Island Casino, Meadowbrook, Paradise Restaurant, Hotel Pennsylvania (now the Statler Hotel, N.Y.) and from airchecks of Miller's Chesterfield shows, the 60 numbers in this five-platter set once again demonstrated the Miller brand of "sweet swing." Miller's band didn't jump like Benny Goodman's (compare both orch's versions of "St. Louis Blues from approximately the same period), but neither did it dish up a businessman's bounce, a la Guy Lombardo. It struck a middle road of high precision, commercial dance music with a lush, reedy sound that still is superior to the flock of bands trying to imitate Miller currently. In short, the Miller formula has proved to be a durable b.o. commodity.

The late bandleader always had standout vocalists working for his organization. In this set, Ray Eberle, Marion Hutton and Tex Beneke (who took over the band for several years after Miller's death during the last war) handle the vocal assignments with an assist from Jack Lathrop and the Modernaires. The 60 tunes in the set cover a library of great ballads and swing standards, such as "On The Alamo," "April In Paris," "Sophisticated Lady," "Along The Sante Fe Trail," "Frenesi," "Body And Soul," "How Deep Is The Ocean," "At Sundown," etc.

Vol. 2 of the Glenn Miller editions has been handsomely wrapped up with a literary tribute under George Frazier's byline. Frazier since has disowned this piece in a running row with the set's producer, Bill Zeitung, who is now teaching at Dartmouth U. A half-dozen photos and a discography, including the full band personnel for each number, round out the package. *Herm.*

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of September 24-30, 1954

All I Want Is All There Is And Then Some	Frank
Best Things Happen—†"White Christmas"	Berlin
Cara Mia	Feist
Count Your Blessings—†"White Christmas"	Berli
Fanny—*"Fanny"	Chappell
Goodnight, Sweetheart, Goodnight	Arc
Heaven Was Never Like This	Famous
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
Hold My Hand—†"Susan Slept Here"	Raphael
I Need You Now	Miller
If I Give My Heart To You	Miller
If You Love Me (Really Love Me)	Duchess
I'm A Fool To Care	Peer
In The Chapel In The Moonlight	Shapiro-B
It's A Woman's World—†"Woman's World"	Robbins
Little Shoemaker	Bourne
Love, You Didn't Do Right—†"White Christmas"	Berlin
Muskrat Ramble	Simon
Papa Loves Mambo	Shapiro-B
Sabrina—†"Sabrina"	Famous
Sh-Boom	H & R
Skokiaan	Shapiro-B
Sway	Peer
That's What I Like—†"Living It Up"	Chappell
There's A Small Hotel	Chappell
They Were Doing The Mambo	Mayfair
This Ole House	Hamblen
Three Coins In Fountain-†"Three Coins In Fountain"	Robbins
What A Dream	Berkshire

Top 30 Songs on TV

(More In Case of Ties)

Baseball, Baseball	Garland
Count Your Blessings—†"White Christmas"	Berlin
Happy Wanderer	Sam Fox
Hernando's Hideaway—*"Pajama Game"	Frank
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
Hold 'Em Joe	Folkways
I Love Paris—*"Can-Can"	Chappell
I Need You Now	Miller
If I Give My Heart To You	Miller
In An Inn In Indiana	Pickwick
In The Chapel In The Moonlight	Shapiro-B
Isle Of Capri	Harms
Let's Try Again	Feist
Little Shoemaker	Bourne
Lost In Loveliness—*"Girl In Pink Tights"	Chappell
Man That Got Away—†"A Star Is Born"	Harwin
Mark Twain	Folkways
Money Burns A Hole In My Pocket—†"Living It Up"	Chappell
Muskrat Ramble	Simon
Papa Loves Mambo	Shapiro-B
Sh-Boom	H&R
Skokiaan	Shapiro-B
Some Day	Famous
That Was My Heart You Heard	Valando
They Were Doing The Mambo	Mayfair
Things I Didn't Do	H & R
This Ole House	Hamblen
To Every Girl, To Every Boy	Goday
Wedding Bells (Are Breaking Up That Old Gang)	Mills
When I Needed You Most	Pincus

† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1. HEY THERE (11)	*Rosemary Clooney*	*Columbia*
	Sammy Davis, Jr.	*Decca*
2. IF I GIVE MY HEART TO YOU (4)	*Doris Day*	*Columbia*
	Denise Lor	*Majar*
	Connee Boswell	*Decca*
	Dinah Shore	*Victor*
3. I NEED YOU NOW (5)	*Eddie Fisher*	*Victor*
4. SH-BOOM (12)	*Crew Cuts*	*Mercury*
	Chords	*Cat*
5. SKOKIAAN (6)	*Ralph Marterie*	*Mercury*
	Four Lads	*Columbi*
	Bulawayo Band	*London*
	Ray Anthony	*Capitol*
6. HIGH AND THE MIGHTY (8)	*Victor Young*	*Decca*
	LeRoy Holmes	*M-G-M*
	Johnny Desmond	*Coral*
	Les Baxter	*Capitol*
7. THIS OLE HOUSE (6)	*Rosemary Clooney*	*Columbia*
8. FORTUNE IN DREAMS (2)	*Kay Starr*	*Capitol*
9. I'M A FOOL TO CARE (9)	*Les Paul-Mary Ford*	*Capitol*
10. HOLD MY HAND (1)	*Don Cornell*	*Coral*

Second Group

SHAKE, RATTLE AND ROLL	*Bill Haley-Comets*	*Decca*
PAPA LOVES MAMBO	*Perry Como*	*Victor*
SMILE	*Nat (King) Cole*	*Capitol*
	Sunny Gale	*Victor*
IN THE CHAPEL IN THE MOONLIGHT	*Kitty Kallen*	*Decca*
OOP-SHOOP	*Crew Cuts*	*Mercury*
THEY WERE DOING THE MAMBO	*Vaughn Monroe*	*Victor*
GOODNIGHT, SWEETHEART, GOODNIGHT	*McGuire Sisters*	*Coral*
	Sunny Gale	*Victor*
LITTLE SHOEMAKER	*Gaylords*	*Mercury*
	Hugo Winterhalter	*Victor*
I CRIED	*Patti Page*	*Mercury*
LITTLE THINGS MEAN A LOT	*Kitty Kallen*	*Decca*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

JAZZ PACKAGES' PAYOLA PUSH

Don't Let It Happen Again

It's no secret how much the network of disk jockeys can do and have done to plug a title song of a picture to the b.o. benefit of the film, as well as merchandize the platter and the song delineator. So much so that from "The Third Man Theme," "The Song From Moulin Rouge" and "High Noon" to "Three Coins In The Fountain" and "The High and the Mighty," there is evidence galore along those lines.

Now come "It's A Woman's World," "Rear Window Theme," "Song of the Barefoot Contessa" and "Song From Desiree," and with them crops up the spectre of a yesteryear cycle of "theme songs" which almost proved the undoing of Hollywood musicals.

It started in the era of "Ramona," "Charmaine," and "Diane," and then snowballed into "Broadway Melody," "Pagan Love Song" and the like. But Hollywood, with its three chunks of music publishing affiliates (and it still obtains today, via the Warner Bros., Paramount and Metro-20th-Fox groups of music firms), became shortsighted. The radio and disk plugs for benefit of the boxoffice were too easy. Almost every picture had to have a "theme song" and it reached its nadir with "Woman Disputed, I Love You" and the cycle's extermination with "My Dymite Man, I Love You."

Don't let this happen agai *Abel*

Opposish to 45s Jock Service Wanes; N. Y. Stations Join Bandwagon

As confidently expected by major company execs when the cuffo disk jockey service was converted to 45 rpm platters early this summer, opposition to the move has now virtually disappeared. For the first couple of months a flock of New York stations squawked loudly over the switch, but now even this has been dissipated.

Among the N. Y. indies, station WMGM has gone 45, starting this week. Move was made by the station's director, Arthur M. Tolchin, in order to keep abreast of all current releases by the major companies.

Other N. Y. indies are following suit and it's regarded as only a matter of time before a new 45 rpm single-speed standard in the pop field will be established among all radio stations. Station execs, who originally opposed the switch to 45 because of equipment difficulties, have since found that the technical problems are surmountable and are installing the 45 rpm turntables. Likewise, disk jockeys who stated that they couldn't handle the 45s with the same facility as the old-style 78s, are now getting accustomed to the small-sized disks.

Single problem remaining is the replacement of the 78s in the stations' libraries. In some cases these libraries have valuable collections of old standards that are not available on the new speeds. The diskeries, however, are planning to lick this hurdle by steady reissuance of oldies in 45 and 33 rpm form.

Impulse Buying

This could be one of the disk merchandising channels of the future.

The U. S. Patent Office has granted a patent on a combination jukebox and record-vending machine. According to the blueprints, a person can hear the disk and then purchase the record. Bernard Marder, of Far Rockaway, L. I., is listed as the inventor.

Big Three Sets Special Dept. to Push Standards; Oscar Robbins Heads It

In a move to cash in on that ever-growing performance money from radio and tv, the Big Three music firm (Robbi , Feist & Miller) has organized a new "standard exploitation department" to promote plugs for the company's catalog. Oscar Robbins, longtime plugger for the Feist Music firm, has been named to head up the new operation.

A similar department was launched at the Warner Bros. combine, the Music Publishers Holding Corp., about seven years ago when

(Continued on page 58)

CUT JOCKS IN ON CONCERT TOURS

Jazz package promoters and nitery operators are now getting into the payola act—and the disk jockeys are still on the receiving end.

With a flock of musical packages now warming up for the fall-winter excursions around the key city concert halls, the agencies and solo entrepreneurs are locking horns in the battle for exploitation and promotion. Easiest way out, according to many promoters, is to "get to" the disk jockey to lay on the platters featuring the packages' headliners. Some of the deejays are even showing their gratitude by throwing in cuffo plugs announcing the place and date of the engagement.

Early season competition of the concert jamup indicates that the agency and/or promoter with the heftiest coin outlay for promotion will get the exposure. Jocks are going to the highest bidder and virtually shutting out the opposition.

Promoters also have discovered that they can get prime exposure for their talent via a legit method of buying special spot time on the stations. When the promoter lays out a tidy sum for the spots, the deejay gets word from the sales brass to give plenty of turntable time to the artists coming in with the musical package. Either way, it's gotten so that it's the promoter who spends who'll get the spins.

On the nitery level, the bonifaces are getting to the jocks to give the spins to the artists featured in their clubs. It's strictly a local condition but the disker who comes in for an in-person stand has to make sure that the nitery owner or his own backers come to a mutual understanding with the deejays. Many of the agencies are getting their licks in here, too. If the percentery is intent on building a new artist, it usually gets to the jock via its own contact-promotion man or shells out on a 50-50 basis with the night-club owner.

Bill Farrell To Merc

Chicago, Oct. 5.

Bill Farrell has been signed to Mercury records with his first session in Chicago tomorrow (Wed).

Deal was set by Art Talmadge of Mercury and Farrell's new manager, Martha Glaser. Farrell formerly sliced for MGM Records.

with Granz

ASCAP Cuts Overhead Bite from 20% To 18%; $4,000,000 Quarterly Melon

Hollywood, Oct. 5.

Members of the American Society of Composers, Authors & Publishers will get a slightly larger chunk of the annual dividend, beginning this quarter, Coast members were advised at the semi-annual meeting last week at the Hotel Statler here. Added coi stems from the fact that the overhead has been cut from the 20% of several years standing to 18%.

Society has been distributing about $4,000,000 per quarter among writer and publisher members. This year a gross take will probably be slightly under the $20,000,000 marker, a new peak for ASCAP.

About 400 coast members gathered for the session chaired by L. Wolfe Gilbert and heard reports by comptroller George Hoffman, general attorney Herman Finkelstein and prexy Stanley Adams. Adams announced that ASCAP's television licensing now encompasses a total of 352 stations—of which all but two are on a blanket license basis. In the days of radio licensing only, ASCAP frequently had stations which preferred to be licensed on a per program basis.

Here for the meeting, along with Adams, Hoffman and Finkelstein were directors A. Walter Kramer and Bernard Goodwin, both on their first trek here.

Legal Payola

Memo to disk sales execs who may have been worried about the payola angles:

According to the Kiplinger Washington Letter, "store clerks can now take 'push' money from companies to push sales at their counters, under a new ruling by the Federal Trade Commission. Formerly FTC frowned on the practice because it 'deceived the public,' but now it's ok for manufacturers to pay clerks on top of store salaries for putting some extra pressure on behalf of the favored products."

Irving Berlin Hits Road To Promote Those Jockey Plugs for 'White Xmas'

Irving Berlin is going bally high on "White Christmas" with a tour of key cities and a solid round of conferences, luncheons, receptions, etc., with and for exhibitors, critics, editors and disc jockeys. He did the entire score for the Paramount picture.

Berlin is impressed with the exploitation impact of the platter-chatterers. "They can do more for a picture selling or a song than anything I've ever experienced," is the vet songsmith's reaction. "I noticed that pronto following my metropolitan New York disk jockey appearances, reflected in sales and calls for 'White Christmas' score than anything since 'Annie Get Your Gun'."

Berlin, accompanied by his press rep, Helme Kressa, got underway Monday (4) in Boston with (1) a luncheon at the Ritz Hotel, (2) a press interview at the same location, (3) a cocktailery at the Sheraton, and (4) gab bouts with various platter spinners of the hub city.

He closed the day with a trip to Philadelphia with much the same agenda and will be in Chicago tomorrow and Friday for ditto. Additional cities on his itinerary are now being set.

He'll undoubtedly do the same for his soon-due "No Business Like Show Business" (20th-Fox).

Berlin is due back in New York for the American Jewish Tercentenary dinner at the Hotel Astor, N. Y., Oct. 20, where he will sing his "God Bless America."

Tourism, Jock Tie In Full Swing

Tourism's tieup with disk jockeys, a promotional wrinkle that cropped up last year, is again i full swing this fall, with a flock of eastern deejays pitching Big City "glamor" trips to their fans, mostly teenagers. Organized by a Boston outfit called Jiminy Cricket Tours, the $29.50 weekend treks give the kids a fully-covered weekend in New York plus a Saturday night stage show.

Next trip from Boston to N. Y. is set for the Oct. 16-17 weekend and has tied in with about 20 jockeys, mostly in the New England area with a couple from Baltimore and Washington. A special show for the visitors has been set at St. Nicholas Arena Oct. 16 with Jan Murray as emcee and a flock of disk vocalists skedded to appear.

GOULD ANKLES COL TO JOIN RCA VICTOR

In one of the major longhair talent switches in the last few years, Morton Gould has ankled Columbia Records for a spot in the RCA Victor Red Seal roster. Gould had been with Columbia for 14 years before being pacted by George Marek, Victor's artists & repertoire chief. Like Ferde Grofe and Aaron Copland, Gould's compositions have been based on Americana themes that have given his works a wider-than-usual longhair acceptance. He also has written a couple of Broadway musical shows.

Earlier this year, Nathan Milstein, one of the top concert violinists, left Victor to join Capitol Records.

Cap Inks Laine Protege

Hollywood, Oct. 5.

Capitol Records has signed 17-year-old Bobby Milano of Buffalo, a protege of Frankie Laine. Latter discovered the youngster in the east and has been paying for his singing lessons with vocal coach Lillian Goodman.

Understood that Laine, although under contract to Columbia, suggested that Capitol get first crack at the youngster and he was signed after one audition.

Plattery signed another young singer last week, Danny Capri of New York.

A Special Edition of

VARIETY

Celebrating the

40th Anniversary of

ASCAP

will be published this month

COL RECORDS NOW JUST A DIVISION OF CBS

In a bookkeeping maneuver, Columbia Records Inc. was dissolved last week and its activities will be carried on as a division of the Columbia Broadcasting System. Heretofore Columbia Records Inc. had operated as a corporate subsidiary.

According to Dr. Frank Stanton, CBS prez, move was made to simplify the corporate structur and to permit greater integration between the diskery and the net. Change in the diskery's status now completes a reorganization of the major individual units of CBS so that all now are divisions of the parent company.

No personnel switches were made in the shift.

Jazz Takes Lead in Col's Package Division Sales

Jazz has taken over as leader in Columbia Records' package division. With Dave Brubeck's "Jazz Goes To College" pacing the field and Turk Murphy's albums following behind, the jazz sets hit a hot summer sales rackup and are still going strong.

The Brubeck package, which was released last June, already has passed the 38,000 sales mark, passing Col's strong album-seller, Liberace. The jazz sets are packaged by Col's pop album artists & repertoire head, George Avakian.

Solon Eyes Fed'l Move to Outlaw Jukes; 'Monopoly' Aspect Probed

Cleveland, Oct. 5.

Federal legislation banning jukeboxes may be introduced in Congress after January, according to Congressman George Bender, whose subcommittee investigating labor racketeering turned up evidence of racketeering and monopoly in Ohio jukebox circles.

Bender already disclosed that the FBI and Federal Trade Commission are probing into the "monopoly" aspect of the jukebox field. Disclosure came as a witness, Herbert H. Wedeven, of Northern Music Inc., told the committee he could sell 100 new-model jukeboxes if operators would buy them and put them into cafes whose owners want newer models.

Under further questioning, that showed cafe operators can't buy their own machines, Bender said "then, in effect, the juke operators have tied up each location, and the wner can't buy the machine," and offered that since this is, in effect, a monopoly, it is similar to the Chicago scene, where other coin-operated machines have been outlawed.

Further questioning by committee members elicited the remark from George George, that nobody could buy less than five jukeboxes in Greater Cleveland unless the individual already was operating in the business, "since," according to George, "this would put regular customers out of business."

In other testimony, the committee heard of bombing, threats of violence, union agreements restricting expansion by small operators, and the naming of certain union leaders as controlling influence in all movements of the jukebox industry.

So Where's Ivan?

Second week of the N. Y. Philharmonic, at Carnegie Hall Oct. 14-15, will be devoted to an all-Russian program. Three Dimitris will be involved.

Programs will feature the U. S. premiere of Dimitri Shostakovich's Symphony No. 10, and an overture by Dimitri Kabalevsky. Orch's musical director, Dimitri Mitropoulos, will conduct.

PLUGGY PLUGS HELP COL CHIRP'S BUILDUP

Those singing commercials are still a big factor i the life of Peggy King, Columbia's new chirp. She was signed after Mitch Miller heard her featured on a jingle advertising a tomato sauce.

Sales charts show her first release, "The Hottentot," had its biggest impact in Cleveland, San Francisco and Los Angeles, the three cities where the singing commercial was most widely used.

Coral Director Wayne To Baton Carnegie Hall Concert of Own Works

In an unusual showcasing for a pop tunesmith, Bernie Wayne, Coral Records' musical director and composer of numerous instrumentals, will baton a concert of his own works at Carnegie Hall, N. Y. on Jan. 16. A new piano concerto by Wayne will be the featured piece on the program.

A 50-piece band, to be called the Coral Recording Orchestra, will play a repertory of Wayne selections, including "Crying On the Inside, Laughing On the Outside," "Blue Velvet," "Vanessa" and a recent work, "The Broadway Story." A group of N. Y. disk jockeys are cooperating with Wayne in promoting the concert and will appear at Carnegie Hall as emcees.

Wayne is currently on tour with "Dynarama," a musical show that he scored for the Buick division of General Motors. He's also set to write the score of the upcoming 20th-Fox film, "Moll Flanders," next year.

Mike Conner, Decca Records publicity chief, heads for the Coast this week for confabs with promotion staffer George Sherlock in Hollywood and to contact the label's artists.

Not to Win Friends

Touring headliners, in the band and vaude fields, have been shortsighted in their dealings with the out-of-town press. Local amusement page editors and byliners are taking exception to the constant brushoff by the celebs and are squawking out loud in their columns.

Columnist in the Sacramento (Cal.) Union recently slapped a name bandleader and a top comedian for their discourteous treatment in handling interview dates.

DECCA PREPPING 'XMAS' RELEASE FOR PIC BOW

Decca Records is rushing the packaging and release of its "White Christmas" pic album in time for the film's preem at Radio City Music Hall, N.Y., in mid-October. The Bing Crosby-Danny Kaye starrer will open at the Music Hall Oct. 14 or 21.

The Decca album of the Irving Berlin score will include numbers by Crosby, Kaye and Peggy Lee. Rosemary Clooney is featured in the pic but she is under contract to Columbia Records, thus stymying Decca from issuing "soundtrack" album.

15,000,000 Sales On Fisher's 19 Hits in 5 Yrs.

Since making his first disk five years ago, on Oct. 1, 1949, Eddie Fisher has sliced 19 hits, with sales totalling 15,000,000. His first disk was "My Bolero," which didn't make it. Hugo Winterhalter, who has since conducted for every other Fisher release, also batoned that session. Among his 19 hits, Fisher has three which hav gone over the 1,000,000 marker, "Anytime," "I'm Walking Behind You" and "O Mein Papa."

Manie Sacks, RCA veep over the disk division, and Sylvester L. (Pat) Weaver, NBC prexy, headed a group of RCA execs who tendered Fisher a fifth anni luncheon in New York last Friday (1).

DeMarcos to Decca

DeMarco Sisters, vocal quintet, have been signed to a term pact by Decca Records. Group formerly sliced for MGM Records.

Decca, meantime, has bought the masters of several sides cut by a male vocal combo, the Hollywood Flames, for pop release.

Granz 'Philharmonic' Is Off to Sock Tour Start; 21G for Three in Philly

Philadelphi , Oct. 5.

Norman Granz's "Jazz at the Philharmonic" garnered a smash $21,000 in three-performance stand at the Academy of Music here, Sept. 24-25.

Visit marked first time Granz troupe has played two evenings here. Single program Friday night (24) was weakest in boxoffice draw; but the two Saturday night shows were both near sellouts.

Tees Pitt With $12,000

Pittsburgh, Oct. 5.

First jazz concert of the season was a big winner, with Norman Granz's "Jazz at the Philharmonic" at the 3,800-seat Syria Mosque Friday night (1) playing to virtual capacity and grossing nearly $12,000. That figure was possible at the high scale for the Granz attraction, top being $4.75.

Granz is usually the first in every year and gets the jump. He's being followed in again by Stan Kenton at the Mosque on Friday (8) and sale is good although Kenton can't do as well because the prices are lower.

$18,600 For Two In Chi

Chicago, Oct. 5.

Norman Granz's "Jazz at the Philharmonic" bagged a sock $18,600 in two performances at the Civic Opera House last Sunday (3), one of its best totals here in years. First evening show went capacity and second about three-quarters full at $4.75 top.

Granz is bringing in "Modern Jazz Concert" for two performances on Oct. 24, with the Duke Ellington orch and the quartets of Dave Brubeck, Stan Getz and Gerry Mulligan. On Nov. 6 the Opera House will showcase Granz's mambo package, first time hereabouts for a mambo concert to be given in an auditorium instead of a ballroom.

Petraglia to Disney Music

Frank Petraglia, formerly with RKO as head of radio-tv promotional tieups, has joined the Walt Disney music firm to handle exploitation.

He'll work under Abe Glaser who's piloting the Disney music operation.

Guy Lombardo and Harry Link coproducing the show at the Mineola (L. I.) Fair opening Saturday (9).

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This Wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Record Mart)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Denel's Music)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	ROSEMARY CLOONEY (Columbia) "Hey There"	1	1	1	1	1	1	..	1	1	1	2	9	..	..	1	..	1	1	1	..	1	151
2	2	CREW CUTS (Mercury) "Sh-Boom"	2	4	..	..	4	2	..	4	3	3	..	8	6	3	7	2	4	..	3	1	2	118
3	4	EDDIE FISHER (Victor) "I Need You Now"	3	5	3	8	5	8	7	2	7	7	3	..	4	5	3	..	6	..	5	9	6	102
4	3	RALPH MARTERIE (Mercury) "Skokiaan"	5	2	..	2	..	..	..	3	..	2	..	3	3	2	2	10	3	..	2	..	3	101
5	7	ROSEMARY CLOONEY (Columbia) "This Ole House"	4	..	..	4	..	..	..	..	5	4	..	..	2	4	8	8	7	..	..	2	4	69
6	5	GAYLORD'S (Mercury) "Little Shoemaker"	10	..	9	7	3	..	..	6	6	8	..	..	..	..	6	6	5	10	6	3	..	58
7	6	DON CORNELL (Coral) "Hold My Hand"	8	..	..	..	..	..	1	5	..	10	4	..	..	6	5	..	..	5	8	7	..	51
8	9	DORIS DAY (Columbia) "If I Give My Heart to You"	6	..	5	..	..	..	..	..	10	6	..	2	5	..	4	..	..	..	4	..	..	46
9	8	VICTOR YOUNG (Decca) "High and the Mighty"	..	..	..	3	..	..	..	..	2	5	..	..	..	..	..	..	2	..	..	..	..	32
10	..	PERRY COMO (Victor) "Papa Loves Mambo"	..	3	4	10	..	..	..	..	..	..	..	..	..	8	..	5	..	7	..	..	..	29
11	18	DAVID WHITFIELD (London) "Cara Mia"	..	10	2	..	..	..	..	..	..	..	6	5	..	..	10	..	..	..	..	..	5	28
12	11	BILL HALEY—COMETS (Decca) "Shake, Rattle and Roll"	9	..	..	..	9	..	..	..	..	..	9	10	..	1	..	3	..	..	..	..	9	27
13	..	FOUR LADS (Columbia) "Skokiaan"	7	..	..	..	6	3	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	26
14	13	DENISE LOR (Majar) "If I Give My Heart to You"	..	..	..	5	7	..	..	..	..	..	1	..	..	..	..	7	..	..	..	..	..	24
15	16	LeROY HOLMES (M-G-M) "High and the Mighty"	..	..	..	..	2	..	..	7	..	..	..	..	..	..	..	..	..	..	9	4	..	22
6	12	NORMAN PETTY TRIO (Label X) "Mood Indigo"	..	..	..	..	..	5	..	..	..	..	10	..	1	..	..	..	..	..	..	..	..	17
17	10	KITTY KALLEN (Decca) "Chapel in the Moonlight"	..	7	10	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	5	8	16
18	22	CREW CUTS (Mercury) "Oop-Shoop"	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	10	..	7	15
19A	..	NAT (KING) COLE (Capitol) "Smile"	..	8	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	3	..	..	13
19B	..	RICHARD MALTBY (Label X) "St. Louis Blues Mambo"	..	..	..	..	..	4	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	13
21	15	KITTY KALLEN (Decca) "Little Things Mean a Lot"	..	9	7	..	..	..	..	9	..	..	..	..	..	..	..	..	10	8	..	..	..	12
22	24	VAUGHN MONROE (Victor) "They Were Doing the Mambo"	..	..	..	9	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	6	10
23	..	LES PAUL-MARY FORD (Capitol) "Whither Thou Goest"	..	..	..	..	..	..	6	..	..	..	..	7	..	..	..	..	..	..	..	..	..	9
24	..	DEAN MARTIN (Capitol) "Sway"	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	7
25	14	McGUIRE SISTERS (Coral) "Goodnight, Sweetheart"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	7	..	..	6

SIX TOP ALBUMS

1	2	3	4	5
STUDENT PRINCE Mario Lanza LM 1837 Victor	MUSIC, MARTINIS AND MEMORIES Jackie Gleason Capitol W 509	SEVEN BRIDES FOR SEVEN BROTHERS Film Soundtrack M-G-M E 244	SWING EASY Frank Si Capitol H 528	PAJAMA GAME Broadway Cast Columbia ML 4840
				ING Bing Crosby Decca DX 151

B'way Jive-ins Still Jumping With Birdland's Rugolo, Basin St.'s Brubeck

The two Broadway jive-in spots, Birdland and Basin Street, are still jumping at the boxoffice under consistent jazz policies. While Birdland remains the headquarters for the cool school and Basin Street books everything from two-beaters to flattedfifthers, both spots are finding a big payoff in jazz names, whether new or familiar.

For its current show, Birdland has come up with new Pete Rugolo orch, a Coast outfit that has been getting a buildup from Columbia Records. Rugolo, a former arranger for Stan Kenton and a defi ite partisan of "progressive" music, is fronting a big 20-piece band that's striving to come up with something "different." This concert-type organization has a richly textured instrumentation, with particularly effective use of the reed section, and partially achieves its target of being "an original."

Rugolo, in fact, seems to be working too hard in this direction and seems more intent on coming up with clever arranging tricks than with a real swinging combination. In the jazz field, the superficials may have momentary conversational interest, but it won't bring 'em back.

The exact area of "concert jazz," of course, hasn't been fully explored, although Duke Ellington, Kenton and more recently, the Sauter-Finegan orch have made some varying contributions to this field. It could be that Rugolo will yet jell his orch into valid jazz form. The talent is obviously there, both in Rugolo's arranging abilities and in the skill of the sidemen.

At the nearby Basin Street, another Coast outfit, Dave Brubeck Quartet is making another N.Y. stand. This combo, with Brubeck on piano and Paul Desmond featured on alto sax, is a superlative unit which has already attracted a big national following. Group's disks for Fantasy Records and now Columbia Records are bestsellers in the jazz field. In their last date at the Birdland earlier this year, Desmond was in the forefront with his lyrical, yet swing sax. Currently, Brubeck's driving, inventive keyboard attack is setting the pace.

Also at Basin Street, Carmen McRae is being featured as vocalist with Mat Matthews combo. Miss McRae is an husky-voiced stylist who shows considerably savvy on ballads such as "Foggy Day," "If I'm Lucky," "Love Is Here To Stay" and others. Her introes, such as "this is a favorite standard of mine and I hope it is of yours," are trite and should be scissored completely. The Matthews quintet has a distinctive sound with the leader's accordion backed by flute, electric guitar, drums and bass.

Earl Bostic's orch rounds out the bill with a driving rhythm & blues type of jazz. It doesn't go well with the Brubeck style of jazz, but Bostic generates an excitement of his own with his tricky tenor sax solos. Sonny Carter handles the vocals for Bostic's orch in okay style. At the Birdland, Lester Young's combo, virtually a regular this spot, alternates on the bandstand with Rugolo's orch.

Herm.

ADAMS' GOODWILL TOUR TO TEX., LA. TERRITORY

Indicative of the new ASCAP accent on public relations, ASCAP prexy Stanley Adams is currently touring the Texas and Louisiana territory on a goodwill tour for the American Society of Composers, Authors & Publishers. Adams is planning to meet radio and video station owners and managers in the two states. Adams will be joined by ASCAP sales manager Jules M. Collins, who left New York for Dallas Monday (4).

Adams is making the Texas-Louisiana route homewards to New York following the Coast semi-annual membership meeting in Hollywood last Wednesday (29). Adams will also preside at the N.Y. ASCAP membership conclave which has been set for Oct. 28 at the Waldorf-Astoria Hotel.

Corpus Christi, Tex.—Corpus Christi Symphony Orchestra, now under musical director Jacques Siner, will give its first concert here Oct. 18.

Marching With Macy's

Hill & Range Music has tied up with the R. H. Macy's Thanksgiving Day Parade in N. Y. via a new song, "March of the Christmas Toys." Tune has been adopted as the official song for the Parade by Macy's and will be played by the bands in the procession.

Jose Ferrer has cut the tune for Columbia Records.

LANCERS SWITCH FROM TREND TO CORAL LABEL

Hollywood, Oct. 5.

The Lancers, vocal group which had a big disk last year in "Sweet Mama Treetop Tall," bought out their contract from the Coast indie label, Trend Records, and have signed deal with Coral. They begin etching this week.

Switch was negotiated by manager Ray Cooper who secured their release after lengthy dickering with Trend prexy Albert Marx. Deal had three years to go. Group consists of Jerry Meacham, Corky Lindgren, Bob Porter and Dick Burr.

Best British Sheet Sellers

(Week ending Sept. 25)

Things Mean a Lot...Robbins
Coins in Fountain.....Feist
Story of Tina....Macmelodies
Cara Mia .....Robbins
My Friend.....Chappell
Smile .....Bourne
Gilly Ossenfeffer.....Spier
Little Shoemaker .....Bourne
Happy Wanderer ...Bosworth
Sway .....Latin American
Never Land....Keith Prowse
Sky Blue Shirt... Wright

Second 12

Hold My Hand.....Wood
Must Be a Reason...Connelly
Wanted ... Harms-Connelly
West of Zanzibar...Bluebird
Secret Love...Harms-Connelly
If I Give My Heart...Robbins
Make Her Mine.....Wood
Young at Heart.....Victoria
Heart of My Heart...F.D.&H.
Sh-Boom .....Aberbach
Wait For Me.....Lafleur
Idle Gossip .....Bron

Block to Emcee Show For N. Y. Jukebox Group

Music Operators of N. Y., jukebox trade group for the metropolitan area, is holding its annual banquet dinner at the Waldorf-Astoria, N. Y., Oct. 16.

Martin Block will emcee the show, which will get a half-hour segment at 10 p.m. on the ABC radio network. Al Denver is prexy of the N. Y. jukebox association.

Religioso Upbeat Sees More D.J.'s Hop on Spiritual-Gospel Bandwagon

Religion is widening its orbit from the church to the jukebox.

According to Mahalia Jackson, gospel thrush who recently moved from the indie Apollo label to Columbia Records and who's currently starred on a CBS Radio show, there's been a resurgence of the religioso mood around the country. It's being felt most in the music business, she said, because it's easier to accept faith and inspiration through song.

Gospel and spiritual waxings, for the most part, had been confined to small label output, but now the majors are moving in in a big way. The topline diskeries have even gone so far as to assign gospel-styled songs to their pop artists, as evidenced by Rosemary Clooney's "This Old House" for Columbia and Kay Starr's "The Man Upstairs" for Capitol.

R&B Beat Tieln

Miss Jackson ties in the upsurge in religiosongs with the new vogue for the rhythm & blues beat. She admits that the driving, bouncy rhythm is basically the same but that the message is different. "The songs I sing," she said, ::help rekindle the faith." Her repertoire consists of tunes that have come out of the church as well as songs of Tin Pan Alley derivations such as "I Believe" and "You'll Never Walk Alone." She claimed that she didn't know who wrote "You'll Never Walk Alone" but whoever he is, she stated, "he must have a wonderful soul." (Tune was written by Richard Rodgers and Oscar Hammerstein 2d for the legituner, "Carousel.")

To Miss Jackson, the deals with Col and CBS just gives her a wider opportunity to spread the faith. She seems as sincere about her "missionary work" off stage as well as on—and it all adds up to good showmanship. On wax she's hit the 1,000,000 disk-seller circle with "Move Up A Little Higher" (Apollo), and in-person she's jammed as many as 25,000 people into her ballpark concerts.

According to Bess Berman, Apollo prexy who guided Miss Jackson's wax career for the past nine years, more disk jockeys are hopping on the spiritual-gospel bandwagon. The disks are getting more exposure than ever before and even becoming a steady feature in jukeboxes in taverns and bars. "And why not," she summed up, "that's where the sinners are."

Wakely Yens Pops

Hollywood, Oct. 5.

Jimmy Wakely will lean more toward pop material in the future, although the Coral disker does not intend to desert the country and western field.

Future Wakely releases, however, will probably adhere to a schedule of one real country tune followed by country coverage of a pop tune.

COOLEY VIES WITH WELK IN NEW TERPERY SPOT

Hollywood, Oct. 5.

Spade Cooley, oatune bandleader and tele star taking longterm lease on the Casino Gardens Ballroom, Santa Monica, formerly operated by Tommy Dorsey, will begin appearing there Saturdays only beginning Oct. 16. His KTLA "Spade Cooley Show," variety format, will emanate from there.

Deal puts Cooley only 100 yards down Ocean Park boardwalk from the Aragon Ballroom, where Lawrence Welk has been playing weekends, also originating a teleshow, for the last three years.

DECCA RUSHING CAST ALBUM OF B'WAY 'TOES'

Decca Records wrapped up recording sessions Monday (4) on the cast album of the Broadway revival of "On Your Toes," starring Vera Zorina and Bobby Van. Diskery is planning to get the set on sale before the show opens at the 46th Street Theatre, N. Y., Oct. 11.

Music for show is by Rodgers & Hart with book by Rodgers & Hart and George Abbott. Latter is producing the current revival.

Columbia Records preceded the revival's production by a year with an album of the score featuring Portia Nelson and Jack Cassidy. Like Col's "Pal Joey" set, it may have sparked production plans for the revival of "Toes." Incidentally, Miss Zorina, who's starring in the Decca set, is the wife of Goddard Lieberson, Col veepee.

MGM's Kaye Back to Coast; Preps 'Heart' Soundtrack

Jesse Kaye, MGM Records' Coast rep, planed back to Hollywood last weekend after huddles with the diskery's N. Y. toppers.

Kaye is currently preparing a deluxe soundtrack package on the upcoming Metro film, "Deep In My Heart," the Sigmund Romberg biography with Jose Ferrer, Jane Powell, Tony Martin, Vic Damone and Howard Keel.

LAWRENCE TO CORAL

Steve Lawrence, singer on the Steve Allen NBC-TV show, has joined the Coral Records' roster.

He formerly worked for King Records.

Duo-pianists Arthur Ferrante and Louis Teicher have joined Westminster's artist roster.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution, Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks, retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	**ROSEMARY CLOONEY** (Columbia)	Hey There / This Ole House
2	1	**CREW CUTS** (Mercury)	Sh-Boom / Oop-Shoop / Crazy 'Bout You, Baby
3	4	**EDDIE FISHER** (Victor)	I Need You Now / Heaven Was Never Like This
4	3	**RALPH MARTERIE** (Mercury)	Skokiaan
5	7	**DORIS DAY** (Columbia)	If I Give My Heart to You
6	8	**DON CORNELL** (Coral)	Hold My Hand
7	6	**GAYLORDS** (Mercury)	Little Shoemaker
8	9	**VICTOR YOUNG** (Decca)	High and the Mighty
9	5	**KITTY KALLEN** (Decca)	Chapel in the Moonlight / Little Things Mean a Lot
10	10	**BILL HALEY-COMETS** (Decca)	Shake, Rattle and Roll / Rock Around the Clock

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*HEY THERE	Frank
2	2	*SKOKIAAN	Shapiro-B
3	3	†SH-BOOM	Hill & Range
4	5	*IF I GIVE MY HEART TO YOU	Miller
5	4	*HIGH AND THE MIGHTY	Witmark
6	6	*I NEED YOU NOW	Miller
7	8	†THIS OLE HOUSE	Hamblen
8	7	*LITTLE SHOEMAKER	Bourne
9	10	*HOLD MY HAND	Raphael
10	9	*IN THE CHAPEL IN THE MOONLIGHT	Shapiro-B

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	Ed Reilly—WBEY—Waterbury	Milt Grant—WOL—Washington	Buddy Deane—WITH—Baltimore	Larry Welch—WCOP—Boston	Charlie Grant—WESX—Salem	Gordie Baker—WSPR—Springfield	Bob Berry—WOTW—Nashu	Nick Nickson—WBBF—Rochester	Lou Barlie—WKAL—Rome	Earle Pudney—WGY—Schenectady	Paul Flanagan—WTRY—Troy	John Fosler—WWNY—Watertown	Jay Michael—WCAE—Pittsburgh	Joe Hyder—WADK—Newport	SOUTH: Johnny Fairchild—WORZ—Orlando	Pat Chambers—WFLA—Tampa	Bob Watson—WQXI—Atlanta	John Wrisley—WSAV—Savannah	Jerry Kay—WTIX—New Orleans	Bill Dawson—WAKE—Greenville	Bill Stewart—KLIF—Dallas	Jerry Crocker—KLBS—Houston	Mike Woloson—WNOR—Norfol	MIDWEST: Bill Evans—WGN—Chicago	Sandy Singer—KCRG—Cedar Rapids	Don McLeod—WJBK—Detroit	Carl Shook—WJJM—Lansi	Jack Thayer—WTCN—St. Paul-Mpls.	Wayne Slitt—WHB—Kansas City	Johnny Pearson—KOWH—Omaha	Bill Dawes—WCPO—Ci	Rudy Ertls—WTOL—Toledo	Bob Larsen—WEMP—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Al Radka—KFRE—Fresno	Ira Cook—KABC-KMPC—Hollywood	Russ Coglin—KROW—Oakland	Len Ross—KBMI—Las Vegas	Wayne Cody—KALL—Salt Lake City	TOTAL POINTS
1	1	14	Rosemary Clooney	Columbia	*Hey There		2	1	1				2	1	9	5		4		1	5	1	8	1					2	4		2		3	7	4	9	4	1	1	1	3		9	195
2	4	7	Eddie Fisher	Victor	*I Need You Now	4	4	7	7		3	2		7	8		5	1		2	4		2	2		3			7	6		5		3		6	2	2	7			5	9			162
3	2	15	Crew Cuts	Mercury	†Sh-Boom	3	7	2	4				4	2		9	10	2			1		4	7							6			4	1	4	5	10		2	2	3	1			149
4	3	7	Ralph Marterie	Mercury	*Skokiaan		6	3	3			3		4		2	3	3		3	6					6					3	3	4		4		6	1			4		6		3	144
5	7	8	Don Cornell	Coral	*Hold My Hand	1		8	9	8	4	10			5				1				3		5	2	3		3		2	1	7		7				1					1	128
6	5	13	Connee Boswell	Decca	*If I Give My Heart to You			6			2	6			1		5		5		10	1		3	4				4							3			2	3			2	3		116
7	17	9	Rosemary Clooney	Columbia	†This Ole House			5					3	3		4	1					6		5									5		2	1			10		8		6	84
8	12	7	Four Lads	Columbia	*Skokiaan						8		1					4				5			1					9			3		6					4				58
9	25	8	Denise Lor	Majar	*If I Give My Heart to You	1				1						2					2									10		1				8								52
10	25	4	June Valli	Victor	*Tell Me, Tell Me	10				6				1				7							2	7		8			7	9				10				6		10		49
11	8	6	Doris Day	Columbia	*If I Give My Heart to You				2				6	2																														45
12	20	4	Sunny Gale	Victor	*Smile						5			6				8								8			2										7	7			5	7	44
13	28	5	Bill Haley-Comets	Decca	†Shake, Rattle and Roll		10		10								4															2			5		1	2							43
14A	10	15	Kitty Kallen	Decca	*Chapel in the Moonlight	7		4					7		10	8				4								9				6							10		7		8	41
14B	6	13	Les Baxter	Capitol	*High and the Mighty			9										6					6	10		5					1		8							2				41
16	11	11	LeRoy Holmes	M-G-M	*High and the Mighty									5					9	3							9		10				2						9			4		37
17	15	14	Les Paul-Mary Ford	Columbia	†I'm a Fool to Care						10	9	5	10		7				10																				5			6	5	32
18A	28	3	Perry Como	Victor	*Papa Loves Mambo	2	9		8		9						8																									5			9	7	31
18B	18	9	Patti Page	Mercury	†What a Dream											6								4	7	1																			31
20A	24	8	Whitfield-Maitovani	London	*Cara Mia	6		10	6																10																				30
20B	18	8	Sammy Davis, Jr.	Decca	*Hey There					3		7																2																2		30
22	12	5	Laine-Four Lads	Columbia	†Rain, Rain, Rain						1							6														5					4								28
23A	14	13	Vaughn Monroe	Victor	*They Were Doing Mambo					9																					9	4							4		6		10		26
23B	37	9	Four Aces	Decca	*Dream							4						7													1			8								9		26
25A	40	3	Nat (King) Cole	Capitol	*Smile		3						8									3																							24
25B	23	2	DeCastro Sisters	Abbott	*Teach Me Tonight						5							6										1	8																24
27	32	4	Richard Maltby	Label X	*St. Louis Blues Mambo					4																					6		10		7				6						22
28A	9	16	Gaylords	Mercury	*Little Shoemaker								6																			8									10		1		19
28B	32	3	Joni James	M-G-M	†Don't Cry at My Wedding	5								7								4											9											19
28C	..	1	Helen Grayco	Label X	†Oop-Shoop				5																			1			8													19
31	..	2	Crew Cuts	Mercury	*I Spoke Too Soon							1		3																														18
32	32	4	Crew Cuts	Mercury	†Oop-Shoop		5																								4						9				10	16
33	40	2	Betty Madigan	M-G-M	†Always You													3		8									7														15
34	..	5	Johnnie Ray	Columbia	†To Every Girl-Every Boy									4				9																								7		13
35A	..	1	Laurie Loman	Century	†Whither Thou Goest															10	8		6		9							10												12
35B	..	10	Tony Bennett	Columbia	†Cinnamon Sinner												7							4			10																	12
35C	..	11	Johnny Desmond	Coral	*High and the Mighty																												7						3					12
35D	..	6	Eddie Fisher	Victor	*Heaven Never Like This																										5											5		12
35E	..	1	Stan Freberg	Capitol	†Sh-Boom													10																6				5							12
35F	37	6	Norman Petty Trio	Label X	*Mood Indigo															9														1											12
41A	..	1	Ames Brothers	Victor	†Hopelessly	8																10									7						8							11
41B	..	1	Les Paul-Mary Ford	Capitol	†Whither Thou Goest	9						10																			3													11
41C	27	7	Bulawayo Band	London	*Skokiaan																																		6					11
41D	..	1	Russ Carlyle	Burgundy	*In a Little Spanish Town																								5															11
45	..	1	Clooney Sisters	Columbia	*Sisters									3				9													1							10							10

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NEVER UNDERESTIMATE THE POWER OF THIS LADY...

DINAH SHORE

NEVER UNDERESTIMATE

(The Power of a Lady in Love)

I HAVE TO TELL YOU

From the Fabulous Broadway Musical "Fanny"
Words and Music by Harold Rome

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Longhair Disk Reviews

Verdi: Requiem (RCA Victor). Memorable 1951 Arturo Toscanini-NBC Symphony broadcast is now issued in disk form, for a deeply stirring musical and religious experience. More the dramatic oratorio of operatic quality than church mass, its theatre quality is enhanced in this beautifully-balanced performance. Herva Nelli, Fedora Barbieri, Giuseppi di Stefano and Cesare Siepi are inspired soloists under the maestro's magic eye and baton.

Recital of Old French Airs (London). Artsong specialist Gerard Souzay in choice singing of charming, offbeat old Gallic songs.

Berlioz: Symphonie Fantastique (Mercury). Vivid, lush reading of this sonorous score by the Minneapolis Symph under Antal Dorati, both artistic and theatric.

Moussorgsky: Pictures at an Exhibition (Capitol). Original piano version, under Leonard Pennario's sensitive hands, has mood, color and appeal, though sumptuosness of the orchestral version is missed.

Liszt Album (Vox). Pianist Orazio Frugoni shows skill and musicianship in a vigorous, impassioned reading of the B Minor Sonata and "Fantasie" ("Dante" Sonata) and in the lighter, romantic "Gnomenreigen" and "Leggerezza."

Saint-Saens: Carnival of Animals; Ravel: Mother Goose; Debussy: Petite Suite (MGM). Fine four-hand work by the piano team, Bartlett & Robertson, the Debussy being particularly lovely, the Saint-Saens getting chamber ensemble support.

Debussy Album (Angel). "Afternoon of a Faun," "Nocturnes" and "Marche Ecossaise" in shimmering yet solid performance by the Radiodiffusion Orch under Inghelbrecht.

Piano Encores (Westminster). Light, attractive pieces by Schubert, Liszt, Brahms and others, played by gifted Badura Skoda with the same care and skill as if they were concerti.

Schumann: E-Flat Quartet & Brahms: E-Flat Trio (Columbia). Rarely-heard Schumann is fine romantic music, the Brahms a melodic, simple horn trio. Exemplary performances by member of the N. Y. Quartet.

Strauss: Also Sprach Zarathustra & Dance of Seven Veils (RCA Victor). Sumptuous reading of a lush, brooding "Zarathustra" score and a flashing version of the sensual "Salome" excerpt by the Chi Symph under Reiner.

Toscanini Plays Your Favorites (RCA Victor). NBC Symph and the maestro in well-played renditions of encore pieces by Dvorak, Brahms, Berlioz and others. Light and inviting. *Bron.*

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	1	*High and Mighty (Witmark)	6	5	1	1	7	2	3	1	2	1	4	2	1	107
2	2	*Hey There (Frank)	3	1	3	2	1	3	..	3	5	3	1	1	3	103
3	3	*If I Give My Heart (Miller)	2	2	2	4	5	9	1	5	6	5	7	6	10	79
4A	5	*Skokiaan (Shapiro-B)	..	6	10	6	4	1	8	4	3	7	2	..	6	64
4B	7	†This Ole House (Hamblen)	1	..	6	5	2	..	..	..	1	4	6	8	2	64
6	3	*Little Shoemaker (Bourne)	7	9	5	3	3	..	..	..	9	6	5	4	5	54
7	8	†Sh-Boom (Hill & Range)	..	..	7	9	8	6	..	2	4	8	3	3	..	49
8	6	*Chapel in Moonlight (S-B)	9	10	..	7	..	4	6	..	..	2	8	5	7	41
9	9	*I Need You Now (Miller)	4	..	8	8	10	..	4	7	8	9	9	9	..	34
10	11	*Hold My Hand (Raphael)	5	3	..	..	..	10	..	..	7	..	..	..	..	19
11	10	*Doing the Mambo (Morris)	..	..	9	10	6	7	..	..	..	..	..	7	9	18
12	12	†Goodnight, Sweetheart (Arc)	..	..	..	..	9	..	..	..	..	10	10	10	4	12
13A	..	*Papa Loves Mambo (S-B)	10	4	..	..	..	..	..	10	..	..	..	..	..	9
13B	..	*Smile (Bourne)	..	..	..	..	..	..	2	..	..	..	..	..	..	9
15	..	*What I Like (Chappell)	..	..	4	..	..	..	..	..	..	..	..	..	..	7

'Noel & Gertie'

Continued from page 52

also 100% Coward on Side 2, with the exception of the duet with Miss Printemps, the French prima, on "I'll Follow My Secret Heart" from "Conversation Piece" (1934). The parenthetic indicators henceforth will denote the original year of recording, all waxed in London incidentally. "Zigeuner" from "Bitter Sweet" (1929) follows, and there ensues "Mrs. Worthington" ("don't put your daughter on the stage Mrs. Worthington", a non-production admonishment) (1935); "Half-Caste Woman" from Cochran's 1931 Revue (1931); "Parisian Pierrot" from "London Calling" (1932); "I'll See You Again" from "Bitter Sweet" (1938, as against "Zigeuner" which he recorded almost a decade earlier); and "Mad Dogs and Englishmen" (1932), which Beatrice Lillie did in "The Little Show" in America and Romney Brent did "Words and Music" in London.

The first part is all Coward-Lawrence, and is a sample of recording which couldn't be achieved unless the property rights were all tied up in the prolific talents of a single personality such as Coward. The numbers are skillfully tied into snatches of scenes from three Coward plays, "Private Lives", (1930), "Shadow Play" (1936), and "Red Peppers", the series of one-acters, into which is tied "Has Anybody Seen Our Ship" and the hilarious backstage bickering of a smalltime, man-and-woman vaudeville act until they are cued into "Men About Town" ("as we stroll down Piccadilly"). This, too, was apparently done on exactly the same June 15, 1936 recording date as "Play, Orchestra, Play" and "You Were There," excerpts from "Shadow Play". Clifford Greenwood conducting the Phoenix Theatre (London) orchestra officiates when Coward is not solo piano-accompanying himself.

The versatile and prolific author-actor, of course, is a shade above Irving Berlin's pipsqueak tremolo tenor in interpreting his songs, but then, with that medley, even Nick Kenny's "old sailor" dubious basso profundo couldn't ruin the tunes.

Francis Robinson, now asst. manager of the Metropolitan Opera, and formerly with Katherine Cornell and other legiters, has done a breezy "liner," as the bio notes are called, which is an embellishment to the album and which all liners, if done with care and know-how, should be.

"Noel and Gertie" is a solid "legit" item, and a good thought for the Xmas trade for which Victor palpably has it primed. *Abel.*

Top Dutch Orch in 1st U.S. Visit; Skeds 44-Concert, $275,000 Eastern Tour

The 70-year-old Concertgebouw Orchestra of Amsterdam, one of Europe's top symphs, is making its U. S. bow this month, under management of the Judson, O'Neill & Judd division of Columbia Artists Mgt. Eight-week tour of 44 concerts will cover a New York, New Orleans and Chicago area triangle, opening Oct. 12 in New London, Conn., and closing in N. Y. Dec. 3. Orch will also appear earlier in Gotham Oct. 13.

Orch has been sold outright at fees from $5,000 to $5,500 a date. Ocean roundtrip fares, amounting to $50,000, have been subsidized by Dutch interests, Columbia guaranteeing all costs in this country. Between fee and fares, tour is an approximate $275,000 venture.

Orch's regular maestro, Eduard van Beinum, will share tour duties with Rafael Kubelik, former Chi Symph conductor. Van Beinum will conduct the first N. Y. concert, Kubelik the second. Kubelik will also conduct the orch in Chi, for his reentry there since his bow-out. Dutch orch had planned a U. S. tour in 1950, under National Concert & Artists Corp. management, but visa trouble snarled the visit. Matter has been straightened out since. Orch is being administered by the Netherlands Orchestra Foundation, a new org established in Amsterdam in 1952.

Big Three

Continued from page 53

tv was just being born. At that time, Jack McCoy was named to exploit the MPHC catalog on radio and tv, and the payoff has come in the form of steady Warner Bros. catalog performances.

The Big Three operation will be run along similar lines. Oscar Robbins is currently preparing special catalogs of Big Three standards aimed for radio producers, tv programmers and choreographers who need special material. Music firm is also selecting 30 of its top standards for printing of professional copies.

Via such exploitation on radio and tv, the Big Three aims not only at hypoing its performance take its performance take from ASCAP, but also to spark new interest in oldies for disk coverage and renewed copy sales.

20th's Pic Title Songs In Big 3 Plug Jackpot

Twice within recent months, the Big Three (Robbins, Feist and Miller Music) plugging staff has come through for 20th-Fox concurrently with a current release with a jackpot payoff "drive" on a title song.

Previously it was Robbins Music's "Three Coins In the Fountain" and within this past week, concurrent with the release of "A Woman's World" at the Roxy, N. Y., the title song by Sammy Cahn and Cyril Mockridge and also published by Robbins, has hit the deejay and kindred plugging jackpot, revolving chiefly around the platters by the Four Aces for Decca.

Big Three, via its Miller Music subsid, is also setting ambitious plugging plans on "The Song From Desiree," theme of the 20th pic, "Desiree," starring Marlon Brando, and Jean Simmons. The number, written by Alfred Newman and Ken Darby, is due for disk coverage by all the major labels.

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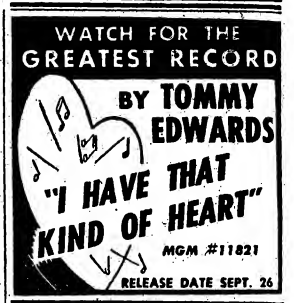

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On The Upbeat

New York

Lionel Hampton's orch into the Howard Theatre, Washington, Friday (8) . . . **Chico O'Farrill's** orch opens at the Apollo Theatre Oct. 15 . . . Pianist **Jan August** currently at the Alamo Hotel, Colorado Springs, through Oct. 9 . . . **Kitty Kallen** began a week's engagement at the Vogue Terrace, Pittsburgh, Monday (4) . . . **The Four Tunes** pencilled in at the Town Casino, Buffalo, for one week beginning Oct. 11 . . . **Bob Anthony,** former Harry James orch crooner, touring with "The Tim Holt Show" . . . **Mindy Carson** held over at the Steak Ranch, Atlanta . . . **Eydie Gorme,** Coral Records' thrush, celebrating her first anni with Steve Allen's NBC-TV show.

Chicago

Count Basie begins a week at Trianon Ballroom Nov. 15, following with string of niters and opening 26 Club in Milwaukee for 10 days on Dec. 3 . . . **Benny Strong** into Schroeder Hotel, Milwaukee, Oct. 12 for two weeks . . . **Tex Beneke** playing niters in this territory through October . . . **Joe Williams'** Tucson Gardens Ballroom in Arizona recently jammed in 3,600 people for a straight one-night concert by **Sauter-Finegan** at $2 admish . . . **Gay Claridge** bows at Oh Henry Ballroom Oct. 13 for one month . . . **Bob Kirk** extended to Oct. 21 at Edgewater Beach.

San Francisco

Singer **Claire Austin,** who substitutes for the **Bob Scobey** band for two weeks at the Tin Angel beginning Oct. 13 while the latter does a fortnight at the Blue Note in Chicago, got the club to fly her back and forth from Sacramento each day so she could be with her family . . . the **Modern Jazz Quartet** opened at the Black Hawk yesterday (Tues.) for three weeks following the **Max Roach-Clifford Brown** group . . . **Art Pepper** fronting a group of local musicians at the Downbeat opposite the **Jerry Murad Harmonicas,** who opened Sept. 22 . . . **Noro Morales** and his big band open at the Downbeat Oct. 20 following **Louis Armstrong's** All-Stars . . . **Kid Ory, Cal Tjader, Bob Scobey** and a group of folk singers playing a series of Sunday jazz concerts this month in the Berkeley High School Auditorium.

Pittsburgh

Arthur Arturo mambo band opens at the Copa Oct. 18 to alternate with the **Tiny Wolfe** outfit . . . **Nov-Elites** booked for a four-week return engagement at the Ankara, beginning Nov. 1 . . . **Jack Teagarden** jazz all-stars, featuring **Ray Bauduc** on drums, along with the **Four Esquires,** open a week's stand tonight (Wed.) at Bali-Kea, formerly Tommy Carlyn's Club . . . **Joey Sims** orch set for the Harlequin Ball at the Gateway Plaza Oct. 29 . . . **Lenny Dee,** organist, held over in Horizon Room floor show for third straight week . . . **Stan Kenton** gives a jazz concert at the Syria Mosque Friday (8) . . . West View Park's Danceland running teenage dances every Wednesday night during the fall and winter season.

Kansas City

Carmen Cavallaro set for fortnight at the Park Lane, Denver, following his stand at Eddys, winding here Oct. 14 . . . **Tex Beneke** and orch into Pla-Mor Ballroom for one-nighter Oct. 9 . . . **Stan Kenton** crew played to a light house in its Music Hall concert recently . . . **Wally Brown** and **Peggy Taylor** set for two weeks at Eddys in mid-October . . . American Royal's annual horse ball is to be headlined by **Patti Page,** in Municipal Auditorium, Oct. 15, with **Faye Emerson** and **Mimi Benzell** rounding out the femme portion of the bill. It will also have cowpoke **Monty Montana** and the Mrs. on the program.

Omaha

Nat (King) Cole show slated for City Aud here Saturday (9) . . . Peony Park band roster for October includes **Tony Bradley** (9), **Jan Garber** (16-17), **Tiny Hill** (21), **Bobby Mills** (24) and **Henry Busse** (30-31) . . . **Don Olson,** traveling Marshalltown, Ia., bandmaster, retained his Iowa Schoolmasters golf title at Des Moines . . . Orchs upcoming at V. C. Sloan's Pla-mor in Lincoln this month are **Hank Winder, Skeets Mahoney, Bobby Mills, Skippy Anderson, Lambert Bartak, Wes Hammon, Eddy Haddad** and **Paul Moorhead** . . . **Jeri Southern** in to visit her parents, Mr. and Mrs. R. J. Hering, at Royal,

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MGM's EP Movein

In line with the mushrooming extended play disk market, MGM Records is prepping a movein with its classical catalog. Kickoff for the diskery's EP longhair line is skedded for Oct. 15 with two two-pocket packages and three one-pocket sets.

Among the titles set to preem MGM's EP barrage are "Concert Favorites Transcribed For Four Pianos" by the Manhattan Piano Quartet and "Encores In A Quiet Mood" by Menahem Pressler.

RCA Cuts 'Lady' Spec, Competing With Original

On the heels of NBC-TV colorcast of "Lady in the Dark" on Sept. 25 in the Max Liebman "spectacular" series, RCA Victor is cutting an "original cast" album of the video show with Ann Sothern starring. Miss Sothern left for Hollywood Saturday (2), after recording the day before.

Cutting of the tv version of "Lady in the Dark" puts Victor in the position of competing with itself on the original cast album with the late Gertrude Lawrence. Victor, in fact, will reissue the latter set in October on extended-play platters and follow up with an LP in December.

The first NBC-TV Liebman colorcast, "Satins & Spurs," with Betty Hutton starring, was covered by Capitol Records in advance of the show's bow. As a result, the album contained several Jay Livingston-Ray Evans songs that were edited out of the show and did not include others that were used. Capitol obtained the rights to "Satins & Spurs" because it has Miss Hutton inked to an exclusive recording pact.

MANTOVANI RINGS SRO BELL IN CANADA DATES

Montreal, Oct. 5.

Mantovani played his first North American date here in Montreal at the Forum last Thursday (30) to standees, with this 15,000-seat sport palace trimmed down (because of acoustics, etc.) to 6,500 seats. The SRO sign went up two days before the concert, with only standee ducats available. The London and Decca recording fave moved into Quebec City (2) for a one-nighter at the Coliseum (12,000 seats) to solid biz and plays his third and last concert tonight (Tues.) in Toronto at the Maple Leaf Gardens (9,700 seats) to capacity.

Mantovani is in America with his personal manager and former orch leader, George Elrick. He'll play no concerts in the U. S. but is on a combined p.a. and looksee trip with a few radio and tv spots skedded in New York. The 48-year-old batoneer returns to England Oct. 23.

Kenton Pulls Fair 6G In Two Omaha Shows

Omaha, Oct. 5.

Stan Kenton's touring "Festival of Modern American Jazz" concert package grossed a fair $6,000 for two shows at the Paramount Theatre here last Tuesday (28). Scale was from $1.80 to $3.85. The 3,000-seater was half full for both shows.

Troupe include Kenton's orch, Art Tatum's trio, Charlie Ventura's combo with Mary Ann McCall, Shorty Roger's unit, Candido and Shelley Manne.

Timely Tune

Hollywood, Oct. 5.

It's that time of year again, and Ardmore Music, subsidiary of Capitol Records, is once more getting action on its seasonal standard, "Autumn Leaves." Song, to which Johnny Mercer wrote English lyrics, now has a total of about 20 records.

Latest diskings are those by Sauter-Finegan and Buddy DeFranco. "Leaves" has been growing in stature annually, but the chief interest always is in the autumn of the year.

Inside Stuff—Music

Scrambled songwriting credits on Hildegarde's song material has resulted in her personal manager, Anna Sosenko, stressing that Stella Unger wrote "practically all" of "All This Is Mine," and that Miss Sosenko's assist was only minor. Howard Fenton & Gene Bone, the accompanying pianologists to the Hildegarde-Jack Whiting act at the Hotel Pierre, N. Y., authored "Say Yes To Life," and Ted Berkman wrote "Take It All In Your Stride."

Phil Kahl and Morris Levy, promoters of the two Birdland jazz concerts at Carnegie Hall, N. Y., Sept. 29, claim a $23,000 gross for the two performances. While there were some reserved ducats unsold at the 8:30 p.m. performance, the Carnegie Hall boxoffice reports turnaway biz for the midnight performance. Show featured Count Basie's orch, Sarah Vaughan and Billie Holiday.

Songwriter Mildred Becker Schultz filed suit in L. A. Federal Court for $200,000, claiming "Blacksmith Blues" is a substantial copy of her own tune, "The Good Old Army." Complaint says "Army" was never published but a number of musicians saw and heard it. Named as defendants are Jack Holmes, Douglas Hone, Lindley Jones, Carl Hoefle, Delmar Porter, Tune Town Tones, Hill & Range Music, Capitol Records and Rombolero Music.

Another course on jazz has been launched at the New School For Social Research in N. Y. by Prof. Marshall W. Stearns, exec director of the Institute of Jazz Studies. Course is featuring guest appearance by jazzmen and illustrative recordings. The Billy Taylor Trio were the initial guests last week.

BMI Check List

OF *New* RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
BECAUSE OF YOU (BMI) SAMMY DAVIS (Decca)		Sleeper of the Week	Good
BERNIE'S TUNE (Atlantic Music) TED HEATH (London)	74 (Good)	Good	Excellent
GOT MY EYES ON YOU (Progressive) GARY CROSBY (Decca)	78 (Good)	Sleeper of the Week	Best Bet
THE HOOK (Sheldon) RITA ROBBINS (Victor) ILL DARNEL ("X")	75 (Good)		(Excellent)
I NEED YOUR LOVIN' (Quintet) THE CHEERS (Capitol)	72 (Good)		
IF YOU DON'T, SOMEBODY ELSE WILL (Acuff-Rose) ITA ROBBINS (Victor)			Good
JULIE'S RAINBOW (Sheldon) VAUGHN MONROE (Victor)	74 (Good)	Disk of the Week	Very Good
JUST LIKE A FAIRY TALE (Billy Jr.) TONY ALAMO (Majar)	75 (Good)	B+ (Excellent)	
LILA (Garlock-Scherer) VAUGHN MONROE (Victor)	74 (Good)	Disk of the Week	(Excellent)
LOVE ME, LOVE ME, LOVE ME (Flair) THE CHIMES (Flair)	R & B Spotli	C+ (Good)	
MANDOLINO (Iris-Trojan) LES PAUL & MARY FORD (Capitol)	Record Spotlight	Disk of the Week	Very Good
MY HEART'S CRYING FOR YOU (Flair) THE CHIMES (Flair)	R & B Spotlight	R & B Best Bet	
THE ONLY GIRL I'LL EVER LOVE (Godey) JOHNNIE RAY (Columbia)	77 (Good)	B (Very Good)	
STOMP AND WHISTLE (Arc-Regent) TED HEATH (London) DAVID CARROLL (Mercury)	76 (Good) 82 (Excellent)	C+ (Good)	Excellent
THE TOUCH (Duchess) THREE SUNS (Victor) SY OLIVER ORCH. (New Disc) BETTY JOHNSON (New-Disc) THE COMMANDERS JEAN WETZEL	79 (Good) 71 (Good)	B+ (Excellent) B+ (Excellent) C+ (Good) B (Very Good) B (Very Good)	Good Good
WABASH CANNON BALL (Peer) DIZZY DEAN (Colonial)	Satisfactory	Best	Good
WHITHER THOU GOES (Bronner) LES PAUL & MARY FORD (Capitol) MARION MARLOWE (Columbia)	Record Spotlight 72 (Good)	Disc of the Week.	Best Bet
WOODEN SHOES AND HAPPY HEART (E. B. Marks) MITCH MILLER ORCH. (Columbia)	75 (Good)	C+ (Good)	Very Good

BROADCAST MUSIC, INC. 589 FIFTH AVENUE NEW YORK 17, N.Y.

Buff. Casino Trying Reduced-Price Plan To Woo Mass Nitery Market

Buffalo, Oct. 5.

One of the largest experiments in opening up a mass market for niteries is being tried by Harry Altman & Harry Wallens, operators of the Town Casino here. Under the plan put into effect last week, a couple will be able to go into that spot and have dinner, one cocktail each, see the show and come out with a tab as low as $5.95. The dinner, according to the operators, will be no sluffoff, as the customer will have a choice of six entrees.

Under the plan, the Town Casino owners will have to get virtual capacity at every show, since they'll still be spending as much as $10,000 weekly for entertainment.

Among the names the spot has booked are Mae West, who was there a week ago, Harry Belafonte, who went in yesterday (Mon.), to be followed by Kitty Kallen; Four Tunes paired with the Hamilton Trio; Three Suns, Johnnie Ray, Four Aces, Nat (King) Cole and The Vagabonds. Most of those booked here are in the upper-earning brackets of show business. Altman, who is in charge of the entertainment, says the annual budget at this spot runs to $500,000.

Capacity Crowd Gamble

The Town Casino, which seats nearly 1,200, will have to gamble at playing to capacity crowds for at least one show, and getting the bulk of the house filled at the second. Previously, the TC shows have been getting admission charges anywhere from 50c to $1, with minimums starting at $2.

It's been the feeling of many bonifaces that most nightclubs have suffered because mass business has been lost due to the high costs which made owners charge high prices. However, with spots catering to mob scenes, the cost of per-capita operation becomes lower. Therefore, a profit can be made on lower checks if every seat is occupied. The big gamble is getting full houses at the early shows. Thus, with seven-day operation, revenue from the dinner show should come to approximately $25,000. Lesser houses on the late show should provide the margin of profit.

Under the reduced-price plan, headliners should become even more important, it's felt, since they'll be needed to fill the seats. The Town Casino experiment is expected to be watched by every nitery owner in the business. The plan has worked out well at the Moulin Rouge, Hollywood, which advertises the possibility of getting out for about $5 per person. Success at the Town Casino, it's believed, will provide proof that the general run of cafe customer hasn't disappeared, but that he's just sitting them out waiting for the era of prices he can afford.

Chase Club in St. Louis Offers $5.50 Package As Jefferson Nixes Shows

St. Louis, Oct. 5.

Harold Koplar's Chase Club, which teed off the 1954-55 season recently, is offering a package that includes cover charge, floorshow, dinner, an afterdinner drink and dancing for the evening for $5.50 per head. It's a new departure in local nitery circles, and with the Hotel Jefferson (Hilton) in the downtown district having abandoned the presentation of floorshows this season, the Chase is the No. 1 spot in town.

The Jefferson's Boulevard Room re-opened with Billy Williams and his orch plus songbird Betty Brandon, performing during the dinner hour. The hotel does not exact a cover charge but has fixed a $1.50 minimum on weekdays and $2 on Saturday. No explanation for the tossing aside of floorshows at this spot has been given. It was the only class entertainment spot in the downtown sector last season.

Lawrence Joins Grade

Harry Lawrence, for many years agent for the Ben Yost singing groups, joined the Lew & Leslie Grade Agency in New York, Oct. 1. He'll work with office topper Eddie Elkort and will handle vaude and nitery bookings.

Lawrence will continue to do Yost's business while with the Grade office.

No Okay for Vegas Spa, Checking Ops' Background; Last Frontier Probe Set

Carson City, Nev., Oct. 5.

For the second time, the Nevada Tax Commission has deferred acting on the gambling application of the Desert Spa, Las Vegas, pending a further check into the background of the 11 proposed partners in the virtually complete plush layout. Spa is to open in three or four weeks, with Sonja Henie and her frappe troupe the initial attraction.

Commission sharply questioned two of the partners, David Caplaw, Chicago and L. A. attorney, and Sol Gershenhorn, former L. A. bistro op. Quiz brought out that Gershenhorn, who wants a 21% interest, has a long arrest record dating back to 1935. He told the commission his police trouble came about "mainly when I was a kid — 19 or 20."

A suit is pending against the Spa by George Goldenberg, former partner of Gershenhorn in the Sphynx club in L. A. Goldenberg said he was promised a 5% share in the club and Gershenhorn told the commission the promise was "withdrawn" before the application was sent the commish.

Commission said it wants to check into other partners, including Paul McDonald, described as a former associate of Ted Lewis, Manila nitery figure.

Commission, meanwhile, ordered a sweeping investigation into the financial woes of the Last Frontier, being sued in different actions by Beldon Katleman, El Ranch Vegas op, and L.A. oil and real estate man Louis Lesser. Katleman charges the hotel board misappropriated $1,000,000 in Frontier, in which he has 20% interest, and Lesser wants $589,000 damages on grounds he sold a 9% interest in the club for $180,000 when it was actually worth over $500,000. Action for a probe came as three Reading, Pa., men applied for a 9% interest in the Last Frontier, whose main stockholder is Jake Kozloff. Commission indicated it will delay action on the application until after it probes the Frontier's present financial setup.

Witnesses to be called in the probe include stockholders Murray Randolph, Katleman and Kozloff and Milton J. Stevens, L.A. businessman. Stevens has applied for a share in the club but recently withdrew the application.

New Allentown Mgr.

Allentown, Pa., Oct. 5.

Jack Beck has been named manager of the Lyric, Allentown; for I. Hirst Enterprise, Inc., of Phillipsburg, owners of the theatre. He managed the house 15 years ago.

Plans call for burlesque and vaudeville during the season as well as some traveling legit productions.

Chi Chez Paree Policy To Build Late-Nite Biz

Chicago, Oct. 5.

In an attempt to build up late-night business, which for a long time has been practically non-existent in Chicago, the Chez Paree is uncovering a special supper-price policy which goes into effect after 10:30 p.m. Five-course supper from a special menu, after-supper liqueur, floorshow and dancing are packaged under a $4.85 plus tax tab.

It's another attempt to lure a younger clientele and to remove any "clip joint" stigma. House has had encouraging youth response to a $5.50 dinner special which includes a seven-course dinner and after-dinner drink.

HIGH and MIGHTY

TOP'S September 19, 1954

Marty Allen and Mitch De Wood
2137 Pacific Highway
San Diego 1, California

Dear Marty and Mitch:

Here we are at the close of another engagement. Frankly, it is most amazing to me how you fellows can continue, engagement after engagement, to get the audience response that you receive here at "Top's." I fully realize that you periodically augment your material and consequently have something fresh to offer along with your many requested standards. The following that you have established here in San Diego should make both of you very proud, certainly it is most gratifying to me.

This, I believe, is the close of your eighth appearance here at "Top's" within the last two years. I sincerely trust that on your return from your East Coast tour there will be many more. I am confident that, as well as myself, all San Diego night club patrons will be anxiously awaiting your return to this area.

To paraphrase on your material, I am most confident that people will be seeing your names in headlines, not because "you smoke in bed," but solely on the merits of your performances.

Your most cordial friend,
Yale Kahn
YALE KAHN,
Owner.

VARIETY

A smash hit in this city's only class nitery. Fast-moving routine bears a slight resemblance to Martin and Lewis in format, with Allen frequently acting out vocals by De Wood, handsome possessor of a rich baritone. But kinship to M & L is only surface, for where Lewis is alternately brash, manic and juvenile, rubbery-faced Allen has a subtle Jimmy Savo quality depending more on character bits than zany weirdities. Limber-limbed Allen also is an able hoofer in eccentric style, perfect for visual interpretation of partner's piping of Harlem-styled "Hipsters Haven." Well-acted takeoff on "Dragnet" private eye nonsense is followed by "Life With Farouk" skit for biggest boff on night caught. With turban-garbed Allen as the broad-minded monarch, De Wood keeps up electric tempo in March of Time announcer role. Classic burley bit, "Hey Joe," concerning fight over chipped beer mug given by old friend—all imaginary—is revived with such happy results that the skit seems contemporary and fresh. Bit brings continuous mounting yocks and tremendous mitt at finale. Genuine beg-off follows. De Wood's vocalizing has strong distaff appeal for contrast that's right down Allen's alley. Team's hefty laughs are earned on crisp humor ranging from very broad to subtle. This daffy duo appears ripe for big things.

—Don.

Marty ALLEN and Mitch DeWOOD

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CORDOBA BALLET TO TEE N. Y. HISPANO PARADE

Parade of Spanish dance attractions in N. Y. this season (Ballets Espagnols, Jose Greco and others being due in '54-'55) will tee off Sunday (10), when Hurtdo de Cordoba and his Ballet will open a four-week run at the 48th St. Theatre. Troupe of 15 dancers arrived in N. Y. last week from San Juan, Puerto Rico, where the company just finished a run of three months at the Teatro Tapia.

Troupe, making its U. S. bow, is mainly Spanish. Madrid-born de Cordoba formed the outfit in Spain in 1948, and for the last three seasons it's been dancing in South America, mainly in Argentina. Argentine impresarios Maria del Carmen Valiente and Emilio Delben are the presenters. New York booking was set up by Lawrence, Kanter & Pratt, who will handle the tour that is to follow the N. Y. run. Peter Lawrence, legit producer and tv director, and stage managers David Kanter and Charles Pratt opened a booking office in N. Y. for such ventures during the past summer.

Satchmo's Aussie Date

Louis Armstrong is slated to take a show to Australia sometime in March with Joe Glaser, prexy of Associated Booking Corp., setting the deal.

Glaser, who set Gene Krupa on a Down Under tour, is also prepping deals in that country for other package shows.

NOONAN PREPS NEW ACT

Comedian Tommy Noonan is prepping an act for niteries to be done with his wife, who'll be billed as Pocahontas Crowfoot.

Noonan formerly did a nitery turn with Pete Marshall (now & Farrell), before he broke up the act to work in films.

Chicago, Chi

"Don Rice relies on tasteful political carbons to clinch his turn, but also keeps the crowd lively with his trombone routines, drunkard characterizations and candid country boy humor. He's a fine family entertainer who'll always be okay for a spot at this house." *Les.*

VARIETY

•

TV PROSPECT: "Don Rice is giving the folks a lot of laughs in the Chicago theater. He has done considerable west coast television and deserves a chance on the networks. He is a comic and impersonator who reminds me occasionally of Red Skelton's funnier characters, but Rice has a flavor all his own."

LARRY WOLTERS
Chicago Tribune

•

"The new 365 show's a doozy. Don Rice stars with his crazy, mixed-up humor. He's added a Joe McCarthy impresh that's howl-arious, with old standbys like his golfing bits, and takeoffs on Truman and MacArthur."

IVAN PAUL
San Francisco Examiner

•

DON RICE

The Screamlined Jester

Currently: Third Week, CHICAGO THEATRE, Chicago

Thanks to HARRY LEVENE AND NATE PLATT

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Vegas Hotel Growth Poses Agency Problems of Talent, Fees, Loyalty

The rapidity with which hotels are being blueprinted in Las Vegas will place talent agencies in a strategic as well as an unusual position. Even with the present crop of inns along the Route 91 strip, the datediggeries are having difficulty in supplying present demands for headliners, units and a top brand of acts. With a batch of new hostels in the building and planning stages, the responsibilities of the agencies will be increased tremendously.

The percenters have been giving some thought to the problem and consensus now is that the hotels which have been buying from them for many years will get the preference.

This feeling has been borne out by the wishes of many acts. Many go back annually or twice a year to the same Las Vegas spot. For example, Tony Martin and Kay Starr are loyal to the Flamingo. Frank Sinatra is the Sands' boy; Marlene Dietrich is for the Sahara; Joe E. Lewis goes into El Rancho, and others will follow the custom of repeating in the hotels that originally bought them. Feeling of loyalty by acts has been encouraged by pacts among the present crop of owners which forbid talent raids.

The prospect of jobbing the acts to various spots when the new hotels open, has appealed to many in the agencies. This would have the effect of building up the salary of the various performers to the point where nobody else in the U. S. would be able to afford them. The feeling is that it would place an added crimp into nationwide cafe operation.

Another factor making the agents cautious regarding new operations lies in the possibility that not all the new spots will be successful. Should an agent take away some topliners for one of those hostels falling by the wayside, the performer and the agency may find themselves in an unenviable position. Of course, the agents need not worry about disposing of their top names to the other inns, but they will need the goodwill of the boniface in selling acts and units.

Some of the projected hotels include the Casablanca, Lady Luck and Dunes, among others.

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Gypsy Boycott Asked by Aussie Church Toppers

Sydney, Sept. 28.

Religious leaders here have urged all denominations to boycott Gypsy Rose Lee during her run at the Palladium under the Harry Wren management, which starts Oct. 1.

Roman Catholic Archbishop Mannix from his Melbourne headquarters has asked all Catholics to set a good example to the rest of the community by staying away from the show. Archbishop said that Miss Lee's act, as described in the advertisements, was "a shocking and appalling exhibition, which is a degradation of womanhood."

Methodist leader Rev. Alan Walker, known in the U. S., said that no community with teenage problems wants further stimulation of sex interest. "Surely no Christian could support the kind of show this Gypsy Rose Lee act is said to be."

Stripper has answered the critics by saying that her act does not play up sex and that she would welcome the attendance of any of her Australian critics at a performance. Wren reports that advance bookings at the Palladium have broken all house records.

Drink Charge Shutters 4 Toronto Cafes for 2 Wks.

Toronto, Oct. 5.

Four Toronto main stem niteries—the Zanzibar, Olympia, Corsair and El Mocambo—had a fortnight's suspension slapped on them by the Liquor Control Board because drinks, without food, were served in the dining lounges.

Acts have been paid off.

35G POMONA 'WATERS' TAKE SETS RECORD

"Dancing Waters' checked out of the Los Angeles County Fair at Pomona, Cal., Sunday (3) with a hefty $35,000 take for a 16-day run. It's the highest gross taken in for the showing of the fountain display. Admissions were 50c for adults and 25c for children.

Other "Waters" record take was $16,000 for six days at Lincoln, Neb.

Fire Destroys Tex., Mich. Spots

A pair of fires on Sunday (3), one in Texas and the other in Michigan, will leave a void in show biz employment until replacements are ready. A conflagration at the Balinese Room, Galveston, and another at the Edgewater Pavillion, Detroit, destroyed both places.

The Balinese Room, once operated as the Turf Club by the late Sam Maceo, and which suffered a loss estimated at several hundred thousand dollars, has been playing top talent. At the time of the fire, which occurred early in the morning, there were no guests in this nitery and gambling casino. Fran Warren and Jackie Miles were the perfofrmers headling the show. Sophie Tucker was to have gone in Oct. 12 and had already shipped nine trunks of gowns. These were lost. Miss Warren also lost most of her wardrobe.

The present owners of the club, Fertitta Bros., will transfer activities to the Studio Lounge, which they also own. Miss Tucker will open there.

At the Edgewater Pavillion, fire occurred during a benefit for the City of Hope, a California sanitarium. Don Cornell, on the bill, and disk jockey Don McLeod, made their way out of the dense smoke when they noticed that another deejay in their party, Jerry Carr, was missing. They went back and found Carr collecting the music. They persuaded him to leave.

Philly Club Owners Shy Off AGVA-Jones Feud With Action Unlikely

Philadelphia, Oct. 5.

Cafe men called a meeting here last week to hear Jack Irving, national executive secretary of the American Guild of Variety Artists, outline position of the union in the present hassle with an insurgent group led by Dick Jones.

Meeting was called by Harry Carroll, president of the Cafe Owners Assn. of Greater Philadelphia, and Irving was accompanied by Sam London, of Cleveland, and Albert LaCastro, of Buffalo. Jones attempted to enter the meeting, held in the Celebrity Room, to present the case of his new Actors International Union, but was barred from admission, since the meeting had been called to hear Irving.

Club owners here are unlikely to take any action, not wanting to get caught in the middle of what they regard as purely a jurisdictional union dispute. Despite ads in newspapers calling attention to the meeting, only a dozen cafemen showed, with most of the larger spots absent.

Actors International Union has set up offices on the seventh floor of the Shubert Bldg., two floors above its old AGVA quarters. Nicholas Porreca, once known professionally in the prize ring as Mickey Diamond, and a former close associate of Jones, now heads the local AGVA branch.

Jones scouted Irving's recent charges that he had "sabotaged the welfare fund." "Irving will have a lot to answer for before we get through with our charges against him," Jones asserted. "He gave away Chicago just for the privilege of collecting dues. He scrapped the welfare fund in Chicago, the minimum basic agreement and the unfair list."

Jones charged that Irving, in violation of Article 7, Section I of the AGVA constitution, has placed an ex-convict on the union payroll. The Actors International Union has now reached sufficient membership to be able to seek sanctuary with a larger union, he said.

Repeat Ray Aussie Date Set After Sock Preem

Sydney, Sept. 28.

Johnnie Ray is due for a repeat Aussie run next April under the Lee Gordon management. Prince of Wails proved the greatest solo drawcard in the history of Aussie show biz, in his brief stay recently. On his farewell show at the Sydney Stadium, Ray pulled a capacity mob of 13,000. Wailer smacked local cinema trade right in the pants during his quick playdates here.

Gordon is currently dickering with top U. S. talent for playdates in mid-November (summertime here) right through 1955. Understood that Danny Kaye nixed a Down Under quickie trip, but may reconsider next year. Mickey Rooney and Frank Sinatra may play the Aussie route shortly, it's reported.

New Parisian Talent Agency; Walters Tieup

Paris, Sept. 28.

Pierre-Louis Guerin and Tony Azzi have set up new agency here, Guerin and Azzi Associates, which will primarily rep the Lido and Bal Tabarin. It also will serve as exclusive continental reps for Lou Walters. Agreement has Walters getting Lido and Tabarin acts while Guerin and Azzi will have first call on all Latin Quarter performers. Outfit also has taken other agencies under its aegis.

An important part of its activity will be concentrated on mounting and sending out show packages to play the hinterlands. Agency is planning a new club, with an all-Negro casting to start in April. The old Carrere's will house this new boite addition.

Already signed are Steve Gibson & the Redcaps. Name has not been found for it as yet, although Sepia Club has been suggested. Outfit also has obtained the contract to arrange three forthcoming art fests in Lebanon. They are a music manifestation next March, a ballet affair in June and a drama conclave in August. Foreign entries will be invited.

Sinatra's Copa Stint Set for Xmas, New Year's

Frank Sinatra has been pacted for the Copacabana, N. Y., for the Christmas and New Year's holidays. He starts Dec. 23.

Originally, Sinatra had been set to play the spot in October, but date had been moved back several times.

Burlesk House Sold

Milwaukee, Oct. 5.

The Empress, sole burlesque theatre here, has been peddled by the New Jersey Theatre Co. to a Milwaukee attorney, Gene Posner, for $150,000.

Posner interests also hold options on motion picture house, The Atlantic.

Kay Thompson will repeat at the Persian Room, Hotel Plaza, N.Y., starting Nov. 18.

Chi Mayfair May Get Shows Again

Chicago, Oct. 5.

Mayfair Room of the whilom Blackstone Hotel here may relight this winter with an occasional show policy, according to Sheraton Corp. prexy Ernest Henderson. Henderson was in town recently to clinch purchase of the hostel, henceforth to be known as the Sheraton-Blackstone.

A year-round show policy is also being mulled for the room, but Sheraton brass indicated this was not likely imminent. If at all, shows will be booked by chain producer Al Banks in Providence, with an assist by new house manager Joseph M. Curry.

Old Mayfair Room gave up on cafe society attractions and society bands in 1951, having showcased such names as Hildegarde, Lena Horne, Kay Thompson, Burl Ives and Carl Brisson. Since then room has been renting for banquets and special functions.

Sheraton sources reveal too that the chain is contemplating a closed-circuit regular tv program for the 29 hotels it owns, plus affiliated ones. Special-appeal speeches and such would be broadcast to women's groups and clubs thereby.

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The EDWARD MALLEY CO., New Haven's Leading Department Store, is seeking talent appropriate for Xmas "TOYLAND" promotion. Complete package entertainment, including Santa Claus, considered. Must be available from Nov. 6 through Xmas. If you have something to offer—Write Employment Manager, New Haven, Conn.

AGVA Hassle Halts St. L. Show

St. Louis, Oct. 5.

Refusal of the management of the swank Chase Club to sign an accident insurance contract with AGVA last week resulted in Felicia Sanders, Schecky Greene, Maureen Arthur, Helen Boyce, Russ Severin and the Johnny Sanders Combo halting their engagement Thursday (7). Only the Bobby Swain orch remained in action.

Don Hart, local AGVA rep, said that he has been trying to get the Chase management to comply with the 18-months-old ruling of the national AGVA that employees contribute to a welfare trust fund via a 24-hour accident insurance coverage that amounts to $2.50 per week per performer. Hart said that heretofore there was no formal contract with the Chase, only a "gentleman's agreement."

Frank Case, manager of the hotel, said, "All the hotel knows is that the people it had contracted with as actors were threatened with severe fines and therefore did not perform. The hotel feels that this is a breach of contract and that it has grounds for suits against both the performers and the Guild." No picket lines were set up at the hotel after the performances ceased. Julius LaRosa, plus Phil Lawrence and Mitzi, were skedded to tee off a two-week stand tomorrow (Wed.).

Fete Shea Circuit's Goett On 50th Show Biz Anni

George Goett, booker for the Shea Circuit, which controls theatres in Pennsylvania and Ohio, was feted yesterday (Tues.) at a luncheon held at the Lambs Club, N. Y., on the occasion of his 50th anni in show biz, of which more than 30 have been spent with the circuit.

Goett, who is more than 80 years of age, is still with the company and in recent times has become very active, attempting to bring in all types of stage attractions to make up for occasional picture scarcities. Goett started as a beer-truck driver at the age of 14 and taught himself to read and write.

STRONG TO MANAGE AUD

Des Moines, Oct. 5.

Horace S. Strong has been named general manager of the new $5,250,000 Veterans Memorial Auditorium here. The contract is for three years and Strong assumed his duties this week.

He was with the Milwaukee auditorium-arena as assistant manager the past six years.

JERRY BERGEN

ing Oct. 11

CASINO ROYAL

WASH., D. C.

Booked by

Dick Henry

WHEN IN BOSTON

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HOTEL AVERY

The Home of Show Folk

Avery & Washington Sts.

Vaude, Cafe Dates

New York

Marguerite Piazza signed for a stand at the Cotillion Room, Hotel Pierre, N. Y. . . . **Gloria Nord** returned from Europe after three years in the Wembley Stadium, London, ice shows. She had leads in "Chu Chin Chow," "Dancing Years" and "Humpty Dumpty." **Manager Harold Steinman** is currently prepping a hotel icer built around **Miss Nord** . . . **Myron Cohen** goes into the Sans Souci, Miami Beach, in February . . . **De Castro Sisters** are down for the South Seas, Honolulu, in December . . . **Agent Benny Kutchuk** ailing at the Eye, Ear, Nose and Throat Hosp.

Carl Brisson, who finished a 2½-week engagement at the New Terrace Room, Hotel Statler, Buffalo, Sunday (3), will open at the Carlton Hotel, in Washington, next Wednesday (13). He'll be in New York for a few days between his Buffalo and Washington dates.

Chicago

Sam Levenson helming Chez Paree fortnighter on Oct. 31, with **Peggy Ryan-Ray MacDonald** duo and **Peggy Taylor** featured . . . **Miss Taylor** follows with two-weeker at Radisson Hotel, Minneapolis, on Sept. 30 and then with equal stint at Eddys', Kansas City, on Oct. 15 . . . **Sid Kroft**, current at Thunderbird, Las Vegas, sails for Paris on Nov. 27 for a year at the Lido Club, beginning engagement on Dec. 10 . . . **Joe E. Lewis** pegged for return date at Balinese Room, Galveston, Nov. 23 for two weeks.

Omaha

Andre & Delphine, balancers, booked into **Tony Domino's** Italian Village in Lincoln Oct. 9, and NCO Club at Offutt Air Force Base here starting Oct. 18. **Herod Manhattan Cocktail Revue**, six-person troupe, follows the act by a week at both spots. All dates were set by **Don Romeo**, of local Paul Moorhead agency.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Oct. 5.

Fall election was held by "We The Patients" to fill in vacancies on their House Entertaining Committee. Earl Lewis Chairman will be assisted by Norma Cloos, Dorothy Vogeley, Verna Summers, and George Sullivan, Phillip Klein and John Kelley. Committee attends to all entertainment.

Some of the summer and holiday visitors at the Will Rogers include Mae Sullivan, Madison Square Garden secretary, who daily did a bedside visit to her slowly recuperating husband George; Jennie (Legit) Reed, visiting her husband, Otto Hayman, who finished an ordeal of surgery; Mamie Stamps, who planed in from Miami to celebrate her husband's (W.O. Stamps) top report clinic; Charlie & Julia Kaufhold in from Harrisburg for that annual checkup; and Mrs. Jerome Jerome, wife of Jerome Jerome, "ASCAP" songsmith, making her weekly good cheer visits here.

Barbara Brandel, wife of the telescripter Marc Brandel, beat the rap here in six months; left for Brooklyn with that all-clear which means to resume work. Ditto Ethel (ATSE) Jones, wardrobe mistress and ex-N.V.A. member; she rated her papers to return to work.

Thomas McKernin ex-back stager from Gotham registered in for the rest routine while getting the general o.o. His brother James is an IATSE electrician. He was accompanied here by his brother John (& frau) McKernin staffer of the Hotel St. Regis, Gotham.

Among the surgery cases, who rate a certainty towards good health, are Muriel (4 Eddy Sisters) Danzi; Ray McCarthy, Capitol Theatre personnel; Jack Kelley, Perth Amboy, N.J., manager; Louise Riso, United World Films ex-staffer.

Write to those who are ill.

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Alan Gale (& Million Partners) Lights Carnival Room With Click Operation

Alan Gale's show biz career is filled with unorthodoxies, which apparently have built him into one of the biggest single draws in the cafe-nitery field, even if his lure is confined to urban centres with a large Yiddish population. Gale has gone against the considered opinion of experts so many times and has made good in each case, that the only safe prediction that can be made in his new venture, is a repetition of his usual success.

Gale started as a boniface some years ago in Florida where he ran the Celebrity Room, adjacent to a spot with a kitchen which supplied his patronage. He later invaded New York, where he took over the darkened La Martinique and similarly came out of the venture with beaucoup loot. From then on he was ready for steps that would really confound the experts. He took over the Copa City in Miami Beach, a largeseater, and came out ahead. Now he's taken over the long-darkened Carnival Room of the Capitol Hotel, New York in an 8th Ave. neighborhood where the biggest variety of landbased sailors and campfollowers abound. From the opening night's (1) reception, his earthy gab draws howls. His knack of converting this huge room into a party atmosphere is a remarkable feat. Anyway, the customers have a good time, no matter what he says and does.

Heller, who is on late in the show, is a showman in the old tradition. The slightly built vet handles a tune expertly, projects in a likable manner and performs in the higher pro standard. Bulk of his efforts are from the pop standards and he hits a sharp reaction from the mob.

Warner & McGuire are a personable pair of dancers. They originally showcased in New York at the old Leon & Eddie's and they have enlarged their routines and amplified their style. They have several good numbers which hit a smart response.

Larry Foster is a competent mimic, but some sections of the Yiddish assemblage do not dig such characters as Billy Eckstine and a few others that are primarily juve idols.

Of course, Gale helps at the final salvo at most instances. Like Milton Berle, he works with members of the show, without trampling on their act. It's a good example of mutual aid. Teddy King's orch does the showbacking with expertness.

Gale is on the one-show nightly policy except on weekends, when it's a double. He's open five nights a week only, taking Mondays and Thursdays off. But with present attendance, even two days a week could keep the joint solvent.

Jose.

Alan Gale's, N.Y.

Alan Gale, Jackie Heller, Warner & McGuire, Larry Foster, Teddy King Orch; $5 minimum.

Gale again is in. The room, with capacity of about 900, must have held more than 1,000, with hundreds turned away.

Gale's tremendous job is a study in contradictions. He does things that few seasoned showmen would dare undertake, such as a warmup lasting approximately an hour. At the outset of his bonifacing career, he served as an active board member of the American Guild of Variety Artists, and he frequently served the cause of the artists as opposed to that of the operator with with skill and honesty. He doesn't do these things today. He's got a million partners, and any adverse decision against owners might draw blood from too many that are too close to him. Gale's venture into the former Carnival Room apparently involved a big investment, although not too much seemed to have been spent on a new decor. The old one, cleaned up, sufficed. The investment in talent isn't too great either. Gale is the bulk of the show, with assists from Jackie Heller, himself a performer-boniface. Heller formerly operated the Carousel, Pittsburgh. Others on the bill are Warner & McGuire, a terp-twain, and mimic-singer Larry Foster. With the exception of Heller, the contributing talent aren't heavy investments, but they get along well with the patronage.

Gale's invasion of the general Times Square area provides the first opposition to the Latin Quarter in some years. Yet, in a large sense, Gale will not be in too much competition with the Lou Walters' spot. Gale is going after the banquet business from Jewish organizations. Fact that he has a central location makes it more accessible for members from the various vereins in Brooklyn, Bronx, etc. The bulk of Walters' trade is from the more orthodox parishes of nitery-goers. Another factor lies in the certainty that non-Yiddish speaking customers, wandering in off 8th Ave., are certain to feel lost, despite the fact that there will be the general feeling that something funny is going on.

Gale, despite valuable assistance, is the bulk of the show. On opening night, he started the proceedings at 9:10 and at midnight it was still going strong. Of course, it's a long time to hold customers, many of them without food and drink except for the brief periods when the other performers are on the floor. True, there were some departures, and a lot of activity when Gale took leave of the floor, but generally, the way the customers continued to stay is a tribute to him. Gale's key apparently seems to be his large personal acquaintance, with the ability to make vast sections of the audience feel that they are not only in the show, but supply him with his material. He gets down to familiar gab with them. He's like Sam Levenson in this respect, since many of the things he talks about might have happened in any home.

During his performance, there are some lapses. For example, right after telling the crowd that it's safe to bring children into his spot because he's so clean, he starts talking about bodily functions. Yet

Eddys', K. C.

Kansas City, Oct. 1.

Carmen Cavallaro, Tony DiPardo Orch (8); $1 cover.

For the second straight session, the Eddy Bros. club stays on the single act policy, this time bringing in keyboard artist Carmen Cavallaro for his first appearance in town in several years. Date also marks a switch in type for the club, for while Cavallaro's isn't concert style piano, it's nearer the highbrow than ordinarily seen in a nightspot.

Customers seem primed for the event. They turned out for the Friday (1) opener. Cavallaro made it an occasion with a round of his top Decca recordings, and a sprinkling of other favorites. Keyboard work readily marks him a master in the field, and he was heartily supported by the patrons throughout the 40-minute show.

Such standbys as "Jalousie," "Ebb-Tide," "Begin the Beguine," "The Very Thought of You" and Chopin Polonaise come through all dressed up in the artist's own adaptations—very intricate, fluid and melodious arrangements, some straight, some varied with a touch of boogie, or dance tempo, but all with fanciest of fingerings. And all very much to the liking of the paying guests. It should mean another pleasant two weeks for the Eddy establishment.

Quin.

Beverly Hills, Newport

Newport, Ky., Sept. 30.

Mills Bros., Johnny & June Belmont, Earl Lindsay Dancers (12), Vince Massey, Gardner Benedict Orch (12); $3 minimum, $4 Saturdays.

It's homecoming for the Mills Bros., first of the parade of bigtime names cradled at Cincy's WLW. It also is their bow in swank Beverly Hills, which they are crowding with old admirers and fans won in recent years, via records, radio and tv.

Aces of barbershop and modern harmony, the act has changed since a near quarter of a century ago. Since the original foursome took leave from the Crosley fold, after several years of vocal and mike polishing, the bass singer died and has been replaced by their father, former barber of nearby Piqua, O. All have put on age and weight and a guitarist has been added.

Smooth performers and smartly attired in tan, the combo really takes over after the very first number. Applause mounts and it isn't until the second begoff that order is restored. Dad, using a mike unto himself, wins favor with bull fiddle rhythm. The emcee member applies an artistic coating of delicate comedy relief throughout.

Johnny & June Belmont, versatile ballroom dancers, are welcomed back after several visits. And royally. They've acquired new wardrobe and come up with an original tango-to-rhumba creation that registers soundly.

Kolb.

Waldorf-Astoria, N. Y.

Los Chavales de Espana (11), Trini Reyes; Nat Brandwynne and Mischa Borr Bands; $2.50 cover.

Los Chavales de Espana, those versatile and showmanship-wise "Kids from Spain," launched the Empire Room's fall season in sock fashion last week (1). It's a big room. It needs a "big" act. The "Kids" fill that particular bill to perfection.

Ensemble of 11 male instrumentalists and singers puts on a lively, colorful, well-balanced show that constantly surprised in the fluidity of its staging and the freshness of its approach. Decked out in white uniforms with red and gold trimmings, these Spaniards exhibit plenty fire and knowhow as they segue from one musical potpourri into the next.

And just as the customers begin to catch their breath, in stomps Trini Reyes, the outfit's only femme member and a flamenco dancer of renown. Gal is plenty good and a dazzler with her legwork that has her heels crackling across the floor and tapping it out with machinegun fire rapidity. The ringsiders eat it up. Miss Reyes is a big asset to the group. Best of all, she's a temperamental hoofer who's completely convincing. With her, this is art. Maybe that's why she's so good.

Los Chavales cover a lot of musical territory in their close to full-hour show. They get proceedings off the ground with a lively rundown of Spanish favorites that gives way to a sentimental French ditty performed by two accordions and a background of soft violins. Vocal credits go mostly to Pepe Lara and Louis Tamajo, but there's no such thing as a star of the show.

The boys change their pace every couple of minutes for excellent effect. Staging of the act is one of its major assets. Whether they're marching in formation or are spreading out on the floor, it's done with easy assurance and the kind of routining that makes it seem natural. Boys have plenty of rhythm. Number of the dancing violins that leads into the gypsy airs is a nifty contribution that draws heavy mitting.

Nat Brandwynne's smooth beat ought to be welcomed back by the Empire Room customers. Mischa Borr's band expertly fills in the interims.

Hift.

Flamingo, Las Vegas

Las Vegas, Sept. 30.

Keefe Brasselle, Connee Boswell, Delta Rhythm Boys (4), Flamingo Starlets (12), Torris Brand Orch (11); cover or minimum.

Showing great promise in his debut here six months ago, Keefe Brasselle is back dishing out enough surprises to convert the most skeptical amusement-seekers to his cause. The improvement and finesse in this driving, impetuous young entertainer amazes as he runs through 40 minutes of songs and impresions in a style reminiscent of show biz in the early 1900s. He infuses his audience with his charm, dervish qualities and personal magnetism and at windup leaves 'em cheering. Given another six months or so of seasoning and the boite trail will be peppered with the stardust of this young man.

The Brasselle package features Connee Boswell and the Delta Rhythm Boys, and with some tightening in all segments to bring the opus down to a time-par the show should be an entertainment topper. The Strip, going through a lean period during the Jewish holidays, will see this show wind with satisfactory biz before its three weeks are over.

After a song intro, Brasselle resorts to a St. Vitus-paced collection of clever impressions of song stars. "Up Stage, On Stage, Off Stage," contrived by Sid Kuller, is the star's best offering, a saga of an actor who believes in himself. Running the gamut of vari-hued moods it gives Brasselle a rich opportunity to display his wares, and he clicks as he takes the gourmets to the Palace back in 1909 and carbons Jolson, Durante and Cantor. The stint also includes special material by Earl Brent that rates a nod, as does the fine musical assist by piano accomper Jack Elton.

Thrush Connee Boswell, looking radiant and in good form, conjures vocals that garner heavy mitt-stinging thruout. "Hey there," "Begin the Beguine," and her latest Decca recording, "If I Gave My Heart To You," are topnotch, while her rave "Martha," is a real rouser.

More vocalistics are belted by the Delta Rhythm Boys who are socko in ther familiar harmony habiliments. "I am In Love," "I Love Paris," and spirituals are boffo. An intriguing Calypso number is "Run, Joe, Run." The harmony as conveyed by this quartet seems ridiculously easy and therein may lie the key to the group's success.

Bob.

Ciro's, Paris

Paris, Oct. 1.

Gypsy Markoff, Jadine Wong, Ann Sandrine, Vlasti Krikava Orch (25), Loyzi Balogh, Fernand Constantin Orch (10); $5 minimum.

Ciro's, one of the Russ fiddle boites, adds international acts to its string setup. Tab in the $5 category supplies soft lighting, violins and flaming food for those who want it. Okay act assortment and gypsy gyrations make this a plush atmosphere, with biz fine when seen.

Gypsy Markoff is here, on her return to Paris, with her accordion and songs. Miss Markoff's two-toned hair, squeezebox flair and nicely-delivered ditties win her good aud appreciation. Her operation odyssey never shows in her energy and playing. Jadine Wong is an American, of Chinese extraction, who adds a note of exoticism in a series of Oriental dances. Striking looks and costuming help put over her bell-accomped interp. She ends on a clever upbeat note by introing an ancient number, her grandfather taught her, which turns out to be an oldfashioned Irish jig. It is a neat ending for a pleasant stint.

French aspect is chirper Ann Sandrine, who adequately mouths and interprets some good Gallic staples. Gal is more an orch singer than a headliner, but is well placed in this room. Slavic end is the gypsy orch of Vlasti Krikava (25) which supplies concerts and table topping with an assist by the czimbalum of Loyzi Balogh. Fernand Constantin Orch (10) supplies the danceable music.

Mosk.

Bon Soir, N. Y.

Tony & Eddie, Thelma Carpenter, Celia Cabot, Jimmy Daniels, Norene Tate, Three Flames; $4.50 minimum.

The Bon Soir management has found the formula that brings the crowds into its neatly appointed cellar on West Eighth St. in Greenwich Village. It's a simple blending of comedy and song delivered by fresh and exuberant performers and it generally adds up to a breezy, bouncy evening's entertainment.

Spot kicked off its fall season along the same pre-tested lines it's been using for the past couple of years. The room's regulars, Jimmy Daniels, Norene Tate and the Three Flames, continue to dish out a potpourri of flavorsome music and song. Daniels, who doubles as emcee, handles his vocal chores with an appealing verve. He's improved a lot in the past few years since he's toned down his mugging and omitted much of his lyric histrionics. He's concentrating on song values now and it's easy to take. Among the best renditions in his songbag are "Down With Love," "What Did I Do?" and "I Guess I'll Have To Change My Plans."

Norene Tate is in a quieter groove. After a few tasty keyboard licks, she comes forth with a moody but effective songalog. Thrush has a warm and captivating delivery, just right for this small room. Her best efforts are "Thursday's Child," "St. Louis Blues" and "Tenderly." The Three Flames, one of the best backing combos around today, give the regulars as well as the visitors topdrawer accompaniment.

Toplining the visiting contingent are Tony & Eddie, disk-comedy turn. Boys have been abroad for two years but their acts remains as sharp and rib-tickling as ever. Their synchronization to the pre-recorded platters is letter perfect and their comedics are rowdy and in good fun. They nab maximum results from workovers of "Baby, It's Cold Outside," "Indian Love Call," "Jealousy" and "Candy Lips."

Thelma Carpenter, who played here about a year ago, is still a pretty dish who knows her way with a song. Her repertoire is well-rounded and she holds tablers through a long set that begins with a sprightly "Who Cares" and winds with a rhythmic blues item tagged "Harlem On My Mind." Each item gets a big mitt appreciation.

Celia Cabot is the sprite on the bill. Bedecked in a schoolgirlish outfit, she gets top sight values from a slick mugging style. Warbling and material also are pegged for the intimery trade and she handles 'em like a pro. She frolics through "I Wanna Be Good," "A Good Man Is Hard To Find," "You Made Me Love You" and "Glad To Be Unhappy" with the kind of gay abandon that rubs off on the aud.

Gros.

Vegas Lounge Jobs Lure Wandering Maestros; Cab Cuts Up at Sahara

Las Vegas, Oct. 5.

Lush location jobs have long ago disappeared for the name bandleaders. Those that still derive th major portion of their income fro batoning have been forced into a virtually endless route of niters, and even there, the money isn't as heavy as it used to be. Th economics of the business have caused bands to become smaller in order to keep the payrolls down to a minimum.

These developments have paved the way for the acceptance of the lounge jobs that have been opening up in Las Vegas hotels. It's one location in which they can remain in one spot for a spell and make big money, and at the same time avoid the ruinous cost of transporting a band. Another considerable item that makes a location an ideal eagerly sought for by maestri and sidemen is the bad food and lodgings frequently encountered on th road. Las Vegas is therefore a Nirvana for the bandleaders buffeted by economics and hardships of the road.

Cab Calloway, for instance, has left the theatre where for tw years and four months he has been featured in "Porgy & Bess," to accept the lucrative offer to head up a quartet of musicians in a lounge at the Sahara, Las Vegas.

On a stage back of the bar, the hi-de-ho king faces the casino and bleats as of old, except the microphone is reduced somewhat in its carrying power not to annoy the dice cubes. Thus, the full impact is missing. Trim combo includes Howard Roberts on trumpet; Marl Young, Piano; Adolphus Alsbrook, bass, and Eddie Davis on drums. Tuneful rhythms are expounded, but the Calloway showmanship is definitely missing, as there is no presentation. And for an entertainer of his magnitude, it doesn't seem right to sit in a noisy room with people yacking while Calloway belts his "Minnie the Moocher," "Got the World On A String," "Shake, Rattle And Roll," and other faves that have earmarked the rise of Calloway as he fronted big bands in big rooms.

Without pomp, spotlight or production, watching Calloway in cocktail lounge gives music lovers a sense of frustration. He's as great as he ever was. This fact is readily discernible as the personable maestro walks the narrow space delivering through the handmike. It may be he is getting his bearings before returning to the music world in his accustomed niche. As it is, the Calloway option has been lifted and he stays to Nov. 8 at least.

Bob.

Chaudiere, Ottawa

Ottawa, Oct. 1.

Don, Dick & Jimmy, Miller & Gibson, Revere & Roche, Miriam Sage Dancers (5), Benny Greenberg Orch (8); $1 admission.

Playing guitar, bass fiddle and piano as well as chanting, Don, Dick & Jimmy register solidly this week in the Chaudiere Club's Rose Room. Vocal presentation is soft and rhythmic and arrangements are neatly constructed.

Miller & Gibson, Negro pair, collect heavy mitting as femme plays a harp and canaries while male terps. Turn is highlighted in "Me and My Shadow" number, with male donning wig and gown to become practically identical to gal in appearance and movements, following her actions as she warbles. In the Revere & Roche stanza, jungle atmosphere fairly drips with sex as male, in gorilla costume as he goes. Miriam Sage as imaginary tropical forest, picking off parts of her already brief costume as he goes.

Gorm.

Sheraton-Carlton, Wash.

Washington, Sept. 29.

Marti Stevens, Joe Ricardel Orch; cover $1 weeknights, $1.50 Friday and Saturday.

The Sheraton-Carlton's Harlequin Room is a relatively small (150-seat) class spot aimed at a sophisticated, spending crowd, and Marti Stevens fits appropriately into such a setting. The blonde thrush, just back from Paris, sets them up and knocks them down with a polished style which makes the most of her voice and an expensive Paris gown which has the femmes gasping. Her voice has something of the catch-in-throat, breathless quality with slickly-

(Continued on page 65)

New Acts

JEAN FENN
Songs
40 Mins.
Detroit Athletic Club

Jean Fenn, operatic soprano, has voice, the looks, the stage presence and the special material for her to successfully invade the class supper club field. Aside from her opera stints, she has had extensive light opera and concert work and has appeared on the Jackie Gleason and Hoagy Carmichael tv shows.

A beautiful, statuesque blonde youngster, she intros very effectively with "Legitimate," written for her by Sidney Kuller and Lynn Murray, which tells of her indecision whether to stick with opera, or try pop tunes. She clicks with her mimicry of the guitar-twanging, cowgal warbling of Dale Evans, Peggy Lee's sultry "Jim," and rousing burlesquing of "Sh-Boom."

The range, depth and fine tonal quality of her voice enriches "Musetta's Waltz," from "La Boheme," "They Say It's Wonderful," and "Chiapenacas," a Mexican folk song. Then comes "20th Century Lullaby," also composed by Kuller and Murray, which tells of the difficulties of a mother putting a modern kid to bed. This gets plenty of laughs and heavy mitting. An adaptation of "I'm in Love with Vienna," by Eric Korngold and her manager, Edwin Lester, with special lyrics by Forman Brown, brings on as encores "Hey, There" and "This Is My Beloved." She had to beg off.

Miss Fenn would be a definite asset to any stage. Her supper club appearances, apparently, will be fitted in between already booked concert and other assignments for, like she says in her opener, "Legitimate," she likes both classical and popular music. She is one of those fortunate artists who has the necessary talent for both mediums. *Tew.*

RONNY & VAL
Vocal-Instrumental
12 Mins.
Casa Mia, N. Y.

Ronny & Val, who accompany their songs on guitar and accordion, seem expert musicians. At this point they are more for fill-i work in cocktaileries rather than a full-fledged nitery turn. Both have robust voices and a good sense of harmonics. Their selections of vocals, however, could stand a little more sophistication.

Instrumentally, they are capable of showbacking, which they do at the Casa Mia, and they provide some intricate musical patterns. Their music is room-filling without being loud, and they can go under the general decibel level of conversation to provide a pleasant background for the sip-and-gab trade. *Jose.*

GENIE STONE
Songs
8 Mins.
Casa Mia, N. Y.

Genie Stone, on her first professional engagement in a nitery, is equipped with a quiet charm, a well-groomed voice and a pleasing floor demeanor. Of course, she still has to absorb a lot of experience before she can make her presence felt in the entertainment orbit.

Miss Stone shows a better feel at ballads than at the faster tunes. In the former, she shows a delicacy and ease that should make her eligible for the higher-priced rooms when her deliveries assume more authority. *Jose.*

EVE BOSWELL
Songs
18 Mins.
Empire, Glasgow

Hungarian-born singer with cosmopolitan background of Budapest and Swiss education, family show-biz experience through Europe, and radio-cum-cabaret leads in South Africa, shapes up as a distaffer with highly pleasing song act that is well suited to stage, radi tv and nitery dates in the U. S.

Petite, glamorously-gowned and shapely, singer has a refined singing act plus sweetly charming style that clicks pronto with stubholders. She gets by on vocal talent plus presentation, and has no need of gimmicks. Highlight of current act is her recently-waxed "The Little Shoemaker," which she winds by some graceful terping. She has to beg off with novel South African medley incorporating her w.k. disk success, "Sugarbush." Gal's hobby is collecting South African folk tunes, and if she needed gimmick, there's one here.

At show caught, Cliff Kirkham attended to the ivories with assured style. *Gord.*

TONY DRAKE
Songs
10 Mins.
Palace, N. Y.

Tony Drake is a husky lad who has the earmarks of comer. He has a clear and powerful tenor and shows ability at selling a song. Physically he tends toward the Mario Lanza-Richard Tucker school of tenors. He has a nice, friendly manner, and the audience is with him from the beginning.

It's obvious, however, that he needs further seasoning, a task now being undertaken by Enrico Rosati who tutored Lanza. Drake is still somewhat green in his hand movements and his pronunciation needs improvement. For example, i singing "I Believe," he failed to include the first "e." Nonetheless, he should be ready for the disk market shortly.

He switches easily from the operatic to the semi-classical and popular. He works over to good reaction with "Because You're Mine," Prolog from "Pagliacci," "Lovliest Night of the Year," and "Ave Maria." *Holl.*

BOBBY JOYCE & GINGER
Dance
10 Mins.
Palace, N. Y.

This is a personable pair of youngsters who show promise in the tap medium. Their routining is not sensational, but is nevertheless effervescent. They seem to enjoy their work, and the feeling spreads to the audience.

They might, however, eliminate one bit from their routine, business that has by now become cliche. This involves the femme indicating to the audience that her partner has false teeth and wears a toupe. The lad supposedly dances on, unaware that the gal is communicating with the stubholders. *Holl.*

LES MARTHYS (2)
Roller Balancing
7 Mins.
Empire, Glasgow

Pair of Continental artists rouse gasps from the customers as they perform arduous feats of equilibrium on rollers. Just to make the trick more difficult, one of the males places a roller at angle atop another roller, and maintains balance for a moment while standing atop.

Highspot is a head-to-head balance with large colored ball sandwiched between their two "roofs" and with hoops whirling round on their arms at same time. Pair also balance on top of each other while on the roller, and wind the act by climbing a ladder, standing on bridge and descending, all worked out while the one is upside down with head-to-head balancing contact.

Standout booking for vauderies and high-domed niteries. *Gord.*

DAVID NIXON
Magic
20 Mins.
Quaglino's & Allegro, London

In the quiet-mannered style which is his trademark, David Nixon gets more laughs to the minute than most comedians, although comedy is not his main line of business. First and foremost, he's a conjurer with a cute bag of tricks to sell and one or two are very much out of the ordinary. But his success comes in large measure from his fluent flow of patter, which keeps the customers in a continuous state of good humor.

Nixon gets his reaction by his method of delivery rather than by what he has to say. He dispenses with the mike but speaks very quietly; it is, in fact, a sly development of the British art of understatement, and pays off handsomely. Since his appointment to the "What's My Line?" television panel, Nixon has become a household personality and the crammed room on opening night at Quaglino's was indicative of his current popularity. *Myro.*

SUE STANLEY
Songs
20 Mins.
Dinarzade, Paris

Sue Stanley is a young American chirper who has been getting the benefit of working a group of boltes here and facing a varied international aud. Gal has wisely planed and honed her act, and now shows a hep professional air and stint that is making her of hit proportions during her current stay at the Dinarzade.

She is piquant and dark headed, and uses an undulating body, gurgling good humor and a way with an aud to good advantage as she throatily trots through a neat batch of specialty bits, and counterpoints with good renditions of pop standards. Main appeal is verve and a winning brashness which point towards a good possibility for revue or special nitery and tv spotting. Given the robing, treatment and care this gal could well develop into a telling addition to the personality femme song specialists.

She next hops to Athens for a date, and this is a sort of homecoming, for she is of Greek parentage and can do her offbeat numbers in that lingo. *Mosk.*

MORECAMBE & WISE
Comedy
12 Mins.
Empire, Glasgow

Two youngish males trot out a comedy repertoir that reveals evidence of much rehearsal and (despite their youth) longtime association. Gags are timed almost perfectly.

Act relies mainly on crazy cross-talk. They open with comedy business centred round the tune, "Such A Night," then switch into a travesty of sponsored radio with split-second timing prowess in throwing and catching the gags. Twosome are well contrasted, one being a bespectacled and rather spare type with college-boy appearance, other a smaller fresh-faced and confident type who does the feeding chores with skill.

Pair garner laffs with comedy routine over singing of "Wanted" and efforts of the funnyman to wiggle on request. Okay for general run of vauderies and for radio and tv, though pace would have to be sharpened for U. S. consumption and regionized accents of the comedy man attuned to the American. As at present, twosome are slickest of upcoming comedy pairs in the U. K. *Gord.*

LISIANE REY
Songs
20 Mins.
Chez Gilles, Paris

Crackling, carrot-topped songstress radiates energy and bombast before she even begins her chortling. Stint is a mixture of disease and interp takeoffs that benefit from her thesping background. Gal was a singer before quitting for acting, and is now back with a song turn for the first time in years. She registers strongly in her dynamic appeal, and clad in a simple white gown, setting off her zestful coloring, makes a big visual impression followed by her solid numbered rep. Takeoff on westerns, U. S. style, a throbbing Piafy number and some more subdued chants make this an extremely pleasing stint, and gal looks like a fine bet for special spotting in the U. S. offbeat bolte circuits or for revue or tv.

She is in "The red hot mama" category and displays a vitality little seen among Gallic chantoosies. *Mosk.*

THE MAROTTES (2)
Puppets
10 Mins.
Chez Gilles, Paris

This makes for a new, unique addition to the puppet ranks so well repped here by Yves Joly and Georges Lafaye. This is different and inventive enough to stand on its own. Boy and gal operate hand-moved puppets, and go through a series of imaginative sketches. A snail and a zany cat make for a neat tableau, as well as a kiss sequence between two coy lovers or a spat between two oldtime soldiers.

Movements, dubbing, puppets and decor are all colorful enough to make this a good bet for offbeat spotting in U. S. niteries or tv. *Mosk.*

DENISE BENOIT
Songs
15 Mins.
Chez Gilles, Paris

Pert blonde essays the soubrette-type of chanting, basing her style on the turn-of-the-century greats, and including some of the Yvonne Guilbert rep in her stint. Pink elbow-length gloves add to the illusion and expressiveness and well-ranged voice, plus good body and interp background, make this a fine specialized Gallic act.

It is primarily for home consumption, but could be good material for specialized places i the U. S., or for any primarily Gallicized revues. For tv her uniqueness might make for interest. *Mosk.*

MICHEL SERRAULT & JEAN POIRET CO. (6)
Impressions, Sketches
80 Mins.
Chez Gilles, Paris

Michel Serrault & Jean Poiret are two young nitery entertainers who have been steadily improving their stint until they have reached a high peak in their new turn here this year. With a company of four, for support, these brilliant young parodists and satirists unleash a broadside of fun that has this club in high laughter at every performance. Their monologs eloquently lampoon pedantic and snobbish lecturers and interviewers, and their sketches on a woman turning into a man, and on the making of film, in which the aud is rung in, are high points in the yock picture here this month.

Though primarily Gallic in appeal, these boys might be used to advantage in a Continental-type intime revue for U. S. chances. Skits are international in appeal. Expert thesping and timing of Serrault and Poiret touch perfection, and they are ably supported by two comely gals in Francoise Dorin and Nita Saint-Peyron, and the hep antics and mugging of Paul Preboist and Jacques Legras. *Mosk.*

THE TRIO FARLOW
Acro
10 Mins.
L'Olympia, Paris

Two men and a girl go through a standard acro-contortion number leavened with some comic relief in pratfalls and knots they tie themselves into. It is fresh and moving enough to warrant booking for filling acro spots in U.S. vaude or tv situations.

Though not tops, it rates good applause. *Mosk.*

THE BEDINIS (5)
Acro-tumbling
10 Mins.
L'Olympia, Paris

This a fresh tumbling acro team consisting of a father and four offspring. They hop about the stage, back to tables to foot each other about, and perform other breezy chores that makes this a good acro entry for U.S. vaude circuit or tv booking.

It makes for a bright spot in the acro corner. *Mosk.*

Night Club Reviews

Continued from page 64

Sheraton-Carlton, Wash.

timed interludes into knock-out cold punchiness.

Miss Stevens is best in two contrasting offerings—the torchy "End of Love Affair" and a Frenchy-accented medley emphasizing "C'est Magnifique" and "Allez Vous En" from "Can Can." In this latter group there is a definite imitation of Lilo's style. The sole number in which she fails to make the grade is "Birth of the Blues," which she never socks hard enough.

Girl's aplomb showed to best advantage on opening night when, during her encore, "Paper Moon," room mike went dead. Miss Stevens pushed it aside, stepped up and delivered easily without it. "Paper Moon," however, does not prove strong enough as a sendoff for her, nor does it particularly fit the mood of her style. Joe Ricardel batons a smooth seven-piece band for the accompaniment and dansapation.

Miss Stevens, of course, is the daughter of Nick Schenck. What's more natural than that the press releases all remind whose kin she is. *Lowe.*

Casa Mia, N. Y.

B. S. Pully, Ronny & Val, Genie Pace; no cover, no minim

B. S. Pully, one of the bright lights of 52d Street in a former era, and at various times the scourge of linguistic purity and the prime exponent of the four-letter word on the nitery floor, is a reformed character. There must be something about playing a legit musical hit, such as "Guys and Dolls," and now, please believe it, he's working on N.Y.'s east side. The next thing, he'll be a familiar figure at Sardi's and the Stork Club, and he may ultimately be a candidate for respectability.

Old B.S. has moved into the Casa Mia, a comparatively recent convert to the cause of talent, located on the extreme east side on Second Ave. Spot was known as Le Perroquet until Frank Koaka took it over and it looks like it will develop its supperclub policies. Earlyish, it's a straight eatery, of course.

Pully, who used to be partnered with H. S. Gump, has cleaned up considerably. The guttural voice, more accustomed to the robust Anglo-Saxon expressions than to the niceties of parlor parlance, has toned down. He rarely uses the stuff when on the floor, although his routines still retain an occasional reference that recalls his early days. At the Casa Mia, he provides as much of a show off the floor. He tells the customers that the show goes on in 15 minutes—"the broads are gettin' ready"—and parades around the room throwing the bon mots. On the floor, he has sapolioed sufficiently to get by. He's still for the hepsters, though, who know that it's a struggle for him to remain pure. When he lapses, he brings on yocks. His 10 minute monolog has its highpoint with his standard bit on placing a two-cent bet, which carries a lot of laugh material.

Rest of the show comprises okay entertainment. Ronny & Val, instrumental and vocals, and Geni Pace are under New Acts. An unusual policy in this operation is the fact that Koaka absorbs the 20% tax and has no cover or minimum. It makes for fairly reasonable niterygoing. *Jose.*

Blue Note, Chi

Chicago, Sept. 29.
Duke Ellington Orch (14) with Jimmy Grissom; $3 minimum.

Duke Ellington is giving the customers their money's worth, and then some, with concert sets running two hours long. Marathon is okay for the house, too, where booze selling is concerned, in that it captures an audience and keeps 'em up late. But it's still a lot of attentive listening to ask for a bistro where conversation between sets is part of the fun. Ellington will stir up some fine biz with this fortnighter.

Big band that has been his dukedom some 27 years, divides its concert in three parts. First is a session of new arrangements, most of them etched for the Capitol label and most of which are furious and forte, replete with boppish bleatings of the brass. Then it settles down to a tri maestro at the keys, in a low-swinging breather with bass and drum, and finally returns full size to reprise the clear and clean Ellington idiom of years past. Latter part is by far of greatest delight to the cognoscenti.

Nostalgic repertoire is highlighted by the sock swing fiddling of Ray Nance, who also doubles on trumpet; and interest is heightened as each number has a different instrument taking leads. There's brilliant arranging behind the parts for the three trombones, four reeds, four trumpets, and four rhythms which make up the orch.

Vocals on such tunes as "Blue Moon" and "Without a Song" are handled in choice fashion by tenor Jimmy Grissom. Orch clinches to a terrific salvo with a couple unusual mambo arrangements. *Les.*

Chez Gilles, Paris

Paris, Oct. 5.
Lisiane Rey, Michel Serrault & Jean Poiret Co. (6), Marottes (2), Denise Benoit, Cyril, Zebres (2), Luc Barney, Quatres Barbus, Raymond Valentino; $5 top.

Cellar club eatery-nitery, off the Opera district, still offers one of the best offbeat shows in town by dint of scouting new, unusual acts and giving staples their head to lead to maturity in their second time around. This pays off handsomely in the new present show, which has one of the highest yocks in town with the Michel Serrault & Jean Poiret Co. (6), and a crackling new personality in Lisiane Rey. Both are under New Acts, as are a unique new puppetry entry, The Marottes (2), and a soubrettish turn-of-the-century interpreter in Denise Benoit.

Show runs from 10:30 p.m. to 2 a.m. with a top tab of $5. It comes on with puppets and then into a guitar-song act in Cyril, a tall boney gal with a distinct downbeat voice who gives a staple rendition of the Left Bank songs. Denise Benoit, with her pink gloves and soprano voice, goes big next, and then the fine choraling and inventive mime of the Quatres Barbus, four bearded songsters who give out a well-rounded and heavily-applauded routine. Lisiane Rey gives off with her electric presence, next followed by hubby Luc Barney. Latter has an ingratiating chuckle-voiced delivery, but unfortunately picks numbers that have been made personal triumphs by many big names, and Barney seems to place second. He is well received, however.

The Zebres (2) are a couple of boys, in striped chemises, miming to renditions of various offbeat and surrealistic poems. It is new and, if boys are not exactly prepossessing, they wisely choose some neat material. Show ends with the brilliantly zany dialogs of Poiret and Serrault, plus their hilarious sketches, which end this in a burst of laughter. Tourists should enjoy this typically Gallic romp, provided somebody can slip them a clue of the goings-on from time to time. *Mosk.*

VARIETY BILLS

WEEK OF OCTOBER 6

Numerals in connection with bills below indicate whether full or split week

(In parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; ( ) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 7
Marlene Dell
Don Farnworth
Anthony Makas
Marilyn Murphy
Eric Hutson
George Sawtelle
Johnson & Madill
Rockettes
Corps de Ballet
Glee Club
Sym Orc

Palace (
4 Colleanos
Tom Patricola Jr
Martin & Florenz
Billy Shepard
Benson & Mann
Trini & Manola
Cy Reeves
Yokoi Tp

CHICAGO

Chicago (P)
McGuire Sis
Pryde & Daye
Don Rice
Sonny Howar

MI I

Olympia (P)
Betty Madigan
Johnny Morgan
J & A Archer
Red Thornton
Chandu
Jerry Allen 3
Jeremy Hawk
Kirby & Hayes
4 Helmars

YORK

Empire (I)
Brazillianos
Jimmy Malborn

Cabaret Bills

NEW YORK CITY

Basin St
L Hampton Orc
Jack Teagarden

Bon Soir
Tony & Eddie
Ciel Cabot
Thelma Carpenter
Norene Tate
Jimmy Daniels
Three Flames

Blue Angel
Charlotte Rae
Geo Lafaye
Jimmy Komack
Martha Davis
Calvin Ponder
Bart Howard
Jimmy Lyons Trio

Chateau Madrid
Ciro Rimac Orc
Maya Orc

Copacabana
Joe E Lewis
Eileen Barton
Four Joes
Ramona Lang
M Duryea Orc
Frank Marti

Gale
Alan Gale
Jacki Heller
Warner & McGuire
Larry Foster
Teddy King Orc

No. 5 Fifth Ave
Pat rights
John Juliano
Bob Downey
Harold Fonville
Harol Webster

Hotel New Yorker
Ralph Flanagan Orc

Belmont Plaza
Joan Bishop
Al Castellino
John Barney

Hotel Pierre
Hildegarde
Jack Whiting
Gene Conklin
Howard Fenton
Stanley Melba Orc

Hotel Plaza
Julie Wilson
Ted Straeter Orc
Mark Monte Orc

Hotel Pk Sheraton
Irving Fields
Eddie Layton

Hotel Roosevelt
Guy Lombardo Orc

Hotel St Regis
Constance Moore
Milt Shaw Orc
Ray Bari

Hotel Statler
Vaughn Monroe
R Hayman Orc

Hotel Taft
Vincent Lopez Orc

La Martinique
Rose Marie
Lenny Kent
C Kaly Dncrs
Pupi Campo Orc

Latin Quarter
Mae West
Sconys
Jane Morgan
Ashtons
Debonairs
Golden Mermai
Ralph Young
Piroska
Art Waner Orc
B Hurlowe Orc

Le Ruban Bleu
Julius Monk
Norman Paris
Lee Goodman
June Ericson
Terry & Macs

Two Guitars
Kostya Pollansky
Misha Usdanoff
Marusia Sava

Versailles
"Bon Voyage"
Paul Grey
Louise Hoff
Tommy Wander
Margaret Banks
Rosemary O'Reilly
Carl Conway
Betty Colby
Ann Andre
Rain Winslow
Danny Carroll
Danny Desmond
Don Dellair
Jim Sisco
Salvatore Gloe Orc
Panchito Orc

Viennese Lantern
Helene Aimee
Dolores Perry
Bela Bizony
Ernest Schoen
Paul Mann
Charles Albert

Village Barn
Hal Graham
Joe Furst
Piute Pete
Rachel Ellen

Waldorf-Astoria
Los Chavales De Espana
Trini Reyes
Nat Brandwynne
Mischa Borr

Village Vanguard
Robert Clary
C Williams Trio

CHICAGO

Black Orchid
Juanita Hall
Hamish Menzles
Jessie Elliott
Rudy Kerpays Duo

Blue Angel
The Charmer
Gigi
Lord Templar
Lady Eva
Louis Naylor
Al d'Lugg Quartet

Blue Note
Duke Ellington Orc

Chez Paree
Vagabonds (4)
Maria Neglia
Martha A Bentley
Brian Farnon Orc

Conrad Hilton
'Skating Stars'
Margie Lee
Cathy & Blair
Shirley Linde
Weidemanns
Polo
Perky Twins
Jimmy Caesar
Eileen Carroll
Ray McIntosh
B Dears & Dons
Frankie Masters Orc

Edgewater Beach
Frank Fontaine
Francis Stanley
Dorothy Hild Dcrs
Bob Kirk Och

Palmer House
Helen Gallagher
Gene Sheldon
Del Ray
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Bernard Bros (2)
Hector & Byrd
Joanne Wheatley
Rex Koury Orc

Band Box
Billy Gray
Leo Diamond
Dorothy Claire
Nicco & Barba
Larry Green Trio

Bar of Music
Guy Rennie
Eddie Oliver Orc
Tony Martinez Orc

Biltmore Hotel
Moore & Jessy
Walton & O'Rourke
Mary Raye & Naldi
Hal Derwin Orc

Cinn's
Jose Greco Troupe
Dick Stabile Orc
Bobby Ramos Orc
Charley Foy's
Wally Vernon
Charley Foy
Mary Foy
Sid Hurwitz Orc

Mocambo
Kean Sis (2)
Paul Hebert

Moulin Rouge
Chiquita & Johnson
Rudy Cardenas
DeCastro Sis (3)
B Minevitch H R
Tony Gentry Circus
Barbettes (5)
Gina Genardi
Fluff Charlton
Bob Snyder Orc

Statler Hotel
Helen Traubel
Allan & Ashton
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Sherry Britton
Lois Torrens
Harold & Lola
Baron Bulka
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

La Vie En Rose
Patsy Abbott
Tommy Miles Orc

Leon & Eddie's
Lois De Fee
Lynn Sloan
Rose Ann
Rita Marlow
Charlotte Waters

Nautilus Hotel
Eileen Scott
Eddie Snyder
Antone & Ina
Sid Stanley Orc

Orchid
Jo Thompson
Richard Cannon
Sans Souci
Odette
Sacasas Orc
Ann Herman Dcrs
Anne Barnett

Saxony Hotel
Charlie Farrell
Tano & Dee
Nirva
Mandy Campo Orc
Johnny Silvers Orc

Roney Plaza
Jose Cortez Orc

The Patio
Sammy Walsh
Nelida
Pat Paulson

Bombay Hotel
Patty Lynn
Link Andrews
Peter Mack
Dorothy Vincent

LAS VEGAS, NEVADA

Flamingo
Keefe Brasselle
Connee Boswell
Delta Rhythm Boys

Silver Slipper
Sally Rand
Buddy Baer
Kalantan
Hank Henry

Desert Inn
T Lewis Orc & Rev
Sahara
Helen Traubel
Jose Greco
Last Frontier
Benny Goodman
Buddy Lester

El Cortez
Cooper Sisters

Golden Nugget
Gas Lights & Pink Tights

Sands
Robert Merrill
Louis Armstrong

El Rancho Vegas
Lili St Cyr
J Pearl & C Hall
S Gibson Red Caps

Showboat
Minsky's Follies of 1955

Thunderbird
Chordettes
Freddie Ross
Sid Krofft

RENO

Mapes Skyroom
Dick Contino
Dick Kerr
D. Arden Skylets
E Fitzpatrick Orc

New Golden
Mel Torme
Jay Jason
Clark Bros
Will Osborne Orc

Iverside
Ed Wynn
June Roselle
Highlowers
Norman Brown
Starlets

HAVANA

Montmartre
Benny More
G A Guedes
Rita Montaner
Leopoldo Fernandez
Mimi Cal
Emilio Wong
Matamoros Tri
Nancy & Rene
Fajardo Orq
Alonso Ballet
Casino Playa

Tropicana
Miguelito Valdes
Olga Guillot
Ray Tico
D'Ruff Quar
Tropicana Ballet
S de Espana Orq
A Romeau Orq
S Suarez Orq

AUSTRALIA

AUCKLAND

Town Hall (T)
Jose Iturbi

CHRISTCHURCH

Majestic (T) 4
Vienna Boys Choir

MELBOURNE

Tivoli (T) 4
Allan Jones
Roy Barbour
Harry Jacobs
Kerry Vaughn
Margaret Brow
Julian Somers
Chadells
Bouna
Max Blake
David Edie
John Bluthal
Tivoli Choir
Dancing Boys
Adorables

SYDNEY

Tivoli (T) 4
Buck Warren Co
Warren Latona
Sparks
Edith Crocker Co
Dagenham Girl Pipers
2 Maxwells
O'Hagan & Stead
Ron Parry
G Brox & Myrna
Johnnie "Rubber-face" Craig
Gloria Davin
Dancing Boys
Ballet Girls

BRITAIN

ASTON

Hippodrome (I) 4
Terry Canton
Ken Barnes & J
Noble & Denester
Joy Harris
Janette Fox
Lake & Rolls
Nudes (

BLACKPOOL

Opera House (I) 4
Jimmy Edwards
Tony Hancock
Joan Turner
Bassi 3
Lucienne
Bob & Astor
Eliane & Rodolphe
Kathryn Moore
Monte Norman
Corps de Ballet
20 Tiller Girls

Palace (I) 4
Dickie Valentine
Lowe & Ladd
Reid Twins
Downey & Daye
B & B Adans
Valento & Dorothy
E Gordon & N
Tower Circus (I) 4
C Caroli & Paul
Knies Animals
August Natsch
3 Craddocks
Vivian & Tassl
Knies R Horses
2 Cherks
Harold Gautier Co
Fatima
4 Ramses
Douglas Kossmayer
3 Petrofs
George Ruzsa
7 Earles
2 Rassos
10 Beer Barrel
Little Jimmy
Jimmy Scott

W G Pavillion (I) 4
Terry Thomas
David Whitfield
Stella Moray
Fredd Frinton
3 Najas
Cycling Brookways
F Langford Co
Herbert Walton
Sonnie Willis
12 Holidaymakers

BOSCOMBE

Hippodrome (I) 4
Jill Manners
Gaye & Van
Meltones
Jean Stuart
Girls

BRADFORD

Alhambra (M) 4
Jewel & Warriss
Sally Barnes
Audrey Mann
Yolamdas
George Hamilton
Eric Tinsley
Harmony B

CHISWICK

Empire (S) 4
Jon Pertwee
Radio Revellers
Beryl Reid
Al Karan
P P Page
Joe Black
G Grossetto & G
Clayton & Ward

COVENTRY

Hippodrome (I) 4
5 Smith Bros
Elizabeth & Collins
Peter Cavangh
Indriksens
K & A Alexis
3 Rubies

DERBY

Hippodrome ( ) 4
Al Martino
Iris Sadler
Ruddy Dolly
Billy Maxam
2 Angelos
Morgan & Gray
Chris Sands

EAST HAM

Granada (I) 4
2 Boris
Roy & Ray
Shipway Twins
Rustler

EDINBURGH

Empire (M) 4
Ray Ellington 4
Eve Boswell
Morecambe & Wise
Royale 3
Tommy Locky
Les Marthys
Marveis
Norman Vaughn

GLASGOW

Empire (M) 4
Nelson Bros
Bill Johnson
N Mongadors & A
Baker & Douglas
Johny Laycock
Peter Sellers
Wilson Keppel & B
Don Philippe & M
GRI

Palace (I)
Denise Wine
Dick Montague
Penny Lee
D & R Roy
Baron Gay & E
3 Georgians
Lovlies

HACKNEY

Empire (S)
Max Miller
D May & Saveen
Mickey Andrews
Reg Salmon & Coy
Roy Stevens
M & B Winters
Bill Maynard
Clair Roberts 3

LEICESTER

Palace (S) 4
David Hughes
Stan Stennett
Cardew Robinsin
Margery Manners
Allen & Albee Sis
Babette & Raoul
Jimmy Elliott
C & C Rose

LIVERPOOL

Empire (M) 4
Billy Cotton Bd
Clarkson & Leslie
Terry Scott
Jose Moreno Co
Roger Carne
D & D Remy
Des O'Connor

MANCHESTER

Hippodrome (S) 4
Rita Rosa
Stubby Kaye
Dargie 5
Spike Milligan
Arthur Haynes
Airdonis
J Bow & D
Rikel Langana & D

Palace (M) 4
Howard Keel
N & P Lundon
Sandow Sis
Bobby Kimber
Rey Overbury & S
Chas Warren & J
Tex James
Billy Scott-Gomb

NEWCASTLE

Empire (M) 4
Tommy Trinder
Woods & Jarrett
Sallei Puppets
Flying De Pauls
Anne Hart
Harry Moreny
Jimmy Berry
2 Arvings
Freddie Dexter
Geo Mitchell 4
L Gordon Girls
Dorothy Duval

NORTHAMPTON

New (I) 4
Ike Hatch
J & J Mason
Ron Perrion
4 Tune Tellers

NOTTINGHAM

Empire (M) 4
Deep River Boys
N & N Grant
Lorraine
Allen Bros & J
Canfield Smith
Sid Plummer
Bill Wareham & B
Billy Baxter

PORTSMOUTH

Royal (M) 4
Dennis Bros & J
Joy Nichols
Fred Atkins
Billy Russell
Cynthia & Gladys
Tommy Jover Co
Mundy & Earle
Raf & Julian

SOUTHAMPTON

Grand (I) 4
Reggie Dennis
Alan & Alan
T Jacobsen Co
5 Speedmacs
Henri Vadden Co

SUNDERLAND

Empire (M) 4
Kenneth Baker
Jimmy James Co
Pharos & Marina
Ken Dodd
Ruby Murray
Curzon 3
Rex & Bessi
Botandos 3

WOLVERHAMPTON

Hippodrome (I) 4
Phyllis Dixey
Frank Wilson
Jack Tracy
4 Balmorales
Los Sinclairs
Marsh & Brown
4 Graham Bros
Varga Models

WOOD GREEN

Empire (S) 4
Benny Hill
Virginia Somers

Larkin

Continued from page 2

opened the old Twickenham Studios, closed for six years and in three weeks had the place renovated, and we were shooting, and we never let up till Sept. 10. In those three weeks, the studio was painted, rigged, lamped and laid out for a pet idea of mine on set design that paid off in economy and smoothness of operation.

So what's all this talk about uncooperative British film labor? I never saw any. And I was the only American in a British company. Everybody in the production staff and crew kept any pace I set. No production headaches, no arguments, no beefs—everything running just as smoothly as if I'd been in Hollywood. A wonderful team!

Bruce Seton of "The Cruel Sea" and "The Blue Lamp" was our star, playing Inspector Fabian, and Bob Fabian himself did the end commentaries on each case, since the stories were taken from his casebook. We had wonderful casts from the West End theatre and English films—people like Ursula Howells, Peter Copley, Alexander Gauge, Coilette Wilde, Trevor Reid, Robert Raglan, Isabel Dean, Kathleen Byron, Sylvia Marriott, Elspet Grey, Richard Gale, Peter Swanwick, etc, etc.

I come back here in February, 1955, to resume the "Fabians" and do another series, but in the meantime, as soon as editing and dubbing are out of the way, I go to Paris to check up on VARIETY'S Paris notes, then back to Beverly Hills for Christmas and some sunshine. The only drawback to this whole experience has been a brutal summer—rain, cold and more rain. *John Larkin.*

'Singing Priest'

Continued from page 1

agement, including Chicago, Detroit, Boston, Pittsburgh, Fall River, Erie and Shreveport. He'll hit the Waldorf-Astoria, N. Y., Oct. 18, appearing for the Oreol Society, a Catholic group, and may also play Town Hall. Scrambling for his services are Ed Sullivan for his CBS-TV "Toast of the Town," with nothing finalized yet except that the priest will be introduced from the "Toast" audience next Sunday (10). "The Catholic Hour" would like him for one of its four broadcasts this season.

Father MacEwan's champions credit him with luring veritable hordes to his singing bouts on his native heath, being described by one follower as "the finest living singer of Scot and Irish songs" and a world authority on Celtic music in general. But elsewhere, such as in Australia, where he is accepted as virtually a native son, it is said in his behalf that he broke the b.o. records made by oldtime opera diva Melba as well as by McCormack himself. As to the late great Irish thrush, McCormack's widow has given the padre her husband's "word-book," a technical treatise serving as the last word in such manuals.

The clergyman is 40, stands 5 feet, 9 inches and is described as "unusually handsome." He was ordained 10 years ago and is Rome-educated both as to the cloth and voice. He'll sail back on Nov. 15 for Argyle, with various charities there receiving all his earnings, as per the old-age custom of the Catholic priesthood.

Garland Pomp

Continued from page 2

will be rolled out at each theatre for the entrance of celebrities.

Since the preem is open to the public, the demand for tickets has WB and the theatres in a quandry as to how to handle the many requests. At a $5.75 top for orchestra and mezzanine and $3.45 for balcony, both houses are completely sold out. WB has pulled a number of ducats, for which it reportedly has to pay, for celebs and key newsmen. To meet the request of newsmen and radio-tv reps, WB is holding a special 10 a.m. screening at the Par on Monday (11).

A number of charity orgs have purchased blocks of tickets for resale, but the preem will not be under the sponsorship of a specfiic group.

The excitement Miss Garland's planned visit to New York has caused, has WB eastern publicity department both elated and confused. The problem boils down as to how to make the proper selection for interviews and radio-tv appearances. The N. Y. staffers are not certain if Miss Garland will consent "to work" during her Gotham visit.

Warner Bros. is adopting a flexible policy relating to the selling for "A Star Is Born." The selling method, according to a company spokesman, will depend on the results of the initial key city engagements.

By next week, following the New York opening on Monday (11), picture will be playing in some eight cities, including Los Angeles, San Francisco and Detroit. Originally, there was some talk of a roadshow engagement for the film, but present indications are that sales chief Ben Kalmenson is aiming to line up as many dates as possible and as soon as possible.

Water Rats

Continued from page 2

Of Great Britain, including C. J. Latta, Bob Woolf, James Camerar, Ben Henry, Nat Cohen, Jack Harding and David Jones.

Past King Rat Ben Warries occupied the chair of honor, in the absence of King Rat George Elrick, who sailed for Canada the same night to accompany Maestro Mantovani.

One of the visitors, American Bill Johnson, here on vaude tour prior to taking up the Alfred Drake role in the Broadway production of "Kismet" Jan. 3, worked for his dinner, prior to his appearance at Nottingham. His first song was Irving Berlin's perennial "There's No Business Like Show Business," which he followed with some of the oldies, "Old Cock Linnet" (Marie Lloyd), "I Belong To Glasgow" (Will Fyffe), and "Knock 'em in the Old Kent Road" (Albert Chevalier).

Then came several intros by Georgie Wood (Past King Rat) of the important visitors. Next came a battle of wits between Tommy Trinder, recently returned from Australia, and Ted Ray.

Past King Rat Albert Whelan, in toasting Dr. Magonet, eulogized his great work for the profession, with the latter proving his qualifications by immediately putting Whelan to sleep.

Georgie Wood also introduced Harry Kalmine, Everett Callow and Cliff Giessman, who got in a plug for Cinerama, which they launched last week here at the London Casino.

Preceptor Fred Russell, one of the stalwarts of the GOWR, and Past King Rat, told that he was 92 on Sept. 29, having served show biz for over 70 years, and is now hoping to attain his century. Incidentally, Russell is the Val Parnell pere.

The GOWR in its 58 years of existence has raised over $750,000 for kindred charities; while the Variety Club, just five years old, has raised over $300,000 for its pet, the National Playing Fields Assn.

It's of interest that the two organizations are to combine occasionally to aid the NPFA, and tee off with first show at the Victoria Palace Oct. 24.

London Cinerama

Continued from page 2

the launching. They confidently anticipate a mi imum two-year run.

Si Fabian, who arrived from N. Y. on the eve of the charity gala, underlined his confidence by predicting it would be at least two years before "Cinerama Holiday" made its bow in London, although he thought they would have to open it on Broadway within the next two or three months.

Every London morning and evening paper treated the launching as a big story and in many cases the reviews were lifted from th regular film columns and put into the news pages. Gerald Bowman described it in the Evening News as "breathtaking" while Roy Nash in the Star hailed Cinerama as "a wonderful eyeful."

While the News-Chronicle film scribe tagged the "spectacle stunning in its own right," the Mirror's Donald Zec considered it "an extraordinary experience and the most astounding development in cinema history since sound." Leonard Mosley, writing in the Daily Express, regarded it as a sideshow and averred that it takes the picture industry "right back to the days when it operated as a novelty next door to the coconut stands and rifle booths on the fairground." Although Fred Madjalany, the Mail reviewer, admitted the sensation of the roller coaster sequence, he could not see that Cinerama had anything useful to offer to the craft of story telling with motion pictures. The London Times said its immediate effect "is overwhelming" and admitted that all "that has been boastfully claimed" for the new medium "seems indeed to be true."

The Daily Herald carried a four column feature on the morning of the press screening by Wolf Mankowitz, author and playwright, wh had seen Cinerama in N. Y. Th entire piece was a monster slam, ending with the comment: "The most crashing bore ever devised by the film industry to the detriment of taste, quality and human intelligence."

Govt. Regulation

Continued from page 5

which may or may not be made, the salaries of artists in Hollywood, the minimum wage for theatre ushers and the girls in the boxoffices?

"It is true that the law gives the Federal Communications Commission the right to license radio and television stations, but this is because the channels are a government monopoly. Beware the dangers of government monopoly i anything. It restricts the number of radio and television stations, and the number which may come under the ownership of one co pany.

"Federal regulation could wind up the number of theatres and the number of studios permitted to make movies, so as to provide protection from unlimited competition for the studios whose prices were controlled, as Allied demands. This could severely restrict limit independent production.

"What's more, the whole American economic system is premised on free competition. This runs directly counter to it."

Another official reminds that laws and court decisions under them don't always yield the results expected by those who agitate for such action. He recalled that when the independent exhibitors demanded divorcement of theatres from the Big Five studios, they never for a moment dreamed it would result in the reduced production and higher film rentals against which they are complaining today. Instead, many of the independents publicly predicted that divorcement would result in more product, rather than less, from the major studios.

"So you see," commented this official, "a law which might appear to help the small theatre owners could turn around and become an even worse plague than the situation it was expected to cure.

"And, once having agitated to get the controls law on the statute books, these people would have the devil's own time getting it off. Congress repeals very few laws."

Palace, N. Y.

Bobby Joyce & Ginger, Jimmy Jimae, Charles "Slim" Timblin, Tony Drake, Three Wiles, Frankie Marlowe, Sinclair & Alda, Tien Tsi Liu Troupe (4); *"The Black Dakotas"* (Col).

Frankie Marlowe's unorthodox comedics highlight a varied, nicely-paced Palace bill this session. The lanky clown, with his completely-at-ease manner, is a socko crowd pleaser. His routine appears disorganized, as if the entire act were one complete ad lib, but what comes out is some genuinely funny stuff. He knows how to use his audience, addressing a remark to a late comer, making a remark at a belly-laughing femme, or joshing the musicians. It's all done in a pleasant manner and no one takes offense. Judging from the laughs and the mitting, Marlowe's a big Palace hit.

Jimmy Jimae, a sleight-of-hand artist who learned his trade from Thurston, is another fave. Jimae concentrates on cards and cigarets and what he can do with both sets of objects is real eye-opening stuff. He scores solidly with his ciggie routine, throwing away one lighted one after another and still coming up with another one, and then shifting to cigars and pipes. It's fascinating business done in a relaxed, interesting manner.

Charles "Slim" Timblin and his blackface preacher act are familiar. The routine is good for a chuckle here and there but, on the whole, seems rather dated. It should be pointed out that, in this age, blackface acts are offensive to many.

The Three Wiles, two guys and a gal, are another familiar act. They terp, clown and hammer away at miniature pianos. Feature of the routine is a fast onstage switch to wooden soldiers, followed by a precision toy soldier dance. This is a hardworking trio, and the aud shows its appreciation.

Sinclair & Alda are a good-looking ballroom couple and they match their appearance with expert terpology. The lifts and twirls are smooth, if not sensational. The end of the number bits could use punching up, since the stubholders are not always aware that now's the time to start the mitting. The Tien Tsi Liu Troupe lives up to its billing as "Oriental Wonders." This family group performs amazing feats of acrobatics, contortionism and balancing. It's a lighting fast act that sets the right stage for the signoff. Bobby Joyce & Ginger and Tony Drake are under New Acts. *Holl.*

Empire, Edinburgh

Edinburgh, Oct. 2.

Frankie Laine, with Al Lerner at piano; Vic Lewis Orch, with Sylvia Drew, Dean Raymond, Ronnie Chamberlain; Fran Dowie & Candy Kane, Don Philippe & Marta, Nelson Bros. (2), *Nenette Mongadors & Anne, Gordon Rolfe Orch.*

On first time at this vaudery (though he's been around twice previously at Glasgow Empire), Frankie Laine demonstrates once again his almost hypnotic power over the younger element. He's accompanied this time by Al Lerner, and in one tune pays a sincere tribute to late 88er, Carl Fischer, with rendition of "I'd Give My Life to Have Your Love."

From moment of entry Laine has the fans in his hands, and romps through a songalog of favorites with minimum of gabbing. He gives his act a humor slant which suggests he doesn't take himself too seriously, always a good point with performers.

Laine utilizes all his w.k. gestures of stance and body squirming to keep the kids happy, and has obviously a solid bond of warmth between himself and the tune-happy outfronters, particularly for such numbers as "My Friend." Odd method of announcing has him using the prefix "We" when he refers to himself. Act, strong in marquee value, has unique blend of showmanship which so obviously pulls in the young customers and mainly the femmes. Lerner does a praiseworthy and confident job at the keyboard, and is introduced by Laine to the outfronters. Orch backing is competently provided by Vic Lewis and his outfit.

Rest of layout has too obviously been pruned for economic reasons, which is bad policy when a new type of customer is attracted by the rhythm singer's name. Apart from one act, the cowboy travesty of Fran Dowie & Candy Kane, the quality and quantity is only soso, and customers leave dissatisfied with the overall value. If U. S. singers agree to move around British vauderies with such poor support groups, it won't augur well for their future clicko results.

Fran Dowie & Candy Kane are the standout act on this vaude bill. In first-half spot Dowie, a Canadian from Vancouver who has been in the U. K. for some years, warms up the customers with a surefire comedy single, telling stories and impersonating four different types of drunks. He scores solidly with a quick-change routine, portraying a little boy chatting to a barman.

In second-half act, he's joined by his wife, Gandy Kane, in their western travesty which they bill as "Pistol Packin' Rhythm." This is strong warmup stuff with plenty of comedy action. Act has equal appeal to juves as to adults, and is one of the currently strongest and most original on the U.K. vaude loop, being also a honey of a turn for moppets' tv programs.

Nenette Mongadors & Anne, two femmes, tee off the bill with some standard club tossing and juggling, the younger of the duo trying hard to assume boyish tricks and gamin appearance. Nelson Bros. are another twosome who deck themselves in neatly-cut blue suits and provide an average musical and instrumental offering as they dance nimbly across stage. Best is their tapdancing and their handleaps in frogstyle.

Vic Lewis & orch hold down the pre-interval slotting with mi iature bandshow, chirping from Sylvia Drew in the popular "Little Things Mean A Lot," and sax playing of "The Story of Tina" by Ronnie Chamberlain. Youthful male crooner Dean Raymond, lacking in personality as is the other vocalist, gives out with "Three Coins in Fountain," and the outfit scores most in slick version of "Peanut Vendor."

Don Phlippe & Marta, in a display of making eyecatching dresses from yards of cloth material, have a certain interest to femme members of audience. Gordon Rolfe house orch does the show-backing when the Vic Lewis outfit is not on hand. *Gord.*

Olympia, Miami

Miami, Oct. 1.

Roy Acuff & Grand Ole Opry Gang, with Mother Maybelle, Carter Sisters, Jerry Johnson, Smoky Mountain Boys, Cedar Hill Dancers; Les Rhode House Orch; "Jesse James vs. The Daltons," (Col).

Annual visit of this conceived-in-corn troupe again assures a solid boxoffice take for this house, what with the considerable group of country music addicts in this area to draw from.

Components of the Roy Acuff show contain all the ingredients that go with the mountain-barnyard ideas, with full measure of twangin' git-tars, vintage broadisms, group dancing, wailing pleas to lost lovers—all of it projected to a steady shouting, stomping beat.

Acuff works as emcee, with the genial approach required for the straw-in-mouth characterization, introing his large group of hoedown hambos. The results are a startling change from the regular run of smooth comics, femme and male recording stars and the standard vaude turns, featured here. For a change of pace, it's okay. *Lary.*

Casino, Toronto

Toronto, Oct. 1.

Zoie Fontai, Buddy Lewis & Don Phillips, Jimmie Rogers, Edwards Bros. (3), *Pat Hill & Larry Delmar, Archie Stone House Orch; "Lure Of the Sila"* (*IFE*).

It's a swiftly-paced 65-minute stage sesh in the oldtime vaude tradition that continues to sustain the Casino as the last citadel in Canada of this brand of entertainment.

Pat Hill & Larry Delmar, a boy-and-girl tap team, get over neatly in a dance tempo switch to a nonchalant softshoe routine, plus interpolated lifts that indicate their ballet training. Jimmie Rogers, instrumentalist, with his swift xylophone antics, a jump to the baby grand for standup playing of pops, another jump to the drums for hot skin work, and a bop finish on the vibes to "Dark Eyes," gets a terrific ovation.

The Edwards Bros. (3) have a neat balancing act, preceded by a short but effective stint at the twin baby grands that has the customers thinking this is a musical trio. Zoie Fontai also scores in her dance specialty.

Don Phillips is the amiable emcee throughout but gets his chance with Buddy Lewis for their partnered oldtime vaude song-and-dance act, complete with strawhats and canes, for shuffle steps, and a double melange of impressions of pop stars of stage and screen—not always individually exact. Whole is a very neat stage package, with all acts over to top applause. *McStay.*

Apollo, N. Y.

Drifters (5), *Erskine Hawkins Band* (14) *with Lou Elliott, Jesse James Jr., Pigmeat Markham, George Wilshire, Sybil Lewis, Stefan & Celise, Six Sons of Morocco; "Steel Trap"* (20th).

Led by the Drifters and Erskine Hawkins band, the Apollo has a veteran bill this week, okay in entertainment values. The Drifters provide a pleasant fillip in the vocal department, managing usually to squeeze something different out of rhythym & blues, first in "333" and "Warm Your Heart." A scat singer takes over in the trey, "Train," and gets a heavy mitt. "Honey Love" is an okay calypsoish tune, and "Money Honey," an Apollo standard, makes a routine closer.

Hawkins' tunalog peppered throughout the 60-minute stanza. Solo work is smart in all instances, especially during the initial melodies, "Opening Shout" and "Double Shot." Hawkins himself does virtually nothing on his trumpet, but sax solos by other bandsmen draw plaudits, as does a later standout piano treatment of "After Hours." The 14-man unit has a fine "extra" in coppery thrush Lou Elliott. Tall, slim and self-possessed, she elicits some of the warmest response of the evening for her sound delivery of "I've Got You Under My Skin," "Little Things Mean a Lot" and, finally, of the punchy "Hold Me." Femme has a vocal-visual display that would make a top solo turn.

Six Sons of Morocco are a speedy colorful acro-tumble team. In fancy striped dress, the ofay six-some mixes a repertoire of neat pyramids with individual cartwheels, tumbles and somersaults. The never-stop turn begs off with the male team doing their particular tumble specialties at once. Two terp acts, Stefan & Celise, and Jesse James Jr. have the same problem—the inability to be at ease on the shelf. But James, who soloed here for the first time only a few weeks ago, had a bagful of energetic leaps and splits while he twirls a serving tray overhead which partially overcomes self-consciousness. Stefan & Celise show diversity in their ballroom routine but movements are choppy. A comedy skit featuring Pigmeat and George Wilshire is regular Apollo fare, with a classy assist from Sybil Lewis. *Art.*

Empire, Glasgow

Glasgow, Oct. 5.

Ray Ellington Quartet, with Marion Ryan; Morecambe & Wise, Eve Boswell, Les Marthys (2), *Norman Vaughan, Tommy Locky, Dot & Maureen, Bobby Dowds Orch.*

Ray Ellington Quartet, fave modern music group, tops this strong vaude layout, and satisfies the customers who like their music new. Group (Bob Duffy bass, Don Fraser guitar, Dick Katz piano, and Ray Ellington in vocals and on drums) works out the act against backcloth of music notes and disks, teeing off with "Sky Blue Shirt" and then into "My Mother's Eyes," with vocal by Ellington.

Chirp Marion Ryan is brought on to give out with "I Can't Believe That You're i Love with Me," and switches from this into a "Man, Woman" duet with Ellington. Impression by latter of late Fats Waller is also incorporated in the act offered by combo.

There's solid mitting for two acts by a couple of male twosomes. Morecambe & Wise, upcoming North-of-England duo, scores in well-timed crosstalk, and Les Marthys, a Continental turn, bring gasps with their difficult feats of roller balancing. Both are in New Acts.

Norman Vaughan, young London comedian, has good comedy potential. Not all his stories raise solid laffs, but he adopts a confidential style of whispering his gags into the microphone, thus producing likeable and out-of-the-rut style, and he works a good routine with a distaffer who walks on for a brief minute.

Second act on bill, always an unwelcome spot, is capably filled by a confident young Scot impressionist, Tommy Locky, who tells stories and gets most applause for his impressions of various types asleep, such a radio announcer, barman, etc.

The Continental duo, Les Marthys, make tough feats appear easy. This emerges as an amusing mime routine worked out while pair are dressed in brightly-hued shirts, and completed by blindfold leap by one partner over four chairs.

Dot & Maureen, two blondes, indulge in energetic acro-dancing and tumbling for a solid opening, and come up again with rhythmic terping to launch the post-interval section. The Bobby Dowds house orch supports the acts satisfyingly. *Gord.*

Kindergartens Spur N.Y. Rodeo B.O.; Broncs, Steers Raise Honks, Cheers

By LEONARD TRAUBE

The pre-school set has taken over the New York rodeo lock, stock and corral. Never before in the 29-year history of the local quadruped extravaganza have so many moppets, not long past shedding of their babes-in-arms stripes, been in such populous evidence at a yippee premiere. It indicates a hike in the take ("found money") from wee ones—not only at the numerous matinees (Wednesday, Friday, Oct. 12 and weekends) but at the nocturnal sessions.

If there's ever been any doubt that television tends to hypo small-fry trade at the roundup operas where combo video-pic personalities top the marquee, this dispells it. And the fact that the night show at Madison Square Garden ends well past 11 o'clock, indicates also that the kids have been permitted to stay up late in their livingrooms to watch general tv fare. (Some say, however, that this is either a case of parents being strapped for babysitters or saving money on that service; if that theory makes any sense, the babysitters' union should forthwith picket the Eighth Ave. arena.)

Bronc Cheers

Roy Rogers, in tandem with wife-partner Dale Evans, are a large lure, but a sizable quota of hosannahs are specially reserved for the action on the broncs and steers. A couple of older kids (maybe their parents) at the opener last Thursday (30) employed auto horns to show their pleasure at these exercises in a near-SRO Garden; probably they were down from another Eighth Ave. spot of considerable popularity that day—the uptown Polo Grounds where the N. Y. Giants were taking the first game from the Cleveland Indians and were to go on to the world title in their four-in-a-row scalping of the Tribe.

The Garden has its own "World's Championship," though this is a longrunning misnomer taken with a grain of salt by those privy to the game, in view of the fact that the points scored at this 18-day (28 performances) run are tallied with the pre-N. Y. earnings by contestants with a bead on the rodeo association's national titles.

Although the competitive stanzas add up to the standard six of the total of 14 events, the contestant largesse is a smallsized Fort Knox in the approximately $75,000 purse plus entry fees added. The five main competitions (bareback bronc, saddle bronc, calf roping, steer wrestling and steer riding) have $13,640 riding on each at the end of the local trail, with the wild horse race yielding a mere $6,200 to the winnahs. The purse is down from some other years when $100,000 or so was thrown into the pot by the Garden management, but as the run is reduced, so is the moola. Strategic in the whole deal is the "day" money which stretches over a cluster of performances.

The Rogers & Evans team has been sharing the top position in and out with Gene Autry for about 15 seasons, or ever since the ride-'em gala went out for the big alfalfa names in prehistoric (non-tv) times. It's a tossup as between the current stars and Autry on the general payoff at the wickets, though a calculated guess is that Roy and his Dale are more gaited for the kid draw. The "king of the cowboys" and "queen of the west" tag, with its personal and professional family appeal, is the obvious final persuader for those who pay the freight (and at a $6 top the freight ain't for hay alone).

Rogers & Co. are spotted once in each half, in the first section just before the intermission. The Cincy-born star of westerns is preceded onto the sod by Miss Dale, who's in there to build up the Sons of the Pioneers (6) in their "Tumbleweed" and other sagebrush madrigals that are par for the course in such guitar-and-bass, fiddle-and-twang faddle. After that, she billboards the entry of the master of the family mounted on the junior Trigger. The trouble with this stanza on opening night was that Miss Dale goofed the script on the horse's "haute ecole" sequences, and she also appeared to be bulldogging the mike. This double-ply flub-a-dub threw the James Cimmeron orch off balance to provide a series of unbilled hesitation waltzes that shoulda been worked out in the rehearsals. Nevertheless, Rogers reined his "wotta built" steed through its multiple gaits from the standard equitation book as the thousands cheered.

Second turn was of more congested scope, with Rogers escorting the senior Trigger, Miss Evans her w.k. Buttermilk hoss, comic relief Pat Brady his Nellybelle, and the Pioneers completing the entourage. The songs are wont to ply the cowpath — natch—and quasi-hymnal routes; quite fitting as to the latter, in that Miss Evans is known to be of a deeply pious nature that spills over professionally, and Rogers is apparently ditto. The religioso value has paid off two ways—for the starring duo as persons and as entertainers. Rogers also goes after clay pigeons with his pistols.

Of the other contract or noncompetitive events, the best of them is the Valkyries, consisting of three girls jumping Roman style with mounts billed as Flying White Horses (6). It's an actioner entry, what with breakups into singles, pairs and trios over the wide hurdle, mixed with passing jumps and a piece de resistance of one femme taking five nags for a lofty ride. In the extravagant Wagnerian billing the act should call for a jump through or over flames, but evidently the charges are not so trained. Same group has a tandem driving stint in second portion of show.

Worst of the salaried stanzas is the cowgirls' trick & fancy riding, merely a femme foursome in several turns around the arena; at least two of the human fillies are of subpro level in the execution of the hoss-propelled tricks. There's no doubt that a series of economies has been effected in this and other sections of the program, although admittedly it's getting tougher and tougher for veteran manager (25 years) Frank Moore to come upon novelties that are not too offbeat in the rodeo scheme, with the Garden having gone through just about every type of act in the book in an effort to present the best in the realm. Fortunately, there's the basic structure as exemplified in the sizzling cash-on-the-barrelhead competitions without which the chute classic would be just another wild west show.

There's also the standard horseback quadrille with eight mixed teams led by managing director Everett Colburn and featuring his pretty daughter Carolyn riding Omar; the standard grand inaugural, which should be slicked up more; the standard Eastern Guest Ranch Girls' barrel race and the standard rodeo clowns who earn their biggest yocks via shenanigans that are customarily and classically a part of the steer riding jousts. Pete Logan's running description is authoritative and clear.

Championship Rodeo

Madison Square Garden presents 29th annual rodeo, starring Roy Rogers & Dale Evans with Trigger and Trigger Jr., Buttermilk, Pat Brady & Nellybelle, Sons of the Pioneers, Horseback Quadrille (16), *The Valkyries (Sydney Hall, Donna Roisum, Ida Lee Dean) & Flying White Horses* (6), *Trick Riding Cowgirls (Barbara Huntington, Jo Ann Bradley, Donna Hall, Pat Paul), Ranch Girls (Doris Hopkins, Sally Troy, Joan Chambers, Margaret McIntyre, Betty Jane Baxter), Clowns (D. J. "Kajun Kid" Gaudin, Buck Le Grande), Contestants* (196); *Everett E. Colborn, managing director; Frank Moore, manager; Fred Alvord, arena secretary; Ted Warhol, Carl Mendes, Everett Shaw, judges; Alvin Gordon, chute boss; announcer, Pete Logan; music, James Cimmeron's Cowboy Band; at Madison Sq. Garden, N. Y., Sept. 30-Oct. 17, '54; $6 top.*

Burt Lancaster

Continued from page 2

for membership some time ago and at board at a session "30-40 days ago" decided there was no good reason why he should be in the Guild since he had made derogatory remarks regarding meggers and so notified him.

On location, Lancaster was quoted yesterday as saying, "I don't care whether I become a Guild member or not. I know the idiots in the Guild who are trying to stir up this trouble and I'm not interested in making a public issue of 'The Kentuckian' or my directing of it." SDG says there isn't any issue; that actor has a waiver to direct pix and that's that.

Shubert Theatres' Annual Report

Select Theatres Corp., Shubert-controlled operating theatre company, had $736,805 profit from operations for the year ended last June 30, according to its annual statement issued recently. Operating income for the previous year was $644,290, and for the year before that the figure was $556,000. The stock has never paid dividends.

Current Assets

After deducting $91,326 for interest on mortgages, $5,901 for other interest, $98,911 for depreciation and $26,275 for N.Y. State franchise tax, plus $270,500 provision for estimated Federal income tax, there was $243,892 net income. Assets totalled $7,510,351. Current assets of $3,686,086 included $3,246,256 cash, $201,290 in U.S. bonds, $203,947 accounts and notes receivable and $34,593 productions. Investments totalling $102,262 included $16,088 mortgages receivable and $86,174 other investments.

Fixed assets totalling $3,625,712 included $3,600,167 in theatres and real estate, $18,714 leaseholds and improvements and $6,831 in motor vehicles, furniture and fixtures. Other assets totalling $96,291 included $10,540 lease and security deposits, $46,846 prepaid rent, $38,904 unexpired insurance premiums and $1 for film and stock rights, trade names and goodwill.

Current Liabilities

Current liabilities totalling $1,917,360 included $72,163 in admissions taxes and income taxes withheld, $403,860 accounts payable, $215,000 notes and loans payable, $44,377 mortgage installments payable, $695,683 interest taxes and expenses accrued, $469,673 Federal income taxes payable and $16,604 deposits payable. Mortgages payable totalled $1,858,673, including open mortgages of $250,000 and $480,000; mortgages of $40,000, $65,625, $150,000 and $173,048 due in 1959 and a mortgage of $700,000 maturing 1957 (theatres represented were not specified in the statement).

$300,000 Reserve

There was $300,000 reserve for contingencies, and $400,000 capital stock, including 40,000 authorized and 38,000 issued and outstanding preferred of $10 par value 6% noncumulative, all amounting to $380,000, plus 200,000 authorized and outstanding common of 10c par value, amounting to $20,000. Capital surplus was $227,279 and earned surplus totalled $2,807,038, including $2,545,894 balance from the previous year, plus $17,252 net credit adjustments prior years and $243,892 net income for the year ended last June 30.

J. J. Shubert, former vice-president, is president of the company, having succeeded his brother Lee Shubert, who died last December. John Shubert, J. J.'s son, is secretary, succeeding Milton R. Weir, Lee's attorney, and J. J. is treasurer, succeeding John F. Waters.

Legit Bits

Outdoor ad exec **Douglas Leigh** and clothing store owner **Buddy Lee** will debut as Broadway producers with "Flim Flam," a musical with book and score by Richard Himber and additional songs by Jean Bright and Tot Seymour. Show is due Dec. 24 at an unspecified Shubert house . . . Producers **Courtney Burr** and **John Byram** are dickering with **Elsa Lanchester** to appear in their scheduled production of "Shangri-La," which they've targeted for a January out-of-town opening.

"Abie's Irish Rose," announced as "modernized" by authoress **Anne Nichols**, will be revived by **Michael Rose** late in November at the Holiday, N. Y. . . . **Aldrich & Myers** are again mulling a Broadway production of "Sailor's Delight," the **Peter Blackmore-Lawrence Langner** comedy, with **Eva Gabor** as star, perhaps after a Coast tryout.

Stark Hesseltime, formerly with Aldrich & Myers and producer of the Harvard Hasty Pudding show last season, is a production assistant with the Phoenix Theatre . . . "The Troublemakers," **George Bellak** drama done in London two seasons ago, is announced for off-Broadway production late in November by actor **Elliott Sullivan** . . . **Mrs. Sally Haring** has been appointed managing director of the Equity Library Theatre, and has named **Jean Wilhelm** as production coordinator, **Priscilla Okie** as administrator, **Judy Loehnberg** secretary, **Paul Phillips** technical director, **Earl Tidwell** house manager and **Norman Leger** and **Frank Barrett** publicity . . . **Joan Vail**, who was assistant to director **Alan Schneider** on "All Summer Long," is staging "Androcles and the Lion" for the Arena Stage, Washington.

Gertrude Macy, with **Walter Starcke** agai as partner, plans a Broadway production next spring or summer of **Wynyard Browne's** London drama, "A Question of Fact," probably with **Gladys Cooper** repeating her original starring role. Starcke planed to London last week to arrange a West End production, in partnership with Miss Macy and a British management, of "The Duchess and the Smugs," the **Pamela Frankau-Ethel Bordon** dramatization of the former's novel, "A Wreath for the Enemy."

Contrary to earlier reports, **John Huntington** announces plans for a December production on Broadway of "The Southwest Corner," **John Cecil Holm's** dramatization of **Mildred Walker's** novel, with **Eva Le Gallienne** and **Parker Fennelly** repeating the leading roles they played in the tryout last summer at Huntington's Spa Theatre, Saratoga . . . Novelist-playwright **John Steinbeck** told reporters at Nice, on the Riviera, last week that he's outlining a play about flying saucers.

"Oh, Men, Oh Women" cast reaction to Equity's query as to whether cancellation of **Betsy von Furstenberg's** contract with the show was justified was affirmative but not unanimously so, as reported in VARIETY last week . . . **Eddie Blum** was exited William Morris Agency's legit-tv department . . **John Byram**, production parner of **Courtney Burr**, resigned last week from ABC-TV to devote full time to legit . . . **Joseph Ryan** will offer dramatic readings from "Hamlet" at the Masters' Concert Hall, N. Y., tonight (Wed.).

Memories of Bert Lytell

Editor, VARIETY:

Ottawa.

Bert Lyteil stands out in memory of this wartime merchant seaman because of his unfailing, anonymous but warm on-the-spot interest in the Merchant Seaman's Club on 43d St. near 6th Ave., N. Y. Most of us shipsters didn't wear uniform so weren't admitted to the highly-publicized (and rightly so) Stage Door Canteen, and anyway probably preferred to foregather with our mates in our own spot, where soup, sandwiches, cake and milk were cheap and the dancing partners, though rarely show biz names, were swell and sometimes included Oscar Hammerstein's charming daughter Alice, who specialized in treating servicemen to "Oklahoma" with her.

Every time I hit the club on shore leave I noticed a stocky, quiet man with a familiar face which I couldn't quite place — overseeing things, emceeing the little non-name shows, chatting with the men. His name was never mentioned. Finally I asked who he was—it was Bert Lytell. I went up and told him I'd seen him in "The Valiant" quite some years before, and he was modestly pleased.

Bert Lytell probably never got a nickel's worth of publicity out of his service to us torpedo fugitives, but he certainly lives in our hearts. *Paul A. Gardner*

New Bethlehem, Pa.

Editor, VARIETY:

In your comprehensive survey of the life of the late lamented Bert Lytell, why did you not mention the thrilling sketch, "The Valiant." Remember Lytell walking to the chair, repeating "The Valiant never taste of Death but once?" Could be an epitaph.

Truly rural,
Dr. Hilton A. Wick.

London Crick Wilson Coasts for Pix-Legit

Cecil Wilson, drama critic of the London Daily Mail, who's been in New York to cover the openings of the British musical, "The Boy Friend" and the Old Vic's production of "Midsummer Night's Dream" and do features about Broadway, planed to the Coast over the weekend to write several articles about the film business. While there, he hopes to catch the musical version of "Peter Pan," with Mary Martin and Cyril Ritchard, and o.o. the new Huntington Hartford Theatre, where Helen Hayes is starring in "What Every Woman Knows."

He's due back next week and will return almost immediately to England.

100G Profit In On 250G 'Kismet'

"Kismet," nearing a full year's run on Broadway, has thus far earned a net profit of about $100,000 on its $250,000 investment. That excludes $50,000 initial profit paid to the Los Angeles Civic Light Opera, which produced the musical originally as a subscription offering for its 1953 season.

The operetta version of the old Edward Knoblock play, now back to approximately its $57,900 capacity after ebbing to about $50,000 during the general boxoffice slump last summer, is netting about $12,000 weekly profit. It's continuing indefinitely at the Ziegfeld, N. Y., where it's currently in its 45th week.

Alfred Drake exits the star part in January and, with featured femme lead Doretta Morrow, will head a London edition to be produced next spring by Jack Hylton. Bill Johnson is already set to succeed Drake in the Broadway original.

"Kismet," with book by Charles Lederer and Luther Davis, and Alexander Borodin score adapted by Robert Wright and George Forrest, cost about $230,000 to produce originally on the Coast. It had a cleanup initial engagement in Los Angeles and a moderately profitable stand in San Francisco, after which co-librettist Lederer acquired the production for Broadway.

New venture was financed at $250,000, of which $10,000 was advanced by Lederer's aunt, Marion Davies. Deal with Edwin Lester, of the LACLO, called for a $50,000 down payment for the physical production, plus $20,000 to cover a costume bill. In addition, CLO was to get the first $50,000 of the show's operating profit on Broadway, plus an undisclosed percentage thereafter.

After payment of the initial $70,000, there were additional expenses of about $180,000 to bring the musical to Broadway, including transcopying of new arrangements, hau copying of new arrangements, hauling, preliminary advertising, etc. So the venture was brought in for almost exactly the $250,000 investment, plus the bonds originally posted by CLO and left on deposit.

Figuring the original $230,000 production cost, plus the $20,000 supplementary costume bill and the $18,000 to bring the show east, the total outlay as of opening night in New York was just about $430,000. However, the amount to be recouped at that time was $250,000, plus the initial $50,000 operating profit.

In addition to the $50,000 first-profit payment to LACLO, "Kismet" has recouped the $250,000 investment, earned $100,000 net profit and has retired the original bonds posted by LACLO, amounting to about $30,000.

Stage, Inc., New Group Preps 'Gynt' on Coast

Hollywood, Oct. 5.

Stage Inc., new local legit group headed by Richard Boone, will debut Oct. 21 with a revival of "Peer Gynt" at Royce Hall, UCLA. Principals in the outfit are Boone, James Whitmore, Warren Stevens and Alex Nichol.

Boone will direct the initial offering, with Whitmore and Stevens starring and Maxine Cooper, Carol Hill and Tamar Cooper in the cast.

Josh Logan on 'House Seats'

Boston, Sept. 27.

Editor, VARIETY:

The story in VARIETY on page 63 of the Sept. 22 edition about the house seat situation on "Fanny" is most embarrassing to us.

I do think you ought to know that I do not and never have held out any house seats for my own use on benefit performances, but we do have contracts with various people which entitle them to house seats for every performance. Some of these are: Ezio Pinza, 4; Walter Slezak, Florence Henderson, William Tabbert, Harold Rome, S. N. Behrman, Lehman Engel, Jo Mielziner, Alvin Colt, James Starbuck, 2 each; Damon Runyon Fund, 8.

In addition, the owners of the theatre reserve and under our contract must receive an allocation of house seats. These are legal obligations and also customary and must be understood by anyone wanting a benefit.

On the other hand, despite our legal obligations, we have made a successful effort to reduce the number of house seats—and we have made arrangements so that the public has access to tickets. The brokers have only the minimum amount of tickets.

I hope you understand what an added burden this gives us here out of town. We are most anxious to perfect our show and make it into a success. Do you wonder why producers have ambivalent feelings on the subject of benefits? Each one of these benefit leaders thinks only of one night of a show's run, but we are thinking constantly of its total run.

Meanwhile, we are working very hard on the show and have every reason to hope it will be a great success. In Boston, the audience reaction is most enthusiastic. *Josh Logan.*

House Seats Reduced

(The story referred to reported that charity organizations which had bought future performances of "Fanny" for benefits had protested against the withholding of 80 best-location house seats per performance. (The correct number should have been 79 seats.) As result of the protest, the story said, the arrangement was revised so only 30 of withheld house seats would be down-front locations and the rest in less desirable parts of the lower floor. Since publication of the story in VARIETY, the total number of house seats on theatre party nights has been reduced to 40. This new arrangement has been accepted by most, but not all, of the charity organizations involved.—Ed.)

Inside Stuff—Legit

Backers of the George Abbott revival of "On Your Toes," opening next Monday (11) at the 46th Street Theatre, N. Y., include Carl Fisher, show's general manager, $3,500; Wallace G. Garland, representing Broadway Angels, Inc., an investment syndicate, $17,500; souvenir program agent Kal Efron, $1,750; actor Nathaniel Frey, $1,750; producer Marjorie H. Ewing, $1,750; lyricist-producer Oscar Hammerstein 2d, $5,250; Irving Cooper, show's company manager, $1,750; Louis A. Lotito, president of City Playhouses and general manager of the Martin Beck Theatre, N. Y., $3,500; orchestra leader and contractor Meyer Davis, $1,750; souvenir program agent Al Greenstone, $5,250; legit investor Howard S. Cullman, $3,500; producers Archi Thompson and Rita Allen, $3,500; film-legit producer Frederick Brisson, $7,000; producer-theatre owner Anthony B. Farrell, $3,500; Actors Fund prexy Walter Vincent, $3,500; United Paramount Theatres prez Leonard H. Goldenson, $3,500; composer-producer Richard Rodgers, Abbott's silent partner in the production, $32,375; his wife, Dorothy F. Rodgers, $3,500; Judith Ann Clark, Abbott's daughter, and casting director, $17,500; Isabel A. Juergens, Abbott's sister, $8,750; Abbott, $6,125; Alicia Patterson, publisher of the daily Newsday, Garden City, L. I., $1,750. Production is capitalized at $175,000, with provision for 15% overcall.

Ballet Theatre has added two Valerie Bettis ballets to its repertory for its forthcoming 15th anniversary season. One, especially commissioned for Ballet Theatre, is "Cradle and All," to the music of Kenyon Hopkins. The second, "A Streetcar Named Desire," based on the Tennessee Williams play, has music by Alex North. Both Bettis works will go into The Ballet Theatre repertory Oct. 26-27, when the company initiates its season at the McCarter Theatre, Princeton. Miss Bettis will dance the Blanche DuBois role in "Streetcar" Oct. 26.

Because the Jean Arthur edition of "Saint Joan" had previously booked a Toronto engagement for this season, the current Canadian Players revival of the Shaw drama will not be able to play there. Canadian troupe has Anne Casson, daughter of British stars Lewis Casson and Sybil Thorndike, in the title role. Company was recently formed by Tom Patterson, founder of the Stratford (Ont.) Shakespeare Festival. It opened its tour last night (Tues.) at the Little Theatre, Ottawa. It will play Toronto later in the season, but in another show.

RCA Victor's $100,000 "investment" in Sol Hurok's Old Vic production of "Midsummer's Night's Dream" is acutally a loan, according to RCA veepee Manie Sacks. On top of that, RCA stands to profit around $25,000 if the solidly prebooked, limited engagement does well at the Metropolitan Opera House, N. Y., and on tour. An another bonus for the loan—not a financial investment as was initially understood—RCA gets the radio and tv rights, the recording albums, etc. to the Moria Shearer-Robert Helpmann production.

Photographs of great stage and screen figures of the past half century, from its collection of Arnold Genthe pictures, are among those which have just been put on exhibition at the Library of Congress. Among the portraits being shown are those of Julia Marlowe, E. H. Sothern, Sarah Benrhardt, Ethel and John Barrymore, Eleonora Duse, Mary Pickford, Great Garbo, Anna Pavlowa, Isadora Duncan, Ruth St. Denis and La Argentina.

London Festival Ballet In for Canada-U.S. Tour

Montreal, Oct. 5,

The London Festival Ballet arrives here by boat next Saturday (9) with 65 dancers, plus technicians, to start North American tour. Company will open Oct. 12 in Quebec City, go to Ottawa for a one-nighter Oct. 13 and then into the Forum here for three nights.

Following the local stand, the ballet goes into the Maple Leaf Gardens, Toronto for three days, next to Detroit and then to Chicago for a week starting Oct. 25. After that, it hops to the Coast and then plays a U. S. tour of 24 weeks.

Company will be under direction of S. Hurok in the U. S.

TV's Whispering Lover In 'Cuckoo' Legit Bow

Baltimore, Oct. 5.

Don Swann will open his second season of winter stock next Tuesday (12) at the Hilltop-Parkway with John Newland in "The Little Hut." Subsequent bills are "The Stronger Sex," with Charles Buddy Rogers, and "The Time Of The Cuckoo," with the Continental (Renzo Cezano), the latter being billed by his video emoting soubriquet.

Swann plans a 27-week season in the former Loew's film house, reconverted for legit last year. Ray Boyle will be resident director.

Where, Oh Where Are Legit PA's? Gone to TV to Make a Livin', Natch

Television, already the meal-ticket for many legit actors, is becoming the bread-and-butter source for Broadway pressagents as well. Some of the tubthumpers are devoting full time to video, while others are doubling between tv and legit.

Among the latest to take on tele publicity is Richard Maney, who with his associate, Frank Goodman, is ballyhooing the new Imogene Coca tv show. Maney, one of the top legit agents and long a scornful observer of films, radio and tv, was recruited for the Coca series by the star herself. It's expected, however, that Goodman will probably concentrate on the video stint, with Maney in direct charge of publicity for such legit shows as the current "Dear Charles" and the incoming "Reclining Figure."

Arthur Cantor, a legit p.a. (his only assignment at the moment is the off-Broadway presentation of "Clandestine Marriage," but he's had various Broadway shows in the past and has several more on the prospective list), has been publicizing Steve Allen for the last several years and the Fred Coe programs for the last season or so. He also has a number of commerical accounts.

Harry Forwood, a vet legit pressagent, is doing a fulltime publicity stint for the Sid Caesar tele series, and legit p.a. David Tebet, formerly partnered with Willard Keefe, ballyhoos Max Liebman shows and a number of individual clients. Other legit agents do occasional tv publicity stints.

Television is also proving a lucrative field for legit managers, including Max Allentuck (the new David Wayne series for Eastman Kodak) and Max Siegel (Sid Caesar).

Upun My Word!

The recent gag about a musical version of "Oedipus Rex" (with a song titled "I Got a Girl Just Like the Girl That Married Dear Old Dad") has apparently started something. Now Dick Haas, former aide to Broadway producers John C. Wilson and Herman Levin, suggests a musical edition of "Ondine."

Haas, currently with the Ford Motor Co. in Louisville, proposes to call his show, "Sprite Makes Knight," and include songs titled "Oh, Water Beautiful Morning," "Mighty Lake a Rose" and "How Dryad I Am."

Ballet Theatre Back To Hurok on Booking For 1955-56 Season

Ballet Theatre, first of the big-time U. S. ballet troupes, will go under the booking management of Sol Hurok next season (1955-56). The move is a surprise in the trade. William Fields, legit pressagent who has booked road engagements for Ballet Theatre for the past six years, will resume his previous position of general press representative for the troupe. Ballet company is celebrating its 15th anni this season.

Hurok, noted ballet impresario, has wanted a U. S. company for some time. He presented Sadler's Wells Ballet of London here last season, and has the London Festival Ballet on tour this term. Hurok also had Ballet Theatre under his management before, for four seasons during 1943-46, until a falling out with Lucia Chase, founder of the troupe and still its administrator and angel.

Arthur Cantor, p.a. for Ballet Theatre this season, will work with Fields next year, repping its publicity.

Merrick Likely Sponsor For Kerrs' 'Goldilocks'

"Goldilocks," musical comedy for which Walter F. and Jean Kerr have provided the book and lyrics, will probably be produced by David Merrick. No one has been selected to compose the tunes. Production is slated for next spring or the fall of '55.

Kerr, drama critic of the N. Y. Herald Tribune, directed the current Broadway comedy, "King of Hearts," which his wife co-authored with Eleanor Brooke. He wrote the book for "Sing Out Sweet Land," which the Theatre Guild produced in 1944-45, with music by Elie Siegmeister. Mrs. Kerr also wrote "Jenny Kissed Me," produced by James Russo, Michael Ellis and Alexander H. Cohen in 1948-49.

Merrick is currently partnered with Joshua Logan in the production of "Fanny," a musical adapted from three Marcel Pagnol stories, with book by S. N. Behrman and Logan, and songs by Harold Rome. It is currently playing a tryout tour, but is due to premiere Nov. 4 at the Majestic, N. Y., with Ezio Pinza and Walter Slezak as costars.

Deborah-'Tea' In Late Balto Bow

Baltimore, Oct. 5.

Legit season at Ford's will get underway Nov. 8 with Deborah Kerr in the touring company of "Tea and Sympathy." This is the latest local opening date in a half century, but Theatre Guild-American Theatre Society representatives are promising a substantial schedule of five straight plays and a musical.

Tentative subscription offerings in addition to the season's opener include "Seven Year Itch," Dec. 27; Katharine Cornell and Tyrone Power in "The Light Is Dark Enough," Jan. 10; the revival of "Saint Joan," Jean Arthur, March 14, and Burgess Meredith in "The Remarkable Mr. Pennypacker," May 2.

Mrs. Raphael Walter, a member of the Baltimore committee set up by the Guild-ATS in connection with the Council of the Living Theatre, will continue this season on voluntary basis. She impressed last season with an intermission pitch for greater subscriber support. In addition, she has lined up several speaking dates to spark interest in the local stage and will continue to work with Rosalie Walton, subscription representative, in promoting biz at Ford's.

Col. Sparks May Fly As Witherspoon, Oberfelder Femmes Prep Mgt. Battle

Denver, Oct. 5.

Hot rivalry (with a good deal of fiery femme temperament thrown in) is expected here as result of announcement of the formation of Witherspoon-Grimes Enterprises Inc., to handle music, theatre and lecture management in Denver. Situation is expected to bring into sharp conflict the talents of Mrs. Herbert Witherspoon, director of the Metropolitan Opera Guild of N. Y., and Mrs. Arthur Oberfelder, who took over her husband's long-standing management office here when he died last spring. Both women, in addition to being widows of famed show biz figures, are positive personages in their own right.

Mrs. Witherspoon's husband, a top Met Opera singer, died in 1935 less than a month after being appointed general manager of the Met. That year Mrs. Witherspoon became secretary of the Opera Guild. From 1940 to 1944 she was exec sec of the American Guild of Musical Artists, returning to the Guild in 1944. Membership in the Guild has risen to 60,000 since she joined, with $1,500,000 contributed to the Met.

Joining Mrs. Witherspoon in her new management enterprise are Polly Grimes, also of the Guild staff, and latter's brother, Joseph I. Grimes, of Denver. Mrs. Witherspoon moves to Colorado in January, but will supervise Guild activities until next May, when her Met resignation takes effect.

The Oberfelder office here has been active through the area for years, with a national reputation as bookers, and virtually a monopoly in the field.

Mai Zetterling to Bow On B'way in 'Samarcand'

Mai Zetterling, Swedish-born London film-legit actress, will co-star with Paul Henreid in "Tonight in Samarcand," Jacques Deval-Lorenzo Semple Jr. play being produced by Bruce Becker and Robert Ellis Miller. This will mark Miss Zetterling's Broadway debut.

She'll portray femme lion tamer, the role for which Eva Gabor was originally set. Show is due on Broadway in mid-January.

Supreme Court Hears Shubert Suit This Fall

Washington, Oct. 5.

Opening its fall session yesterday (Mon.) the U. S. Supreme Court indicated that it will probably hear argument on the Shubert anti-trust case about the last week i October. Government charges the Shubert interests with monopolistic control of legit theatres in New York and on the road. Defendants are J. J. Shubert, the late Lee Shubert, Marcus Heiman, United Booking Office, Select Theatres and L. A. B. Amusement Corp., since dissolved.

Justice Dept. is appealing an action of the N. Y. Federal Court, which threw out the case. Lower Court ruled after the 1953 Supreme Court decision that professional baseball was not subject to the anti-trust laws. New York district court said the high court decision applied equally to legit.

Brief just filed with the Supreme Court by the Shubert interests declares, "The baseball business and the theatrical business are indistinguishable in their interstate commerce aspects. The interstate activities are incidental, in that they are not ends in themselves—the object and end being the performances by living persons for the entertainment of other persons—but are made necessary for the most part by the fact that the places of exhibition are located in different states."

Justice Dept. has taken the position that there is no difference between legit and motion pictures, which are subject to the anti-trust laws. The Shubert brief retorts, "The Government's argument misses the point that, just as baseball is a sport, so the theatre is an art—a form of human expression, a means of communicating thought and emotion from living human beings to other living human beings. Its products are not embodied in physical things that are bought and sold in trade or commerce.

"In spite of its close relation to the theatre, the motion picture industry is different from it in the most significant particular—the fact that the motion picture film is an article of trade, not in any metaphoric sense, but in the real sense that it is an end product of a manufacturing process, which is 'sold' and physically delivered to the customers from whom the producer derives his revenue—the theatres.

"A motion picture is an artificially created series of photographs of scenes and actions. The result is a stereotype; it may be shown from the film at any given, in identical form, as many places throughout the country as there are copies of the film. But a play in the legitimate theatre, like a baseball game, is an experience of living people."

Lili Darvas to Germany For 'Sea Gull' Starrer

Lili Darvas, widow of playwright Ferenc Molnar, flies to Germany today (Wed.) to start rehearsing for a starring role in Chekhov's "The Sea Gull," which will be given at the Theatre am Kurfurstendam in West Berlin for four weeks beginning Nov. 5. Director is Prof. Otto Schuh, who did "Penelope" at the Salzburg Festival this summer.

Mme. Darvas appeared most recently on Broadway with Sir Cedric Hardwicke in Andrew Rosenthal's "Island Visit." She hasn't been back to Germany since before the war.

Feuer & Martin Do It Again With 'Friend'; Should Pay Off in 10 Weeks

The Road, 1954

Minneapolis, Oct. 5.

"Mystery" legit show, as far as origin and sponsorship are concerned, has been booked into Lyceum here for seven days starting next Monday (5). Newspaper ads bally it as having an an "All Broadway cast" (no names mentioned) and "On Tour Coast to Coast." Copy omits not only the author's name, but also that of the management. Show was booked here independently.

Ads are headed "Girls! Never Take a Bath in a Bachelor's Apartment" and explain the title heroine did so and thereby "created a series of situations to make you howl with laughter." Show is scaled at steep $3.90 top, but is being sold on two-for-one basis.

Cy Feuer and Ernest H. Martin, the boys who apparently can't miss, have done it again. With a set of unanimously favorable notices and a constant line at the boxoffice, they've crossed up the trans-Atlantic experts with "The Boy Friend," at the Royale, N. Y. The musical comedy import is virtually an assured hit.

"The Boy Friend" appears likely to pay off in about 10 or 11 weeks. With a gross capacity of over $38,000 a week at a $6.90 top in the 1,172-seat house, the musical can net somewhere around $11,000-$12,000. The show cost approximately $122,000 to produce, exclusive of bonds and deposits (it opened cold, so there was no tryout loss). It breaks even in the neighborhood of $22,000 gross, an exceptionally modest figure.

Following the publication of the first-stringer reviewers i last Friday's (1) dailies, there was immediately rush at the boxoffice, with the single window doing about $10,000 business a day. As of last Monday night (4), the advance sale had reached around $200,000, including around $70,000 in theatre parties sprinkled through October, November and December.

It remains to be seen, of course, whether audience reaction and word-of-mouth will support the critical enthusiasm. Thus, the show's staying power has yet to be tested. But the London musical is figured a cinch to do smash business for the next few months on the reviews alone.

Initial 'Feel'

The show also has the initial "feel" of a hit. If it lives up to that, as expected, it will continue the Feuer & Martin sucess string which already comprises "Where's Charley?" "Guys and Dolls" and the current smash, "Can-Can."

In the wake of the click reception of "Boy Friend," the squabble between author-composer Sandy Wilson and stager Vida Hope and the producers has apparently evaporated. It's generally agreed in the trade that, the enlarged orchestra, pepped-up pace and slightly burlesqued performance, which Wilson and Miss Hope reportedly claimed would " in" the show, were key factors in its favorable opening-night reception on Broadway.

In any case, relations between the author-composer and director and the management are now seemingly placid, at least on the surface. Martin was called out of a sick bed over the weekend to pose for news pictures with Miss Hope, on her departure for London. And Wilson's protest to the Dramatists Guild over his and Miss Hope's exclusion from rehearsals is being dropped. Considering his prospective royalties from the production, he'd have a tough time proving damages. He leaves for England next Fridays (8).

So from indications, the trade dopesters who wrote off "Boy Friend" in advance as Feuer & Martin's first flop seem to be on the end of a limb. The Sardi set appears to have goofed.

Pfeiffer Ailing; Tours Crimped

Chicago, Oct. 5.

Illness of Jules Pfeiffer has apparently shelved his projected road shows. Producer is reportedly hospitalized at the Mayo Clinic in Rochester, Minn., and his wife was called to his bedside last week.

Pfeiffer was to have launched "School For Brides" in Dayton last week, with comic Jackie Kannon making his legit debut in the farce. Producer earlier had also made preliminary plans to tour a revival of "Tobacco Road."

Meanwhile, Danny Goldberg, who had been partnered with Pfeiffer during the nearly three-year road junket of "Good Nite, Ladies" until the pair split up last December, is prepping a twofer operation of his own.

Philly LaScala Opera Suspends After City Nixes 50G Donation

Philadelphia, Oct. 5.

The Philadelphia LaScala Opera Co., skedded for eight productions at the Academy of Music this season, has cancelled the series due to "increasing costs." Action followed a meeting of the company's board of directors, which indicated that the 34-year-old local operatic troupe would resume in the season of 1954-55.

LaScala sought a $50,000 grant from the city, but was turned down, although the Philadelphia Orchestra and Robin Hood Dell both received city assistance, the directors state. Efforts will be renewed to obtain a grant from the city and the directors plan to use the layoff year in "reorganization."

Temporary shutdown of LaScala, which has been in intermittent financial trouble in recent years, doesn't mean an operatic blackout here. Philadelphia Civic Grand will present six productions this season and the Met will give its customary series at the Academy.

Doctoring Perks 'Toes' During New Haven Bow

New Haven, Oct. 5.

Revival of "On Your Toes" pulled stakes here last Saturday (2) after a nine-performance period of nursing. The show's Broadway chances underwent change of complexion in the process.

Hamstrung at the opening by a dud book, the musical's polishing in ensuing performances involved severe cutting in that regard, in favor of tune and terp emphasis.

Still further development of the song and dance approach will be the addition during the current week's New York previews of another number for hoofer costar Bobby Van, and the insertion of a dance ensemble in an early scene now confined to vocals and chatter.

Another Critic Gets Into First-Night Act; Chapman Won't Like It

Now John McClain, drama critic of the N. Y. Journal-American, has gotten into the controversy among Main Stem aislesitters about the curtain time for legit openings. He devoted the long lead of a recent column to it.

McClain took a new tack. He suggested that, instead of the prevailing 8 o'clock start, or the old 8:30-8:40 ringup, the preem curtain should be at 6 o'clock. It was just the proposal to raise the blood pressure of John Chapman, N. Y. News reviewer, who's been agitating in print for a return to the late opening.

In his "Man About Manhattan" column, a recently revived J-A feature, McClain wrote:

"Some of my fellow drama reviewers are engaged once again in the old hassle about curtain time for opening nights. One school likes the present early, or 8 p.m., curtain; others think it should go up at the usual hour—8:30 or 8:40, as the case may be.

"The later curtain gives the

(Continued on page 72)

Shows on Broadway

The Boy Friend

Cy Feuer & Ernest H. Martin production of musical comedy in three acts, with book, music and lyrics by Sandy Wilson. Features Julie Andrews, John Hewer, Eric Berry, Ruth Altman, Bob Scheerer, Geoffrey Hibbert, Moyna MacGill, Ann Wakefield, Paulette Girard, Dilys Lay, Stella Claire, Millicent Martin, Joe Milan, Jerry Newby, Buddy Schwab. Directed by Vida Hope; choreography, John Heawood; scenery and costumes, Reginald Woolley; scenery and lighting supervision, Feder; costume supervision, Robert Mackintosh; orchestra, Paul Mc Grane; musical director, Anton Coppola; orchestrations, Ted Rayol and Charles L. Cooke. At Royale, N.Y., Sept. 30, '54; at $6.90 top ($9.20 opening).

Hortense ..... Paulette Girard
Nancy ..... Millicent Martin
Maisie ..... Ann Wakefield
Fay ..... Stella Claire
Dulcie ..... Dilys Lay
Polly ..... Julie Andrews
Marcel ..... Joe Milan
Alphonse ..... Buddy Schwab
Pierre ..... Jerry Newby
Mme. Dubonnet ..... Ruth Altman
Bobby Van Husen ..... Bob Scheerer
Percival Browne ..... Eric Berry
Tony ..... John Hewer
Phillipe ..... Jimmy Alex
Monica ..... Berkeley Marsh
Lord Brockhurst ..... Geoffrey Hibbert
Lady Brockhurst ..... Moyna MacGill
Susanne ..... Lyn Connorty
Guests ..... Phoebe Mackay, Marge Ellis, Mirkey Cullin
Gendar ..... Douglas Deane
Waiter ..... Lyn Robert
Pepe ..... Joe Milan
Lolita ..... Stella Claire

Songs: "Perfect Young Ladies," "The Boy Friend," "Won't You Charleston With Me," "Fancy Forgetting," "I Could Be Happy With You," "Sur La Plage," "A Room in Bloomsbury," "You Don't Want to Play With Me Blues," "Safety in Numbers," "Riviera," "It's Never Too Late to Fall in Love," "Carnival Tango," "Poor Little Pierrette."

Take the "Gladiola Girl" number from "Lend an Ear" of a few seasons ago, stretch it to full-evening length and play it straight, and you have an approximation of "The Boy Friend." It's a sort of "Gentlemen Prefer Blondes" or "High Button Shoes" without the comedy treatment.

"The Boy Friend" is the British musical curio that has been a freak hit in London in recent months, brought to Broadway by, of all people, Cy Feuer and Ernest H. Martin, whose previous shows have been "Where's Charley?" "Guys and Dolls" and the current "Can-Can." The new musical was originally done as a kind of caberet show at a private club in London. It was a hit there, was expanded by author-composer-lyricist Sandy Wilson, and taken to the West End as a commercial venture, becoming something of a rage with a special public, many of whom have reportedly attended six, seven and eight times.

Amazingly enough, "The Boy Friend" looks like a hit on Broadway, too. Its "nostalgic" flavor presumably fits into the current retreat-to-the-'20s mood in which rich men collect and actually make a point of driving vintage autos, there's an attempt to reestablish the unattractive dress styles of the post-World War I period and there's been a small revival of the pop music of that jazz era.

There's unquestionably an off-beat appeal in a show like this, which may be taken up by a sort of cult. "The Boy Friend" is unlikely to become a major smash, however, even with enthusiastic reviews. It'll leave many showgoers cold.

There's apparently no middle-of-the-road reaction to "The Boy Friend." Last week's premiere audience either doubled up with laughter in doting recognition of the follies of 30 years ago or stared in silent bewilderment at the antiquated hijinks. The show, it must be explained, is not a parody of the 1920s musicals, but what London stager Vida Hope has described as an "evocation," a straight-faced reproduction. Wilson, it's explained, has a sort of crush on an era he's too young to remember.

They don't play it quite straight, of course, but cheat a little here and there, at least in performance, as the evening wears along—and wears is the word. Whether this little bit of hokum exaggeration was in the original production or was injected here by Feuer & Martin, isn't clear. But the occasional note of kidding is apparent, as is the show's quickened tempo for Broadway. Perhaps that was the issue that led to Wilson and Miss Hope being barred from the last week or so of rehearsals.

Granted that a certain nostalgic element and the surface comedy inherent in this pastiche of 30-year-old amateurishness will draw a limited, affectionate public. But a good many spectators will find it not so much a quaint period show as just a relic that would have been inferior even in its own day.

It's a one-joke creation, without a semblance of humor beyond the element of anachronism. There's not a single smash song, but merely a succession of numbers that sound not only in period but actually reminiscent of specific tunes of that day—"Miss Annabelle Lee" and "The Girl Friend," for instance—and no effective dances, but only retakes of the Charleston and such dated gimcracks.

But while an abnormal contingent walked out on the opening-night performance, many others stayed to give an ovation to the campus caper-type show and its cast of London and domestic nonames. That's likely to be the way subsequent audiences will split, except that the cult of 1920s-dedicated is presumably limited. By the time the cult is exhausted, of course, the low-overhead "Boy Friend" should have recouped its $120,000 cast and netted a tidy profit.

By way of detail, the show is located at a girls' finishing school on the Riviera in 1926, and the arch plot concerns a romance between a poor little rich girl student and a titled young heir posing as a messenger boy. The men are generally dressed in flannels and blazers, and the girls in the monstrosities of the period. There's a great deal of giggling, squealing and simpering by the girls and the whole performance self-consciously stilted.

Julie Andrews and John Hewer, importees from London, play the leads, and other British principals include Eric Berry, Geoffrey Hibbert, Moyna MacGill, Ann Wakefield (from the original West End cast), Dilys Lay, Stella Claire and Millicent Martin. Principals from the U. S. include Ruth Altman, Bob Scheerer, Paulette Girard, Joe Milan, Jerry Newby and Buddy Schwab.

John Heawood has repeated his original London choreography, and the scenery and costumes are from the original designs by Reginald Woolley, although union regulations have required that U. S. designers Abe Feder and Robert Mackintosh get program credit for "supervision." *Hobe.*

Blues, Ballads and Sin Songs

(BIJOU)

Libby Holman, with Gerald Cook at piano. Opened Oct. 4, '54, for six nights at $4.80 top.

Libby Holman, long absent from musical comedy, started on the ballads and blues kick about 10 years ago when she appeared in company with Josh White at a small N. Y. eastside bistro, La Vie Parisienne. Since then she's devoted a major part of her time to the delineation of tunes from the mountains as well as the lower strata of society, and has perfected these numbers to a high artistic level.

Miss Holman, in her opening at the N. Y. Bijou Theatre for a run of six nights, indicates that she can stay considerably longer as a solo performer. While she's more for the musical cultists, there is still enough of a general appeal so that the public can dig her.

Miss Holman, simply dressed in skirt and blouse by Mainbocher and Frank Stanley, works in front of a stark black curtain, with one single exception during one number. She's accompanied by a talented Negro pianist, Gerald Cook. However, with the lighting and delivery, there's enough histronics and color to make the tunes pay off applausewise. Doing a collection under the generic title of "Blues, Ballads and Sin Songs," her sole prop is a chair.

Miss Holman reaches her apex at the opening of the second part of her show. The grouping of "Careless Love," "The Riddle Song" and "Four Marys" represents the peak of the regular portion of her layout. There, the charm, fragility, drama and humor reach a standard which isn't approached the rest of the evening, with the exception of her encores.

A tremendous amount of research has apparently been made in connection with this exhibit of Americana. There are Elizabethean hues in several numbers and much of it reflects the unhappiness in the lot the Negro, and in "The House of the Rising Sun," the low mood of the girl in the sin-spot. Part of Miss Holman's approach is pedantic, but these lapses are only periodic, since she's too good a performer to tarry too long on that line. Miss Holman also thinks enough of her numbers to sing them without any spoken precedes. In some, the meaning is too obscure to be completely effective.

However, she speaks the language of Broadway in her encores when she gives out with some of the numbers from "The Little Show" series. Her "Moanin' Low," "Something to Remember You By" and "Body and Soul," along with "Love for Sale," was what the first-nighters seemed to enjoy most. *Jose.*

Opera Review

Nelson

London, Oct. 1.

Sadler's Wells Trust Ltd. (in association with Arts Council) presentation of opera in three acts, with music by Lennox Berkeley, libretto by Alan Pryce-Jones, sets by Felix Kelly, costumes by Motley. Conducted by Vilem Tausky; directed by George Devine. At Sadler's Wells Theatre, London, Sept. 23, '54; $2 top.

Lord Nelson ..... Robert Thomas
Lady Hamilton ..... Victoria Elliott
Sir William Hamilton ..... Arnold Matters
Captain Hardy ..... David Ward
Lady Nelson ..... Anna Pollak
Lord Minto ..... Stanley Clarkson
Mrs. Cadogan ..... Sheila Rex
Majordomo ..... Charles Draper
Madame Serafin ..... Olwen Price
Surgeon ..... John Probyn

Love story of Nelson and Lady Hamilton provides a fruitful background for an operatic production, and the subject matter is taken full advantage of by Lennox Berkeley in this, his first full-length opera, with libretto by Alan Pryce-Jones. He is doubly well served by Robert Thomas in the title role, who in addition to his fine tenor voice conveys the frail, sickly exterior of the famous admiral and is of the requisite small stature.

The score is impressive, and if the first act showing the couple's first meeting in Naples is static, the poignant tragedy of the lovers expands with the progression of the story until the hero's untimely death at the hands of a sniper in his greatest hour of triumph. Audience reaction at opener was tumultuous and augurs a successful addition to the company's repertoire.

Story is told with reasonable historical accuracy, and the world-wide knowledge of the characters written about, staged and filmed, makes for universal appeal. If some of the glamor has been lost i the heavier medium of the operatic tempo, it makes up in grandeur and dignity for any deficiency. At times the orchestra tends to drown the voices, but this was probably due to the fact that the premiere was broadcast.

Femme lead Victoria Elliott gives a technically firstrate performance, but never quite convinces the audience of her deep devotion. Anna Pollak is completely satisfying as the deserted Lady Nelson and the remainder of the cast fulfills the high standard associated with the Sadler's Wells tradition. Settings and costumes are tasteful and the whole is superbly directed by George Devine. *Clem.*

Scheduled N.Y. Openings

(Theatre indicated if set)

On Your Toes, 46th St. (10-11).
Fragile Fox, Belasco (10-12).
Tender Trap, Longacre (10-13).
Sing No Lullaby, Phoenix (10-14).
Traveling Lady (10-18).
I Feel Wonderful, de Lys (10-18).
In Splendid Error, Greenwich Mews (10-18).
Sands in Negev, President (10-19).
Peter Pan, W. Garden (10-20).
Stone for Danny Fisher, Downtown Nat'l (10-21).
Slightly Delinquent, Black Friars (10-25).
Dybbuk, 4th St. (10-26).
Traveling Lady (10-27).
Rainmaker, Cort (10-28).
Quadrille, Coronet (11-3).
Fanny, Majestic (11-4).
Wedding Breakfast, 48th St. (11-16).
Living Room, Miller (11-17).
Hot Rock (11-22).
Sandhog, Phoenix (11-23).
Kilgo Run (week 11-29).
Mrs. Patterson, National (12-1).
On With the Show, Hellinger (12-2).
Witness For Prosecution (12-8).
Portrait of a Lady, ANTA Playhouse (12-9).
Lunatics and Lovers, Broadhurst (12-13).
Festival (12-15).
Running Mate (12-15).
Between Friends (12-16).
Black-Eyed Susan (12-16).
Thracian Horses (week of 12-20).
Anastasia (12-22).
What Every Woman Knows, City Center (12-22).
House of Flowers, Alvin (12-23).
Flim Flam (12-24).
Painted Days (week 12-27).
Silk Stockings, Imperial (12-30).
Grand Prize (week of 1-10)
Plain & Fancy (1-20).
Desperate Hours (1-26).

Operating Statement

CAN-CAN

(As of Sept. 4, '54)

Gross last five weeks, $242,530.

Net Profit last five weeks, $42,698.

Total net profit to date, $457,570.

Distributed profit to date, $392,605.

Cash available for distribution, $7,706.

Legit Followups

The World of Sholom Aleichem

(BARBIZON-PLAZA, N. Y.)

After a summer layoff, "The World of Sholom Aleichem" returned last Friday (1) to the off-Broadway Barbizon-Plaza Theatre where it had a moneymaking 40-week run last season. Show, produced by Rachel Productions (Howard Da Silva & Arnold Perl), is in for only a three-week warm-up for a road tour beginning Oct. 28, in Hartford.

Intelligently dramatized by Perl, the presentation, comprising three sketches, has lost none of its outstanding qualities, notably humor, warmth, insight and good taste. Trilogy provides a colorful glimpse of Jewish folkways in late 19th century Russia.

Switches in major cast assignments from the original roster include Herschel Bernadi, Jacob Ben-Ami, Lola D'Annunzio and Diana Sands taking over respectively for Da Silva, Jack Gilford, Sarah Cunningham and Ruby Dee. Bernardi, who began his assignment last season, is standout as Mendele, the bookseller, who handles the off-stage narration.

Ben-Ami and Miss Sands appear in the second of the three sketches, "Bonte Schweig," based on a story by I. L. Peretz. Ben-Ami is convincing as the title character, who after a long life of suffering winds up before Heavenly tribunal, with Miss Sands doing an okay job as his defending angel. Morris Carnovsky remains an impressive figure as the presiding angel.

In the windup yarn, "The High School," the only one of the three pieces based on a Sholom Aleichem story, Miss D'Annunzio is forceful as the mother who refuses to succu ib to the prejudicial quotas that make it almost impossible for her son to get a highschool education. Carnovsky again turns in an effective portrayal as her husband, while Jack Banning is good as the boy.

Miss D'Annunzio also has a small role in the opener, based on a folk story dealing with a fumbling teacher, excellently played by Will Lee, with Phoebe Brand giving an able assist as his wife. Other cast members perform creditably. Not to be ignored, either, is Da Silva's expert direction. *Jess.*

Gentlemen Prefer Blondes

(NIXON, PITT)

Pittsburgh, Sept. 24.

"Gentlemen Prefer Blondes," which producer Manny Davis has expanded from his strawhat in-the-round version in Allentown, is touring on twofers. It appears doubtful whether the bargain policy will put it across.

Although "Blondes" has a good name as a legit musical and has also been a successful picture with Jane Russell and Marilyn Monroe, this cut-price edition isn't for key city audiences. Particularly audiences that have already seen the Carol Channing original. Maybe around the tanks, but nowhere else, is this one likely to have a chance.

It's a hand-me-down from start to finish. Sets are mostly painted flats; chorus consists of three girls, occasionally four when one of them isn't on stage in a bit, and the whole atmosphere of the piece is depressing. Those who thought "Blondes" considerably less than a musical comedy classic in the first place will now be able to see why.

Maybe for strawhat consumption this bargain-basement commodity may be satisfactory. But for a reputable legit house with a steady clientele year and year out for legit, it's no dice. Of course it isn't designed for the legit faithful, but even the occasional theatregoer with his eye out for something for nothing will find plenty missing.

Show carries two key musicians, in addition to conductor Al Evans, and uses only 10 house men additionally, so the score sounds uncomfortably thin. Cast is headed by Jet MacDonald, as Lorelei Lee, and she's in the John Held-ish tradition and the Channing mould. She does well enough by the two best songs, "Little Girl From Little Rock" and "Diamonds Are a Girl's Best Friend." Nothing outstanding about the performance, but it gets by.

Walter Long, as the sugar daddy, is the brightest spot with his expert hoofing. Although the role wasn't originally a dancing one, producer Davis isn't going to miss out on Long's specialty, even if it does make the cabaret scene cockeyed to have Long come in as a celebrating customer and a moment later turns up as part of the floor show.

Adrienne Angel as Dorothy, and Marion Weeks and Lawrason Riggs as the Spoffords from Philadelphia, are the best of a generally lightweight company. Twofers notwithstanding, it'll take a miracle to sustain this "Blondes" for long. *Cohen.*

My 3 Angels

(HER MAJESTY'S, MONTREAL)

Montreal, Oct. 30.

The Bella and Sam Spewack comedy, "My 3 Angels" based on Albert Husson's French hit, "La Cuisine des Anges," opened a tour here last week to poor business, but a good audience reaction. Cast, headed by Victor Jory, offer performances that range from very good to something that might be seen on any local amateur stage.

Victor Jory, who also directed this production, plays the leading role to the hilt.

His glib manner and patter, with a fine Gallic touch, is convincing. Royal Beal as the wife strangler, does much to carry play over its sagging moments as he underplays his few good lines, although his offhand performance isn't always audible.

Stiano Braggiotti, as the money-mad uncle Henri Trochard, is excellent, maintaining relentless course as he seeks to destroy the affair between his nephew, played by Kenneth Paine, and the engenue portrayed by Jean Jory. Miss Jory, the star's daughter, is properly fluttery, but Herbert Evers as the third convict, bounces around the stage flexing his well exposed muscles.

Guy Arbery and Jean Inness, as the girl's parents, are adequate. The single set is workable and solid, without the makeshift portable look usual with this type of tourer.

Although the show's playing time is short, a 10:45 curtain following two intermissions and an 8:45 opening, the sudden stops and starts could be levelled out for better playing time, a more restraining hand on the overplaying and a general tightening by all members of the cast would do much to improve this amiable comedy. *Newt.*

Dial M for Murder

(ROYAL ALEXANDRA, TORONTO)

Toronto, Sept. 27.

In an attempt to revive rotary stock in the major North American city circuit, Charles Harrow, in conjunction with Rita Allen and Archie Thomson, has brought back "Dial M for Murder." Harrow was an associate of the late Jules Leventhal.

New setup of the Frederick Knott melodrama has Donald Woods as star, with Christiane Felsmann, Denis Green, Bethell Long, Bruce Jewell and Kent Montroy in the cast. All the players of this former Maurice Evans' hit are new, with the exception of Jewell, who was in the Broadway production, and Miss Felsmann, who played in the Chicago engagement.

Miss Felsmann was almost inaudible in the first act, perhaps with night nervousness a factor, and her performance of a distraught woman is unconvincing throughout. Jewell, as the teevee scripter specializing in murder yarns, was also static in the first act opening night. Not until the arrival of the debonair Donald Woods does the action pick up and maintain interest.

With the duel of wits between the husband and the Scotland inspector, cleverly underplayed by Denis Green, there is evident audience enjoyment. Bethell Long, as the hired killer of his former Old School Tie mate's wife, is properly dastardly, and Kent Montroy is the caricature of a comedy cop.

The somewhat shop-worn set is from the original Maurice Evans' production. Whoever handles the light-cue sheet requires considerably more co-operation. But "Dial M for Murder" is still a satisfactory thriller. *McStay.*

Stock Tryouts

(Oct. 4-16)

Head of the House, by John T. Chapman—Bucks County Playhouse, New Hope, Pa. (11-16) (Original stock production reviewed in VARIETY, Aug. 18, '54, under title "The Iron Gate").

Kilgo Run, by Arnold Sundgaard—Bucks County Playhouse, New Hope, Pa. (4-9) (Original stock production reviewed in VARIETY, July 9, '52).

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 18th week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	18	18
Total weeks played so far by all shows	290	260
Total gross for all shows last week	$528,500	$509,700
Season's total gross so far	$7,913,600	$7,586,400
Number of new productions so far	6	8

ROAD
Excluding stock

Number of current shows reported	21	20
Total weeks played so far by all shows	198	188
Total gross for all shows last week	$494,400	$370,900
Season's total gross so far	$5,432,000	$4,577,500

Chi Generally Ebbs; 'Town' $29,000, 'Ginger' $14,200, 'Picnic' $17,600

Chicago, Oct. 5.

Except for "Time Out for Ginger," which closed strongly, local legit biz fell off last week. "Picnic" is folding next Saturday (9) at the Erlanger after four weeks, first three on Theatre Guild subscription.

Additions to the upcoming docket are "Fifth Season," due Nov. 22 at the Selwyn, and "King of Hearts," set for Dec. 27 at the Harris. New arrival next week is "Mrs. Patterson" at the Harris for a seven-week pre-Broadway tryout.

Estimates for Last Week

Picnic, Erlanger (3d wk) ($4.40; 1,300) (Ralph Meeker). Topped $17,600 on Guild subscription (previous week, $19,000); folds here next Saturday (9) to end its tour.

Time Out for Ginger, Harris (38th wk) ($4.15; 1,000) (Melvyn Douglas). Nearly $14,200 (previous week, $12,000); exited last Saturday (2) to resume tour.

Wonderful Town, Shubert (13th wk) ($4.60; 2,100) (Carol Channing). Almost $29,000 (previous week, $30,400).

'Itch' $19,000 Finales 9-Week Frisco Stand, $200,147 Total Gross

San Francisco, Oct. 5.

Closing out a sock nine-week run, Eddie Bracken in the touring edition of "Seven Year Itch" drew lively trade here last week. Comedy was originally booked for a four-week stand, but extended as attendance held up at a profitable level.

Only two legits have topped the nine-week figure for initial runs here, "Voice of the Turtle" having held on for 13 weeks in its first local appearance and "State of the Union" continuing for an uninterrupted 10 semesters. Various other shows have topped the nine-week mark in two or more engagements, including "Oklahoma" (23 weeks' total), "Life with Father" (19 weeks), and "Harvey" and "Kiss and Tell" (16 weeks each).

Estimate for Last Week

Seven Year Itch, Geary (C) (9th wk; $3.85; 1,550) (Eddie Bracken). Finaled with a profitable $19,000 (previous week, $21,000); drew a total of $200,147 for the engagement; moved on to play northwest cities and then work eastward; local legit scene is dark.

Lockhart-'Sabrina' 18G, 'King' Hot $51,300, St. L.

St. Louis, Oct. 5.

Hypoed by favorable reviews, "Sabrina Fair," with June Lockhart, wound up the first week of a fortnight's stand at the Empress Theatre with a big $18,000 at $2.50 top. It's the season opener at the stock spot.

Second eight performances of "King and I" at the Henry W. Kiel auditorium drew $51,900, bringing the total gross to $100,300 for the two-week engagement ending Saturday night (2). Musical was booked into the municipal house by the American Theatre management.

'Moon' $14,800, Cleve.

Cleveland, Oct. 5.

"Moon Is Blue," Hanna's fall legit starter, caught an unexpectedly hearty $14,800 last week on two-for-ones.

Comedy, with Jerome Cowan featured, was presumably helped by the influx of out-towners here for the World Series.

Jory Not-So-Hot $6,000 In 'Angels' in Montreal

Montreal, Oct. 5.

"My 3 Angels," starring Victor Jory, drew under $6,000 last week at Her Majesty's Theatre here. The Jewish New Year holiday period, other local entertainment crimped biz. The 1,704-seater was scaled to $3.38.

"Dial M For Murder" is current, with Donald Woods, and "Oklahoma" follows.

'SP' SRO $43,200, 'Figure' $13,100, 'Fox' 12G, Philly

Philadelphia, Oct. 5.

Unseasonable heat apparently affected business at the non-airconditioned Locust and Walnut last week. The refrigerated Forrest, with "South Pacific" as the draw, played to SRO all week. Critics did handsprings for the Rodgers-Hammerstein tuner. Forrest had been sold out far in advance of the opener.

Departure of "Fragile Fox" and "Reclining Figure" last Saturday night (2) left Philly with "South Pacific" as the lone offering. "Rainmaker" is next skedded item, due next Monday (11) at the Walnut.

Estimates for Last Week

South Pacific, Forrest (MD) (1st wk) ($4.80; 1,760) (Iva Withers, Webb Tilton). Show looks set with top business for six weeks, possibly more; solid $43,200 on the opener.

Fragile Fox, Locust (D) (2d wk) ($4.20; 1,580) (Dane Clark, Don Taylor). Heaviest Theatre Guild-American Theatre Society subscriptions in recent years helped get $12,000; previous stanza registered over $13,000, but was underquoted.

Reclining Figure, Walnut (C) (2d wk) ($4.20; 1,340). Word-of-mouth helped, but the weather was not conducive to play-going; moderate $13,100.

'Blondes' Up to $13,500 For 2d Week in Pitt

Pittsburgh, Oct. 5.

"Gentlemen Prefer Blondes" picked up in its second and final week at the Nixon, doing around $13,500, as against $10,000 the opening stanza. Musical, playing a twofer engagement, concentrated most of the take the last two days with two evening performances in lieu of regular matinees. The finale on Saturday (2) was a sellout.

Jean Arthur in "Saint Joan" is current as the opening subscription offering, with Jerome Cowan in "Moon Is Blue" due next Monday (11) for two weeks, also as a twofer item. Nothing is set after that for a fortnight, until "Fifth Season" arrives Nov. 8.

'Sands' Coast Repeat

Los Angeles, Oct. 5.

Hal Zeiger will present a second company of "Sands of the Negev" at the Civic Playhouse here early in November.

Original U. S. production of the Shimon Wincelberg translation of Yigal Mossensohn's Israeli play opens Oct. 18 at the President, N. Y.

Current Road Shows

(Oct. 4 - 16)

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie)—Palace, Milwaukee (4); Union, Madison, Wis. (5-6); Orpheum, Davenport (8); Coliseum, Ottumwa, Ia. (9); Orpheum, Springfield, Ill. (11); McCormick Gymnasium, Normal, Ill. (12); Shrine Aud., Ft. Wayne (13); Murat, Indianapolis (14-16).

Dial M For Murder (Donald Woods)—Her Majesty's, Montreal (4-9).

Fanny (Ezio Pinza, Walter Slezak) (tryout)—Shubert, Boston (4-9); Shubert, Phila. (11-16) (Reviewed in VARIETY, Sept. 22, '54).

Fragile Fox (Don Taylor, Dane Clark) (tryout)—Cox, Cincy 4-9) (Reviewed in VARIETY, Sept. 22, '54).

Gentlemen Prefer Blondes — Shubert, Detroit (4-16).

Getting Gertie's Garter—Majestic, Boston (4-16).

King and I (Yul Brynner, Patricia Morrison)—Kiel Aud., St. L. (4-6); State Fair, Dallas (8-16).

Moon Is Blue (Jerome Cowan)—Hanna, Cleve. (4-9); Nixon, Pitt (11-16).

Mrs. Patterson (Eartha Kitt) (tryout)—Cass, Detroit (4-9); Harris, Chi (11-16) Reviewed in VARIETY, Sept. 29, '54).

My 3 Angels (Victor Jory)—Royal Alexandra, Toronto (4-9).

Naughty Natalie—Lyceum, Minneapolis (11-16).

Oklahoma—State, New Bedford (4-5); State, Portland (6-7); Opera House, Bangor (8-9); Her Majesty's, Montreal (11-16).

Peter Pan (Mary Martin) (tryout)—Philharmonic Aud., L. A. (4-9) (Reviewed in VARIETY, July 21, 54; Aug. 26, '54).

Picnic (Ralph Meeker)—Erlanger, Chi (4-16).

Quadrille (Alfred Lunt, Lynn Fontaine, Edna Best, Brian Aherne) (tryout)—Colonial, Boston (14-16).

Rainmaker (Geraldine Page) (tryout) — Playhouse, Wilmington (7-8); Walnut St., Phila. (11-16).

Saint Joan (Jean Arthur)—Nixon, Pitt (4-9); Cass, Detroit (11-16) Reviewed in VARIETY, Sept. 22, '54).

Seven Year Itch (Eddie Bracken) — Metropolitan, Seattle (5-12); Aud., Portland (13-16).

South Pacific (Iva Withers, Webb Tilton)—Forrest, Phila. (4-16).

Tender Trap (Robert Preston, Kim Hunter, Ronny Graham) (tryout)—Wilbur, Boston (4-9) (Reviewed in VARIETY, Sept. 29, '54).

Time Out for Ginger (Melvyn Douglas—Colsium, Sioux Falls (4); Douglas—Colisium, Sioux Falls (4); torium, St. Paul (6-7); Denfield High School Aud., Duluth (8-9); Iowa, Cedar Rapids (11); KRNT, Des Moines (12), Paramount, Omaha (13-14); Playhouse, K. C. (15-16).

Traveling Lady (Kim Stanley)—McCarter, Princeton (8-9); Cox, Cincy (11-16).

What Every Woman Knows (Helen Hayes)—Huntington, Hartford, L. A. (4-16).

Wonderful Town (Carol Channing)—Shubert, Chi (4-16).

HAYES SRO AT $26,000, MARTIN $56,800 IN L.A.

Los Angeles, Oct. 5.

Despite the expected downbeat from the Jewish Holiday period, all three local legiters recorded good business last week. The two holdovers actually moved up a bit. "Peter Pan" is in its final stretch this week, to finish off the best season in the history of the Civic Light Opera Assn.

Estimates for Last Week

Peter Pan, Philharmonic Aud (7th wk) ($5.50; 2,670) (Mary Martin). Up to $56,800 for the next-to-last frame.

That's Life, Las Palmas (15th wk) ($3.60; 490). Around $4,700.

What Every Woman Knows, Huntington Hartford (1st wk) ($3.85; 1,032) (Helen Hayes). Capacity $26,000. Opening night's $5.50 for all seats overcame the excessive press list required for the premiere of the new legit house.

'Toes' Agile 44½G in 9 For New Haven Preem

New Haven, Oct. 5.

Breakin of the "On Your Toes" revival at Shubert here turned in a neat $44,500 top. Show played a Sept. 25 preview and then a full week ending Saturday (2) for a total of nine performances.

House is dark for next three weeks, then gets the American preem of "The Living Room," starring Barbara Bel Geddes, Oct. 27-30. Another tryout unfolds the following week with "On With The Show," musical starring Irra Petina.

B'way Dips Sharply; Clicks Hold; 'Friend' $21,700 (5), 'Summer' 12½G, 'Dream' $89,600, 'Home Is Hero' $9,800

Business on Broadway took a dip last week for all but the smash entries. Receipts Monday and Tuesday (27-28) were clipped by the Jewish holiday, while the World Series opening Wednesday (29) at the Polo Grounds, N.Y., apparently affected the matinee trade.

Sellouts last week were "Can-Can," "Dear Charles," "Kismet," "Pajama Game" and "Teahouse of the August Moon," with "Caine Mutiny Court Martial" just missing. Last week's sole opening was "The Boy Friend," which bowed Thursday (30).

Only preem this week is "Reclining Figure," debuting tomorrow night (Thurs.). There were no closings last week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax. but grosses are net; i.e., exclusive of tax.

All Summer Long, Coronet (D) 2d wk; 12, $5.75-$4.60; 1,027; $30,000). Over $12,500 (previous week, $12,300 for first four performances and one preview).

Anniversary Waltz, Broadhurst (C) 26th wk; 203; $4.60; 1,160; $28,000) (Macdonald Carey, Kitty Carlisle). Under $17,200 (previous week, $21,100).

Boy Friend, Royale (MC), (1st wk; 4; $6.90; 1,172; $38,000). Opened last Thursday (30) to unanimously favorable reviews; grossed nearly $21,700 for first four performances and one preview.

By the Beautiful Sea, Majestic (MC) (26th wk; 204; $6.90; 1,510; $58,000) (Shirley Booth). Nearly $30,800 (previous week, $33,400); moved last Monday (4) to the Imperial, where can remain until Dec. 25, but must then vacate for "Silk Stockings," due Dec. 30.

Caine Mutiny Court Martial, Plymouth (D) (37th wk; 292; $5.75-$4.60; $33,331) Lloyd Nolan, John Hodiak, Barry Sullivan). Almost $33,300 (previous week, $33,500).

Can-Can, Shubert (MC) (74th wk; 588; $6.90; 1,361; $50,160). Sellout; just $50,400 (previous week, $50,400).

Dear Charles, Morosco (C) (3d wk; 21; $6.90-$5.75-$4.60; $29,850) (Tallulah Bankhead). Another sellout, almost $29,900 (previous week, $29,900).

Fifth Season, Cort (C) (79th wk; 627; $4.60; 1,056; $25,227) (Chester Morris, Joseph Buloff). Almost $6,400 (previous week, $10,200); closes Oct. 23, to tour.

Home Is the Hero, Booth (D) (2d wk; 13; $5.75-$4.60; 766; $22,000) (Walter Macken, Peggy Ann Garner). Almost $9,800 (previous week, $9,200 for first five performances).

King of Hearts, Lyceum (C) 27th wk; 210; $5.75-$4.60; 995; $23,389) (Donald Cook, Jackie Cooper). Almost $11,700 (previous week, $13,400); moved last Monday (4) to the National.

Kismet, Ziegfeld (OP) (44th wk; 348; $6.90; 1,528; $57,908) Alfred Drake). Sellout, over $57,900 (previous week, $57,900).

Midsummer Night's Dream, Met Opera House (M) (2d wk; 14; $6; 3,612; $93,553) Robert Helpmann, Moira Shearer, Stanley Holloway). Had standees, but failed to get capacity at, $89,600 (Previous week, $70,500 for first six performances).

Oh Men, Oh Women, Miller (C) (42d wk; 342; $5.75-$4.60; 920; $23,248) (Lloyd Bridges). Almost $7,800 (previous week, $11,200).

Pajama Game, St. James (MC) (21st wk; 164; $6.90; 1,571; $51,717) (John Raitt, Janice Paige, Eddie Foy Jr.) Sellout again, over $51,700.

Seven Year Itch, Fulton (C) (98th wk; 781; $5.75-$4.60; 1,063; $24,000) (Elliott Nugent). Nearly $20,700 (previous week, $21,300).

Solid Gold Cadillac, Music Box (C) (48th wk; 381; $5.75-$4.60; 1,077; $27,811). Just under $20,900 (previous week, $23,100).

Tea and Sympathy, Barrymore (D) (53d wk; 421; $5.75-$4.60; 1,060; $28,300) (Joan Fontaine). Nearly $22,100 (previous week, $24,700).

Teahouse of the August Moon, Beck (C) (51st wk; 412; $6.22-$4.60; 1,214; $33,608) (Burgess Meredith, Scott McKay). Another sellout, over $34,100.

OPENING THIS WEEK

Reclining Figure, Lyceum (C) ($5.75-$4.60; 995; $23,389). Play by Harry Kurnitz, produced by Martin Gabel & Henry M. Margolis; financed at $75,000, cost about $50,000 to produce, including bonds and approximate $5,000 tryout loss, can break even at around $12,000 gross; opens tomorrow night (Thurs.).

OFF-BROADWAY SHOWS
(Figures denote opening dates)

Clandestine Marriage, Provincetown (9-29-54).

Way of the World, Cherry Lane (10-2-54).

World of Sholom Aleichem, Barbizon-Plaza (5-1-53).

'Fanny' $50,079; 'Gert' 13½G, Hub

Boston, Oct. 5.

Biz continued strong here last week with "Fanny," in second week at the Shubert, setting another house record. "Tender Trap," which opened at the Majestic to cautious notices, caught on with slick trade for the initial frame. "Getting Gertie's Garter," held up okay in its second stanza at the Majestic.

On the horizon is a week's engagement of the Ballet Russe De Monte Carlo at the Opera House, opening Oct. 11 and the Lunts and Edna Best and Brian Aherne in "Quadrille," bowing Oct. 14 at the Colonial.

Estimates for Last Week

Fanny, Shubert (2d wk) (MD) $6.25; 1,700) (Ezio Pinza, Walter Slezak). Topped initial week with a new house record at $50,079, final week is current.

Getting Gertie's Garter, Majestic (C) (2d wk) ($3.30; 1,500). Holding to near $13,500 again, on twofers; continues.

Tender Trap, Majestic (1st wk) (C) ($3.85; 1,200) (Robert Preston, Kim Hunter, Ronny Graham). Picked up the latter part of the week to register $18,700 for the debut stanza; final week is current.

JEAN'S 'JOAN' OKAY 21G IN HOLDOVER WEEK, D. C.

Washington, Oct. 5.

Second and final stanza of Jean Arthur in Shaw's "Saint Joan" drew nearly $21,000 last week at the National Theatre. That was almost $2,000 better than the initial semester, but far from sensational.

Ballet Russe de Monte Carlo, opening a one-week stand last night (Mon.), had over $15,000 advance.

Eartha-'Patterson' 20G For 2d Week, Detroit

Detroit, Oct. 5.

"Mrs. Patterson," Leonard Sillman production, starring Eartha Kitt, eased off to $20,000 in its second canto at the 1,482-seat Cass last week. Top is $3.85 weeknights, $4.40 Saturday eves.

Authors Charles Sebree and Greer Johnson have speeded the slow second act. Also, Avon Long has replaced Alonzo Bosan as the devil, who appears in the dream sequences.

The 2,050-seat Shubert relighted Sunday (3) for the first time this season with "Gentlemen Prefer Blondes," in for a fortnight. Two shows will be given Saturday nights, with no matinees scheduled. Top is $3.85, but the show is on twofers.

'Dial' $5,500, Toronto

Toronto, Oct. 5.

With a bad $5,500 gross, it was slow death for "Dial M for Murder," last week at the Royal Alexandra here. Charles Harrow production, starring Donald Woods, had a $3.50 top at the 1,525-seat house. For no apparent reason, and despite favorable reviews, the public refused to go for the killer-thriller.

"My 3 Angels," with Victor Jory starred, is current.

Shows Abroad

The Party Spirit

London, Sept. 24.

John Buckley & Alan Hay production of farce in three acts, by Peter Jones and John Jowett. Stars Robertson Hare, Ralph Lynn. Directed by Charles Hickman. At Piccadilly Theatre, London, Sept. 23, '54; at $2.25 top.

William Grout	Robertson Hare
Leonard Bilker	Ralph Lynn
Mrs. Violet Binder	Vera Pearce
Sir Wellington Hacker	Roger Maxwell
Samuel Barnaby	Alec Finter
Chloe	Joanna Gaye
Polly Martin	Constance Lorne
Gerald Shafto	George Bradford
Mabel	Margot Lister
Mr. Plummer	Neil Wilson
P. C. Carp	rank Thornton

The return to the stage of Ralph Lynn and Robertson Hare in partnership for the first time in seven year revives the traditional kind of farce so long associated with their names. It is thoroughly British, with no Frenchy bedroom scenes, and should prove satisfying to local customers.

The show's lightweight quality and the complicated parliamentary procedure providing the plot backbone would make it incomprehensible outside London. After a poor showing on tour, the play was rewritten and restaged for faster pace to exploit the farce situations, and should now prove a winner for the veteran comics.

Story is located i the environs of the House of Commons, with both Government and Opposition members wooing two uncouth third-party newcomers whose votes are vital in the struggle over an important bill. Everything that could happen to the stock characters is laid on with gusto, and the result makes for robust, popular entertainment.

Hare and Lynn play into each other's hands with the ease of long association, although the latter older half of the duo tends to retain a dated stylist type of acting. Vera Pearce's vigorous commanding figure gives full flavor to the role of a femme MP, and Constance Lorne, Margot Lister and Joanna Gaye round off the distaff side of politics. Other politicians are convincingly portrayed by Roger Maxwell, Alec Finter, George Bradford. Charles Hickman lives up to his reputation as a sound director. *Clem.*

Das Dorf Ohne Maenner

(TOWN WITHOUT MAN)

Vienna, Sept. 30.

Volkstheatre production of comedy in seven scenes by Oedoen von Horvath. Stars Joseph Hendrichs. Staged by Gustav Manker; settings, Lajos von Horvath; costumes, Maxi Tschunko; intermission music, Robert Leukauf. At Volkstheatre, Vienna, Sept. 17, '54.

Matthias Corvinus	Joseph Hendrichs
Count Hermannstadt	Herbert Prodinger
Barber	Fritz Eckhardt
Blonde Woman	Traute Wassler

Oedoen von Horvath's last play, written shortly before he was killed in an accident in Paris, 1938, and only now world-preemed, is a plausible comedy with ludicrous situations and dialog and outlandish characters. The writing is wittily satirical, action very fast and colorful, and laughs come in profusion.

Time of action is the Middle Ages. Transylvania farming town of Zelice sends a deputation to Matthias Corvinus, King of Hungary, because there are no males left over after a war. Because the women of Zelice are outspoken ugly, the deputation invents a trick. Three gals from the capital are borrowed and exhibited as "samples," Traute Wassler (wife of the governor); Lotte Ledl, fiancee of a jealous innkeeper and a prostie, Louise Martini. The King and his aides-de-camps go off to Zelice for "inspection." Hilarious situations arise when Fritz Eckhardt (at his best as the "barber—in those days a VIP, as physician, town-clerk, manager, moneylender and so forth) is made responsible for this swindle. But the King, being very indulgent, gives Zelice its men needed, under the proviso that they too are not of the type women just run after. Joseph Hendrichs gives a competent portrayal of the ruler.

Of the supporting cast, Carl Bosse, Karl Skraup, Bert Fortel and Benno Smytt deserve credit. Gustav Manker's direction is perceptive and sure. Costumes (Maxi Tschunko) and setting (Lajos von Horvath) are very well done. Robeert Leukauf contributed nice termission music. *Maas.*

Legit Casting

Anastasia—Eugenie Leontovich.

Anniversary Waltz—Patty Foster (replaced Mary Lee Dearring).

House of Flowers—Diahann Carroll, Frederick O'Neal, Juanita Hall.

Quardille—Dorothy Sands, Jerone Kilty, Mildred Clinton, Phyllis Conrad, Nina Reader, Bruce Webster, Richard Longman, Michael Lewis.

Seven Year Itch (N. Y.)—Rita Moreley (replaces Neva Patterson next week).

Seven Year Itch (Rd.)—Anne Kimbell (replaced Louise King).

Current London Shows

London, Oct. 5.

(Figures denote premiere dates)

After the Ball, Globe (6-10-54).
Airs Shoestring, Royal Ct. (4-22-53).
All For Mary, Duke York (9-9-54).
Both Ends Meet, Apollo (6-9-54).
Boy Friend, Wyndham's (12-1-53).
Dark Light Enough, Aldwych (4-30-54).
Day By The Sea, Haymarket (11-26-53).
D'oyly Carte Opera; Savoy (9-13-54).
Dry Rot, Whitehall (6-31-54).
Duenna, Westminster (7-28-54).
Follies Bergere, Pr. Wales (9-24-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Intimacy At 8:30, Criterion (4-29-54).
Joyce Grenfell, St. Mart. (6-2-54).
Keep In Cool Place, Saville (8-16-54).
King and I, Drury Lane (10-8-53).
Love Match, Vict Palace (11-10-53).
Manor of Northstead, Duchess (4-28-54).
Mousetrap, Ambas (11-25-52).
Never Too Late, Strand (6-3-54).
No News Father, Cambridge (9-15-54).
Old Vic Rep, Old Vic (9-9-54).
Pal Joey, Princes (3-31-54).
Party Spirit, Piccadilly (9-23-54).
Relations Apart, Garrick (8-3-54).
Sabrina Fair, Palace (9-4-54).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Wedding In Paris, Hipp. (4-3-54).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS

Bell Book, Phoenix (10-5-54).
Oxford Accents, New Water (10-6-54).
St. Joan, Arts (9-29-54).
Can-Can, Coliseum (10-14-54).
Matchmaker, Haymarket (11-4-54).

FIGURE HAYES' 'WOMAN' PAYOFF ON L.A. STAND

Hollywood, Oct. 5.

Helen Hayes will play an extra performance Oct. 18 i "What Every Woman Knows," at the Huntington Hartford Theatre. Added show is to meet the heavy ticket demand.

First week's gross for the revival was $25,952. Normal capacity is $25,600, but opening night all seats were $5.50. The coverage more than made up for the free list. Production cost around $24,000 and has been set up to break even, including amortization, at $18,000 a week for 10 weeks scheduled here, San Francisco and then N.Y. City Center.

At its present b.o. rate, the production will probably be in the black before leaving Los Angeles.

Another Critic

Continued from page 68

morning critics less time to prepare their reviews, which was why it was moved forward i the first place, but one of them says thank you very much, but I don't need more time—I'd rather have the extra half-hour to enjoy a decent dinner.

"I don't agree with either side; I think opening night curtains should rise at 6 p.m. People that attend opening night curtains could certainly leave their offices—if they bother to go to them at all—in time to go home and change and have a cocktail and a snack and make the theatre by 6 o'clock. Then they could go to their favorite restaurant or back home afterwards and sit down to a proper dinner at about 9 p.m.

Critics could leave the theatre and eat a leisurely meal, during which the food and wine might have a mellowing and salutary effect on what they have to write. Even the morning boys, whether they need the time or not, would have plenty of it.

"Audiences would generally be more alert; there would be fewer snoozers suffering from several cold cocktails followed by a series of fast hot dishes; hands would be beaten with less lethargy, and laughter would be more hearty.

"Roughly this same idea was tried during the war in London, not only for openings but in all theatres every night, and most people seemed to like it. I suppose there is some entirely obvious and simple argument against it, but it has escaped me."

Richard Watts Jr., N. Y. Post critic who engaged in a sharp tiff with Chapman in several columns about the matter, hasn't commented in print on McClain's suggestion. He and Ward Morehouse, drama columnist of the N. Y. World-Telegram, favor 8 o'clock openings.

Off-Broadway Shows

Clandestine Marriage

(Provincetown Playhouse, N. Y.)

In frolicsome mood, The Players Theatre is reviving David Garrick's "The Clandestine Marriage" at the Provincetown Playhouse. This play of artifice is treated with mocking dexterity by an energetic company, dispelling the old canard that American actors cannot cope with period drama.

Under Jack Landau's frisky direction, aisles and pit are used freely to augment the tiny playing space, and the asides to the audience are ingenuously frank. Charles Rosen's settings create a brittle atmosphere, his arrangment of painted drapes enabling locale to be changed in a twinkling without impeding tempo.

Frederic Warriner has a virtual tour de force as lascivious old Lord Ogleby, whose eyes and hands never behave. In his garrulous, crotchety performance, he sets a sprightly pace that infuses the whole production.

Jacqueline Brookes is the secretly wedded girl whose "little telltale" makes her swoon at thought of discovery. She plays with just the right touch of mock emotion to keep her plight a lark, and Stuart Vaughan is always anxiously noble as her sub rosa husband.

The unhappy maiden's unsuspecting father is done by Roy Poole, his pecuniary interest in his children's happiness having the satiric note. As his brusquely suspicious sister, Sada Thompson's excellent artificiality is as bright as her rouged cheeks.

precious as a young nobleman whose faltering loves confuse the issue. Sylvia Short is vindictively petulant as second fiddle to her sister's unsought conquests and, as a foreign friend of milord's, Jerry Stiller is just plain funny. Amanda Steele uses an Irish brogue as a maid, John Harkins is an amorous man-servant, and Blanche Cholet's chambermaid is fetchingly wide-eyed.

By b.o. standards, prospects for this lusty revival should be good. Whether Garrick wrote "Marriage" solo, or collaborated with dramatist-producer George Colman, is a moot question, but customers will probably be laughing too much to care. *Geor.*

The Way of the World

(CHERRY LANE, N. Y.)

In "The Way of the World", William Congreve's brisk comedy of manners, the plotting is so intricate, the wit so profuse, that generations of actors have only been able to touch the high spots. Proscenium Productions' revival at the Cherry Lane Theatre follows precedent, having a verve that underscores the play's urbanity without getting too mental about story line.

The 18th century comedy's sophisticated approach to love and marriage has a surprisingly modern flavor. Most of the Cherry Laners adapt well to the late Georgian period in which the production is designed, playing with stately flourishes and bows, only a couple of actors being unable to escape from the 20th century.

As the classical Mirabell, Louis Edmonds is somewhat stiff, but profits from a handsome affectation, while Gerry Fleming is vivaciously challenging as his beloved. Dee Victor is squeakily droll as the vain aunt who wants to thwart their romance, her frenetic boudoir scene being capital farce.

As the scheming heavy, Fritz Weaver is superciliously aloof, and Nancy Wickwire, his ravishing cohort, devastates both sexes with her flashing eyes, acid tongue, and rapier-like use of her fan. Thayer David's Petulant is a properly grumpy portrait, Raymond Johnson plays a guileless knight, and Kay Parker's Mincing befits its soubriquet.

Warren Enters' direction elicits a spirited unity of style that prevails from first candle-lighting to the brittle epilogue. Don Crawford has designed subdued unit sets, relying for color on his gay costuming. Proscenium Productions has done creditably with a difficult play, the weaknesses being counterbalanced by a disarming freshness. *Geor.*

Stephanie

(AMATO THEATRE, N. Y.)

Whatever dramatic concept Gil Orlovitz may have had when he wrote "Stephanie" he has hidden under a mass of self-conscious verbiage. As far as can be discerned in this puerile offering at the Amato Theatre, the girl Stephanie wants to spend her sixteenth birthday alone in a hotel room.

If allowed to do that, she will permit her parents to get a divorce. Neither eventuality takes place, however, since she falls in love and gets kissed, which turns out to be all she wanted.

The author takes reams of pseudo-epigrammatic dialog to exploit his situation. It is all so stilted that after a few minutes nobody cares, least of all the actors, from appearances. Produced by Group One and directed by Thurman Faulk. *Geor.*

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama) O (Opera), OP (Operetta).

Quadrille (C)—John C. Wilson & H. M. Tennent, LTD., prods.; Wilson, dir.; Alfred Lunt-Lynn Fontanne-Brian Aherne-Edna Best, stars.

Living Room (D)—Gilbert Miller & Donald Albery, prods.; Hugh Hunt, dir.; Barbara Bel Geddes, star.

On With the Show (M)—Elizabeth Miele, prod.; Charles W. Christenberry Jr. & Byrle Cass, dirs.; Irra Petina, star.

Wedding Breakfast (D)—Kermit Bloomgarden, prod.; Herman Shumlin, dir.

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Literati

Brit. Asks U.S. Comics Ban

Call for a ban on American horror comics and magazines was made by the council of the British Federation of Newsagents, which represents 27,000 news agents, at quarterly meeting at Stratford-on-Avon, Eng.

Federation called for a ban on sale of the funnies, and, without dissent, passed a resolution deploring that the British government had not banned the importation and reproduction of the comics in Great Britain. Members of the Federation will now lobby members of the British Parliament and urge that a special bill be put through to enforce such a ban.

Newsagents at Crieff, Scotland, have also called for a ban on American comics.

Buchwald-Condon Pic Idea

Art Buchwald, columnist of the Paris Herald Tribune, and Richard Condon, UA overseas publicity rep, have just finished a 90-page film treatment of an original entitled "Gold Key To Paris." Treatment has already started the rounds and is being handled by George Marton.

Buchwald has had bids before on pix but this is his first venture in this department. Condon has three plays to his credit.

Bonelli-L.A. Times Feud

Feud between Wm. G. Bonelli, member of the powerful board which tells Californians how much taxes they are going to pay and handles liquor licenses on the side, and the L.A. Times has broken out on the literary level. Though up for re-election and an almost sure push-in, Bonelli took billboards he would normally use to ballyhoo his own candidacy to advertise "Billion Dollar Blackjack — the Story of Corruption and the Los Angeles Times" (Civic Research Press, Beverly Hills; ($2.95) with himself billed as the author.

Book, which is well-written, well-printed and well-exploited, takes the Times through three generations, from Gen. Harrison Gray Otis, a Civil War vet, to Norman Chandler, his grandson, and attempts to show that the paper is merely a house organ for their fingers in many well-paying pies and some, like station KTTV, which are not so well-paying but add to their prestige and power.

For an expose, it's on the scholrly side and in the heat of a political campaign rather temperate, which is better understood when it is revealed that Bonelli was a professor of political economy at Occidental before he entered practical politics and has an M.A and LL.D. as well.

Press, radio and tv covered him and the book on release date Sept. 20. Times acknowledged its publication, too, but denied that Kyle Palmer was on their payroll at the time he was doing public relations work for the Santa Anita track. Track is on property Chandler interests sold to racing interests.

Track, according to documentation printed by Bonelli, was to pay the Times $21,881.82, sum due the paper from Palmer in 1937. Mystery is not explained by Bonelli or the paper how their in-and-out staffer could have put such a big bite on the front office in the first place. He is currently their political editor.

Book is jammed with dubious dealings running into millions. Though all Hollywood is reading "Blackjack," it will never become another "Citizen Kane," despite the fact that the Chandler power does not extend beyond the borders of California. *Scul.*

Rumford Press' Pay Tilts

Approximately 125 employees of the Rumford Press in Concord, N. H., which prints a number of the country's leading magazines, have been granted a "step increase" in wages, it has been announced by J. Richard Jackman, president of the firm. Other unions at the plant, which also signed a two-year contract in 1953, took a "flat increase," rather than pay boosts in two steps.

The Rumford Press has about 800 employees with an annual payroll of around $3,500,000. Total sales volume last year was a record $7,000,000 and this year's figure should be about the same, president Jackman reported.

Argosy Vs. True

The first issue of Argosy, in November, with the lead story by Michael Stern ("How To Steal $8,000,000 From the GIs Abroad") is the first issue of a largely transplanted editorial and business staff which resigned from True last July. Both are competitive in the man's readership field, and when a $15,000 salary tilt enticed Ken Purdy to Argosy, he took Stern along with him, in the same post of chief of the foreign staff, and also with headquarters in Rome rather than Paris or London; Tom Naughton, managing editor who is called executive ed on Argosy; Len Leone, art ed; Al Silverman, sports ed; Ed Downe, shopping editor; plus two art assistants; three secretaries and two admen.

True's circulation is 2,200,000; Argosy, 1,200,000, but November issue, due Oct. 20, will run to 1,400,000. Doug Kennedy, ex-sports ed of Time, is the new editor of True. At this writing he is hunting for a successor to Stern in Europe.

Stern currently is in the U. S. on a six-week visit, researching material for foreign features from the New York and Hollywood end.

2 British Show Biz Books

John Montgomery, a former studio publicist, has done a painstaking job of research for "Comedy Films" (Allen & Unwin, London; $3) in which he faithfully records the progress made by the motion picture from the days of Fred Ott's "Sneeze" (1894) to the present time. The book is a factual and not a critical account and, as such, is designed to appeal to the student and historian. Foreword by Norman Wisdom, Britain' newest screen comic, and the stills of oldtime stars, help to widen its scope.

R. F. Delderfield, author of the record-breaking "Worm's Eye View," which ran for six years in London, has written his autobiog under the appropriate title of "Bird's Eye View" (Constable, London; $2.15). His story is commonplace enough — strict parents, boarding school, working as a reporter on his father's country paper and then war service in the R.A.F. Always, however, he was interested in playwriting and it was while in uniform that he had the inspiration for his major success. Unpretentious, but quite readable. *Myro.*

Dewey On 'Newspaper Week'

The American press provides "wider and more accurate information" than that of any other nation, while New York State has "a powerful number of the greatest newspapers in the world," said Gov. Thomas E. Dewey in proclaiming Oct. 1-8 as "Newspaper Week." He continued: "Even those whose circulations is not so extensive are cherished and supported in their communities for the high degree of professional skill with which they gather and present to their readers a steady and truthful stream of news."

In a simultaneous proclamation for Oct. 2 as "Newspaper Boy Day," the Governor wrote that "Many a boy has received his start and learned his first lessons as a businessman by delivering paper."

Elsa's 'R.S.V.P.'

"R.S.V.P.: Elsa Maxwell's Own Story" will be on the stands by Oct. 20. Published by Little, Brown, the volume covers her life's span, from her birth, through her early years as a pianist in a nickelodeon and to her present heights as a partygiver.

The book gives the o.o. to people of diversified fame, incuding Sigmund Freud, George Bernard Shaw, Christian Dior, Bea Lillie, Barbara Hutton, among the many.

Curtis Into How-To-Do-It

Curtis Publishing Co., which brings out its new mag, TV Program Week, early in November, plans to cash in on another popular craze, the "Do It Yourself" movement which got its start during the war.

Curtis has just acquired controlling interest in Science & Mechanics Publishing Co., Chicago, publishers of one of the leaders in the how-to-fix-it field. Science & Mechanics. Self-help mag is published bimonthly and has circulation of 650,000. Popular Mechanics, a monthly competitor, has 1,350,000 circulation. Virgil Angerman, only other stockholder in S&M Co., remains as president and no other changes are planned.

New Republic's 40th Anni

The New Republic will publish a 128-page, glossy cover 40th anniversary issue Nov. 22 which will contain reprints of the best articles and poems which have appeared in the mag since it was founded in 1914. Among the writers represented will be Theodore Dreiser, H. G. Wells, John Reed, Herbert Croly, H. L. Mencken, Bertrand Russell, Katherine Mansfield, E. M. Forster, Carl Sandburg, W. B. Yeats, Felix Frankfurter, Edna St. Vincent Millay, Hart Crane, Lincoln Steffens, James Joyce, William Faulkner, F. Scott Fitzgerald, Langston Hughes, Virginia Woolf, Alistair Cooke, David Low, Edmund Wilson, Heywood Broun, William Allen White and Otis Ferguson.

Special issue, in addition to being oversize and glossy cover (a departure from the norm), will have a four-color run for ads and a press run of 100,000 copies. Publisher Gilbert Harrison has sent personal to newspaper and magazine publishers asking them to participate in the issue via placement of ads "to cheer us along in our second 40 years."

Editorial Takeover

Show biz took over almost a half-page of yesterday's (Tues.) N. Y. Herald Tribune in an unusual spot—the editorial page. Walter Lippmann's whole column was devoted to films. Headed "Sadism in the Movies," it rapped crime stories in pix in an answer to a letter from Arthur H. DeBra, of the Motion Picture Assn. of America.

Two inside columns were devoted to reprint of an address by CBS' Edward R. Murrow, made in accepting the Freedom House Award Oct. 3. Reprint was headed "The Necessity to Preserve Freedom in the Cold War."

CHATTER

The George W. Joels' (Dial Press) daughter, Susan Barbara Joel, engaged to Barrie L. Beer.

Rosalind Russell's story, "A Medal for Freddie," will be published in the November Catholic Digest.

Gordon Irving, VARIETY's Scot mugg, to London to appear in film trailer for new Gregory Peck pic, "The Purple Plain."

Chicago Sun-Times reporter Carl Larson penning a piece for Pageant mag on Tom Duggan, Windy City's controversial tv gabber.

Winthrop Palmer, exec editor of Dance News, returning to N.Y. this weekend after three months in Europe and the Near East.

Irish Thesper Nigel Fitzgerald has his third whodunit listed for publication by Collins Crime Club in January, titled "The House is Falling."

Herb Mayes, editor of Good Housekeeping, has been appointed chairman of the Editorial Committee of the Magazine Publishers' Association.

Templeton Peck, editorial writer on San Francisco Chronicle, switched to N.Y., to work with Paul Smith, editor-in-chief for Crowell-Collier.

Composer-conductor Dimitri Tiomkin has been asked to contribute to "The Technique Of Film Music," tome being prepared by the Council of the British Film Academy.

Alec Newman, former member of "Information Pliease" quiz team and other Radio Eireann panel games, has been named new editor of Irish Times, He's been assistant since 1934.

Magistrate Charles F. Murphy took official leave from N. Y. city service last week to draft a code of ethics for the comic magazine industry. He has been a magistrate since 1945.

Scotsman Features Ltd., based in Glasgow and Edinburgh, became independent of Scotsman Publications Ltd., controlled by Canadian Roy Thomson, and switched name to Scotnews Ltd.

Vic Gauntlett, former advertising manager for Evergreen Theatres, Seattle, and veteran Pacific Northwest flack, has joined the staff of Advertising Counselors Inc. of Seattle, Spokane and Portland.

James H. Street Jr. has joined Harold Matson's literary agency. He was formerly assistant to the editor of Family Circle magazine and associate editor of Cosmopolitan. Before that he was on the faculty of the University of North Carolina.

The Leeds (Eng.) City Police seized the entire stock, 108,000 copies, of the latest issue of A Basinful of Fun, and removed them from the printers, F. Youngman Ltd., before they were put on sale. Periodical consists of stories, gags and cartoons.

A second printing of 350,000 copies has been ordered by Popular Library for its 35c paperback edition of Polly Adler's "A House Is Not A Home," whose first printing of 500,000 copies sold out in 30 days. The original Rinehart edition of the notorious madame's "memoirs" sold almost 100,000 copies.

On the heels of Ed Murrow's "Person to Person" (CBS) interview of the Walter Whites (he's exec sec of the NAACP), Holt is cocktailing at Poppy Cannon's house on East 68th St., N. Y., in honor of her latest, "The Bride's Cookbook." Holt's p.a., Barbara Emerson, labels the shindig "the wedding of The Gourmet and The Can Opener."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

To Mme. Pandit and her six Indian club swingers who still believe in human progress, I have discovered an encouraging footnote. He is a character playing Tarzan whose head is not flat in the back.

In fact, he is the handsomest giant who has ever essayed the role in all the 30 productions starring the jungle dreamboat of the late Edgar Rice Burroughs.

His name on the payroll of Sol Lesser is Gordon Scott, son of Stanley G. and Alice Irene Johnson Werschkul of Portland, Ore. The youngest of nine children, five boys and four girls, Gordon is as strong and as smooth as the gin after which I suspect he was named. He is six feet three, weighs 215 of the tightest pounds you ever saw, has a 50-inch chest, 30-inch waist and 40-inch rump, or hips, I believe the politer phrase is.

He has a crop of dark brown hair (his own), all his own magnificent teeth in ideal alignment, is brown as an autumn leaf, well read, a good dancer and possessed of a vocabulary far beyond the range demanded by Frank Gruber in the current Tarzan script entitled "Tarzan's Hidden Jungle."

I first heard him being interviewed over CBS and his manner of expression was so gracious, modest and generally becoming that I decided to set up a safari from Desert Springs to a jungle back of Culver City and view him in person. It was a hazardous 100-mile trek, much of it through wild freeway traffic and I made it unscathed. I first saw him the chow line, where he towered above the technicians lined up in front and behind him. All he had on was a loi cloth and a bowie knife.

For a jungle boy, he had the manners of one raised on the refined table etiquette of Emily Post. He helped me get a fair measure of corned beef and cabbage and we sat down vis-a-vis for a chat. I w careful not to use words of more than one syllable, not wanting to disturb the atmosphere created by the scriptician.

At Scott's side sat Vera Miles, the Maureen O'Sullivan of "Tarzan's Hidden Jungle," a blond chick weighing in at 117, with green eyes. People with even short memories may remember her as Vera Ralston, "Miss Kansas" of the 1949 Atlantic City bathing beauty contest. With such a surefire name for pictures she changed it to Vera Miles when she married Robert Miles, casting director at UI. It must have been love.

How's His Gin Rummy?

Beyond being in the same picture, she and Scott have much in common. Her people came from Oklahoma, his from Montana, wher his mother was born on a cattle ranch. As an example of how cattle-ranching has changed, Scott's father was quite a golfer. Though a mixture of Swedish and German, Gordon was raised in the British athletic tradition. So were the rest of the boys. They were all proficient in riding, swimming, skiing, rifle and pistol shooting, archery, golf, football, baseball, basketball, gymnastics, boxing, wrestling and weight-lifting. With that sort of diversity none of course became champions, but if the Greek ideal of a sound mind in a sound body is not practically subversive in the age of specialization, Gordon Scott is a shining example of a well-rounded man.

His parents, he told me, planned it that way. They moved to Portland before Gordon was born and all his schooling was there. I have a hunch he would have developed into a terrific tackle at Oregon U. but at the end of his freshman year he was yanked off to Fort Lewis and into the dogfaced infantry. It was in the fall of 1944, around the time Der Fuhrer had stopped chewing rugs and was down to eating old crow seasoned with potassium cyanide.

Gordon was such a good soldier that he soon was teaching close-order drill, rifle and bayonet drill, hand-to-hand combat and judo. About the time he might have been shipped to the South Pacific, recalcitrant prisoners were arriving on the Coast. He was elevated to the rank of sergeant and transferred to M.P. to handle dangerous prisoners. On Washington's Birthday, 1947, the Army figured they had enough of his gentle bone-crushing skill and discharged him.

It seemed too late to go back and pick up the threads of a college education, so he joined his oldest brother Jim on a cattleranch Jim owned. When he threw the bull it wasn't a figure of speech.

Three years ago he took a trip to Las Vegas for a vacation and also to give the sun the privilege of shi ing on the handsomest hunk of man the Monte Carlo of the masses had ever seen. The management of the Hotel Sahara watched him working out at the pool, checked through their own intelligence to make sure he wasn't a space man from Venus or a new champion of the grunt-and-groan school of acting and offered him a job as a lifeguard.

In fact, in keeping with Vegas values, they offered him such a fat fee that it made cowpunching seem like working for pot roasts. He simply couldn't afford to turn it down.

This proved the perfect show window for him. Sol Lesser had lost Lex Barker to either the Barker Bros. or some redhead, I forget which, and was pestering the life out of talent scouts to find him an heir to the jungle throne which had been previously occupied by Elmo Lincoln, Gene Polar, P. Dempsey Tabler, Jimmy Pierce, Frank Merrill, Johnny Weissmuller, Buster Crabbe, Herman Brix (Bruce Bennett, to you), and Glenn Morris (with Eleanor Holm, remember?).

One Test And Stardom

The field narrowed down to 15 finalists, Gordon M. Werschkul among them. He had never had a screen test in his life. In fact, the only time a camera had ever turned his way was when a newsreel photog wanted to get a shot of Eleanor Holm at the Sahara pool and he was in the way. Even here he seemed to have a better pre-Dior figure than she did. Certainly his hips were slenderer.

Lesser took one look at the test, heard Gordon's fine masculine voice and said, "He's in." It was figured that if his English were too refined they could always blur it over with sound effects.

"The first thing we have to do," said Sol, "is to change his name." Just why eludes me. Certainly Gordon Werschkul is no tougher on marquees than Johnny Weissmuller. But from here in it's Gordon Scott, though personally I think Gordon Gin would be better remembered by the army of fans which are sure to be his as soon as "Tarzan's Hidden Jungle" comes out of hiding.

This is Lesser's 14th Tarzan picture. He's still paying off to the Burroughs estate and expects to continue to do so for the next 20 years, having acquired these additional rights last year. The nick is $100,000 a picture, which rates Burroughs, both dead and live, as the smartest author the town has seen, Edna Ferber possibly excepted.

It's been a great springboard for actors and should do more for Gordon Scott, because he starts with more on the ball than most. It hasn't done badly for girls either. Maureen O'Sullivan of course is the best known of these, but Natalie Kingston, Nancy Kelly, Frances Gifford, Brenda Joyce, Linda Christian, Evelyn Ankers, Denise Darcel, Virginia Huston, Joyce MacKenzie, Dorothy Hart and even Vanessa Brown got some good notices out of the pictures too. Vera Miles, the current cutie of the khaki and Soudan hat set, will gain a lot of glory out of this one as Scott's mate.

Most of the Tarzans were Olympic champions. In fact the ninth one, "Tarzan's Revenge," had two Olympic champions—Glenn Morris, 1936 decathlon champ, and Eleanor Holm, femme diving doll. The role is packed with action and short on dialog, which makes it caviar to the foreign market. It is strictly escapist entertainment, a jungle-raised human who becomes king of the jungle. He's the great equalizer against all persecutions or man-eating animals. He's terrific, and there's a barrel of money in him, too.

Broadway

Spencer Tracy sailed for Italy over the weekend.

Nina Foch Coasted Sunday (3) for film work at Paramount.

Carol Longone will launch her 10th season of operalogues at the Hotel Pierre, Oct. 13.

Edward Kingsley, film importer just back from the Venice Film Festival, hospitalized with hepatitis.

George Weltner, head of Paramount International, off on a month-long business tour of London, Paris and Rome.

Director Earl Bellamy and a second unit company in Gotham to film background footage for Columbia's "My Sister Eileen."

Al Tamarin, United Artists' assistant ad-pub director, Coasted over the past weekend to blueprint promotion for upcoming indie films.

William J. German again named chairman of the Motion Picture Industry Division of the 1954 campaign in behalf of the United Jewish Appeal.

Dimitri Tiomkin, following a short N. Y. visit, left for Italy to see Warner Bros.' "Land of the Pharoahs," preparatory to writing the score for the picture.

Robert Emmett Dolan due in from the Coast tomorrow (Thurs.) to join in preparations for the Music Hall bow of "White Christmas," which he produced.

Alfred Crown, president of Moulin Productions, off to London for production-distribution talks concerning Moulin's "Moby Dick," now shooting in the British Isles.

Rose and Joe Seidelman (he was formerly foreign sales veepee of Universal) winding up their leisurely globetrot, with two months in England; due back in November.

Anton Dolin, artistic director of London's Festival Ballet, arrived from England Sunday (3) for the British company's first coast-to-coast tour of 65 U. S. and Canadian cities.

Music publisher Herb Marks' daughter, Jean Carolene Marks (by his first wife), married Boston attorney Arthur William Murphy. They will reside in Roslyn Heights, L. I., after Oct. 10.

Met soprano Astrid Varnay arrived in N.Y. from Germany Monday (4) and started rehearsals same day for her appearance with the New York Philharmonic at Carnegie Hall tomorrow (Thurs.).

Dimitri Tiomkin planed to Rome last week for confabs with Howard Hawks on "Land of the Pharaohs," for which Tiomkin will write the score and conduct. He'll also visit Paris and London, in a month's stay abroad.

Carmel Myers (Mrs. Alfred W. Schwalberg), wife of the Paramount distribution chief, handling the U. S. sales agency for Parfumerie Fragonard, of Paris and Grasse (France), whose No. 1 essence is called Zizanie.

Deborah Kerr, who recently completed "End of the Affair," in England, for Columbia release, returned to the U. S. yesterday (Tues.) on the Queen Mary. She was accompanied by her producer-husband, Anthony Bartley, and their two daughters.

Mr. and Mrs. Keva Marcus (Kay Lenard) here from the Coast for his parents' golden wedding anniversary celebration this Saturday (9). He's a cameraman and jingle-writer; Miss Lenard is president of the Motion Picture Industry Council and a film scripter. It's Marcus' first trip east to his hometown in 17 years.

If this keeps up VARIETY might well add a N. Y.-to-Cairo listing. Off to the land of the sphynx at the weekend were photographer Charles K. Whitmore and actor Charlton Heston, both to report to Cecil B. DeMille for "Ten Commandments" duty. Recently, Howard Hawks' "Land of the Pharaohs" had filmsters on the Cairo run.

Actress Mary Martin's 23-year-old son by a previous marriage, Sgt. Larry Hagman, whose father is a Weatherford, Tex., attorney, Benjamin Hagman, engaged to marry Mag Irene Axelsson, Swedish-born dress designer, on Xmas day in London. Sgt. Hagman directs the entertainment for U. S. troops in the British sector of Europe.

Lucette Caron (Mrs. C. Q. Graves), Paris fashion expert for VARIETY, and her husband to the Coast tomorrow (Thurs.) to o.o. the Hollywood scene and visit with her niece, Metro actress Leslie Caron. Although her American husband has been all over the U. S. and Canada, this is his first experience of NY-to-LA via the Century-Chief through-train route.

Besserat '47 champagne (the Waldorf's own special import) for everybody in the audience at Victor Borge's one-man show at the Golden Saturday night (2) was Joe Binns' gesture to the comedian. It was the occasion of Borge's first anni. On behalf of the Hilton Hotels, Binns, exec veepee of the Waldorf - Astoria, also presented Borge with a celeste. It was all done as an intermission gesture.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Patachou slated for a Las Vegas appearance in October.

Charles Chaplin's "Modern Times" (UA) opening here in five first-runs.

Ludmilla Tcherina to London for role in Michael Powell's "Rosalinda," with Anton Walbrook.

Gwen Verdon again does the cancan in "Gentlemen Marry Brunettes," UA pic shooting here.

Eugene Lourier doing the technical advising on big battle scenes for Sacha Guitry's epic pic, "Napoleon," now winding.

Borrah Minevitch, whose upstairs bar in his Isle St. Louis nitery has been opened for two weeks now, readying his cave to serve as the nitery.

Paris streets illuminated with both "The Paris Story" (M-G) and "Gentlemen Marry Brunettes" (UA), both doing night shooting around town.

Jose Kohn, Mexican producer, here on a looksee for thesp talent for a forthcoming film based on a B. Traven book, to be made in Mexico this year.

Madeleine Robinson scoring a personal triumph in Gallic adaptation of the Somerset Maugham legiter, "Theatre." It called "Adorable Julia" here.

Sue Stanley, U.S. chirper, off on an Athens nitery stint, and Rose Hardaway, U.S. sepia dancer-singer, to London for an engagement at nitery Pigalle's.

Maurice Chevalier to head for U.S. in February for either a one-man show for the Shuberts, a stint at Las Vegas or a pic in Hollywood; he has yet to choose.

Bill Taub to Finland for confab with June Richmond on their forthcoming intime musical, "Hello Paris," which will be tried here before hitting Broadway in November.

Andrew Marton in on a busman's holiday by sitting in on shooting of "Paris Story" (M-G) before heading for India for second unit work on Metro's "Bhowani Station."

Moliere's "Les Amants Magnifiques" ("The Magnificent Lovers"), which has not been performed since 1677, will be part of the Comedie-Francaise rep this season.

Four legiters opening here this week are adaptations of English and U.S. plays. They are "Living Room," "Theatre," "White Sheep Of The Family" and "Man Who Came to Dinner."

Army will open a central booking office here to service the over 1,000 GI niteries and show centers scattered around the Continent. Package deals and shows will be made here and then sent out to cover this enormous show biz circuit.

Pittsburgh

By Hal V. Cohen

Third stop on tour of "Fifth Season" will be here at Nixon opening Nov. 8.

Bob Hamilton Trio topping Copa bill this week; Nellie Lutcher comes in Oct. 11.

Jan Murray signed to top annual Jewish War Veterans show at Mosque Oct. 31.

Stunt flier Paul Mantz in town over weekend to get some added space for "Cinerama."

Phil Doyle, biz head of stagehands local, stricken with heart attack while working "Ice Capades."

Redheads, who just closed three-week run at the Ankara, go into N. Y.' Copa in December with Frank Sinatra.

Evans Family together again following mother's operation two months ago; just worked Olympia Theatre in Miami Beach.

John Helsel, Sun-Tele sports-writer who was p.a. this summer for Mountain Playhouse, will ditto for International Theatre here.

San Francisco

By Ralph J. Gleason

Bill Hogan, Chronicle drama critic, off to Ensenada for rest.

W. J. McIllwain, western division manager of Cinerama, in town for confabs.

Marion Carr in town for the "China Smith" tv series being filmed here.

Bill Blake, flack at the Golden Gate Theatre for several years, resigned to become Northern California press rep for Metro as of the end of October.

London

Noel Coward follows Kay Thompson at the Cafe de Paris, opening on Oct. 18.

Lucille Lortel, now on a Mediterranean cruise, due here next month to gander the current shows.

Trevor Howard planed to N. Y. for television dates with Ginger Rogers in three of Noel Coward's one-acters.

Anthony Gishford, a director of the Boosy & Hawkes Music pubbery, joined the board of newly formed Incorporated Television Program Co.

Mona Freeman arrived from Hollywood last week to play the lead in Grand National's production of "Before I Wake" at Nettlefold Studios.

Sailing on the Queen Mary to N. Y. are Otto Koegel, Lew Schreiber and Deborah Kerr; Boris Karloff and Olaf Olsen crossing via the Ile de France.

Sonya Kaye due from America later this month to start rehearsals on Claude Langdon's blades panto, "Cinderella on Ice," which preems at the Empress Hall Dec. 2.

Anna Russell completed a short season at the New Watergate Theatre last week-end and skedded to do a one-woman show at the Royal Festival Hall next Monday (11).

Ingrid Bergman and Roberto Rosselini guests of honor at yesterday's (Tues) Variety Club lunch. Jack Hylton, who is presenting "Joan of Arc" at the Stoll, was King for the Day.

Adolph Deutsch, president of the Screen composers Assn., in town for confabs with similar organizations before going on to the Continent. The London-born composer was musical director of "Seven Brides for Seven Brothers."

A projected telebiog of Flanagan and Allen, scheduled for next Saturday (9) cancelled because it wasn't possible to muster all the artists required for the life story of Bud and Ches. Instead, Bobby Howes will be featured on the program.

Minneapolis

By Les Rees

Prom Ballroom had Four Lads for one-nighter.

Songstress Peggy Taylor into Hotel Radisson Flame Room.

Edyth Bush Little Theatre has 'Ring Around Moon" underlined.

Comedian Henny Youngman back at Starlight Club for quick return date.

Annual "Jazz at Philharmonic" date at Auditorium set for Oct. 15 at $4 top.

Lyceum gets "Naughty Natalie" Oct. 11-17 at $3.90 top, but sold two-for-one.

St. Paul Civic Opera Co. opening its season Oct. 14 with "Die Fiedermaus" in English.

Wagner Opera Co. inked for St. Paul Auditorium Oct. 30 in "Madame Butterfly" and in English.

"Time Out for Ginger," which played a week at Lyceum here last season, due back in Twin Cities Oct. 6-7, at St. Paul Auditorium.

San Diego

By Donald Freeman

Stan Bohrman joined announcing staff at KSDO.

Old Globe Theatre launched season with "Stalag 17."

Scotty Kincaide vacation-subbed for Betty Hall Jones in Blackout Bar at Top's.

Julian Kaufman and Gil Lee, of Tijuana's XETV, are making plans for a national film network to provide film for independent tv stations.

Bill Ryan left KABC in Hollywood to head promotion at KFMB and KFMB-TV, CBS affiliates here. Dixie Lindsay heads station's publicity staff.

Paul Gregory musical production starring Marge and Gower Champion and Harry Belafonte will kick off national tour in Russ Auditorium Oct. 30.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 76751)

Jose Kohn here from Mexico to set UA deal for release of his "Rebellion of the Hanged."

Hollywood director John Brahm winds "The Golden Pest" for Allianz in Wiesbaden late in October.

Arnold Ridley's "Ghost Train" is first play of the fall season by Frankfurt Playhouse, Oct. 26-27 at Betts Theatre.

Germany's Protestant churches picked Rank's "Million Pound Note," Gregory Peck starrer, as picture of the month.

Audrey Hepburn due here in December to bally "Sabrina" (Par). She has gotten more mag lineage in Germany than any other star this year.

Graham Greene's "The Power And The Glory," scripted in German by Franz Reichert, will be thesp offering in Frankfurt next November.

Hessische Rundfunk (Frankfurt radio) brings in Tennessee Williams' "Casino Real" Nov. 2. First radioing in German has adaptation by Willy Theim.

Gunter Karkoschka, 28-year-old Polish refugee, clocked $11,500 gross for the first year of his Motion Picture Schedule, monthly throwaway listing American pix showing for military personnel in this area.

Allianz' "The Love Of My Youth," co-production of French and German companies (Allfram, Royale, Regina, Film Sonor) shoots four more weeks at Fuschl, Germany. French director Julien Duvivier megs both French and German versions with two casts.

Santiago

Tongolele in return engagement at Goyescas.

Alicia Alonso ballet booked for four performances at the Municipal.

Joaquin Edwards Bello, novelist and columnist, inducted into Chilean Academy.

Rafael Frontaura emigrating to the U.S. (Oct. 8) where his son is with the United Press.

"Beneath 12-Mile Reef" (20th) did three weeks at the Astor. "The Wild One" (Col) is playing two weeks at the Cervantes.

Renato Valenzuela, Jose Maria Fuentes, Lautaro Garcia and Luis Moreno form new directorate of ARTECIRA, pic, radio and legit critics' organization.

Washington

By Florence S. Lowe

Johnnie Ray current topper at Casino Royal nitery.

Chantoosey Marti Stevens new headliner at Harlequin Room of Sheraton Carlton Hotel.

Celeste Holm in town to help launch Community Chest drive and to bally her new tv show.

Chantoosey Martha Wright and orch leader Abey Albert bowed into Hotel Statler's Embassy Room Monday (4) night.

Billy Eckstine and Peggy Lee inked to head a one-night variety show at the Armory Oct. 17 under aegis of Super Music.

Orville Crouch, Loew's eastern division manager, named chairman of 1955 Cherry Blossom Festival, annual civic affair skedded to tee off March 29.

Choreographer-terper Leonide Massine in the National Theatre audience Monday night to o.o. Ballet Russe de Monte Carlo preem of his latest creastion, "Harold in Italy" ballet.

Philadelphia

By Jerry Gaghan

The Russian Inn, well known to show people here, reopened for the Fall season.

South Philadelphia singer Buddy Greco moved his family to a new home in Bethpage, Long Island.

Ferko String Band, Mummers Parade unit, is playing three-day date at Tobacco Festival, Richmond, Va.

Charles Strakosch named manager of Forrest Theatre, succeeding Milton Pollock, who managed the legit house last season.

New owners of Willow Grove Park plan to continue amusement center and have announced policy of band attractions for next year.

Mrs. Clare Boothe Luce, U. S. ambassador to Italy, will receive the Poor Richard Club's 1954 gold medal of achievement, the first women to be given the medal in the history of this advertising club.

Australia

By Erie Gorrick

"Robe" (20th) goes into 39 nabers on the Hoyts' pic circuit.

"Broken Lance" (20th) doing terrific biz at the Regent, Sydney, for Hoyts.

"Dear Charles" continues a solid hit at Comedy, Melbourne, for J. C. Williamson.

Looks like "Moon is Blue" (UA) will do 12 months at the Century, Sydney, for Hoyts.

Arthur Gillespie, long in charge of the Metro loop here, resigned to enter biz on his own.

Mary Field, J. Arthur Rank juvenile pix producer, wined-dined by film industry at Trocadero, Sidney.

Paramount will debut VistaVision here next Yuletide at Sydney's Prince Edward with "White Christmas."

Harry Seipel planes to the U.S. on biz trip. Seipel is a director of Hoyts' pic loop, representing the 20th-Fox holdings in the chain.

John Watson has set his local play "Tommy" for production here via J. C. Williamson. Watson is an executive of Associated TV Ltd.

Hollywood

James Mason laid up with flu.

Brian Donlevy left for London.

Van Johnson returned from London.

Al Pascal seriously ill in Santa Monica Hospital.

Fred W. Kline recovering from emergency surgery.

Theda Bara home from the hospital after four operations.

Cecil Kellaway took out his final American citizenship papers.

Herbert J. Yates recovering after an operation for a kidney stone.

Ann Sheridan returned from Mexico for her new television series.

Sinus infection caused Bob Crosby to cancel a booking i Duluth.

Douglas T. Yates in town to confer on Republic International's foreign sales.

Rocky Marciano signed with the William Morris office for theatrical representation.

Mary Martin received special award for her work in behalf of March of Dimes.

Phil Reisman in from N.Y. to view footage of Rodgers-Hammerstein's "Oklahoma."

Agnes Moohehead on a 40-city tour with her one-woman show, "The Fabulous Redhead."

Barbara Britton and Richard Denning to Portland, Ore., to raise funds for the City of Hope.

Mogens Skot-Hansen resigned United Nations rep to the film industry and returned to Denmark.

George Jessel will function as toastmaster for the Publicists Guild's annual Panhandle Dinner.

Rosalie Stewart planes to Europe next month to scout literary properties and confer with foreign writers.

Fred Stein will be honor guest at a dinner tossed by Southern California Tent No. 24, Variety Clubs of America.

Chicago

Benn Reyes off to Australia with his third "The Big Show" vaude unit.

Eddie Cox, oldtime vaudevillian, seriously ill in Cook County Hospital.

Wyoma Winters here visiting family and making deejay rounds for new Victor disk, "Toy Balloon."

Edgewater Beach Hotel set to open new restaurant and cocktail lounge adjoining Marine Room Nov. 15.

Archie Levington bagged publishing plum of music in WB pic, "Young At Heart," for his Midway Music Co.

Buddy De Franco, current at Mangum's Chateau, etched kick-off disk, "When I Think of You," for new Chicago diskery, Carol Records.

RCA Victor midwest promotion man Rocky Rolfe set up disk jockey parties last week in Chi and South Bend, Ind. to debut second Glenn Miller album.

Connie Mitchell, a Dick Marx protege, won vocalist contest last week by unanimous vote and signed 12 week contract with Frank York orch at Sherman Hotel Porterhouse Room; she also gets a Mercury Records audition.

Berlin

By Hans Hoehn

The RIAS Symph is short of money following reduction of RIAS funds in this field.

Owen Camp is shooting "The River Changes" (WB) in Bavaria with a German cast.

Capitol started its eighth pic, "Happy Journey," which stars Paul Hubschmid (Paul Christian) and Inge Egger.

Dr. Alexander Ernemann, designer of the "Ernemann" cinema projectors, celebrating his 50th anni in film biz.

The German newsreels (four outfits) are unanimously resisting the socalled "license fees" by organizers of sports events.

Martine Carol will play the title role in "Lola Montez," a Franco German coproduction which Max Ophuls is going to direct.

Rene Deltgen will play the lead in "My Name Is Cox." It's West Germany's first detective pic in a long time. George Jacoby is to direct.

Scribes returning from the Venice Festival almost unanimously regarded the U. S. pic., "On the Waterfront," as the best entry in the fete.

Leo J. Horster, Walt Disney's rep in Germany, announced "20,000 Leagues Beneath the Sea" and "Living Desert" already as entries for next year's Berlin Film Festival.

"Weg ohne Umkehr" (No Way Back) sent to the Edinburgh Festival upon request from the fete. With the Edinburgh festival, this pic has been shown at three of these fetes—San Sebastian (Spain) and Berlin being the other two.

OBITUARIES

REV. AMBROSE R. HYLAND

Rev. Ambrose R. Hyland, 52, Catholic chaplain at Clinton, N.Y., Prison, and a familiar figure to showfolk, burned to death Oct. 3, when his parked car burst into flames near Schroon Lake, N. Y. During his 16 years at the prison, he was instrumental in bringing about erection of a church within the institution by means of funds largely contributed by radio and tv audiences.

Father Hyland also authored a book on life within Clinton Prison, which is more popularly known as Dannemora. Screen rights to the work were purchased by Metro some years ago, but the film was never produced. Several adaptations are believed to have been made.

JOSEF TURNAU

Josef Turnau, 65, director of the opera workshop in the School of General Studies of Hunter College for the last eight years, died Oct. 1 i New York. Born in Prague, he worked with Richard Strau s, codirector of the Vienna State Opera Co. and later was general manager of the Breslau Opera House and the opera house in Frankfurt-auf-Main.

Turnau, with Leon Barizini of the National Orchestra Assn., formed and directed what is believed to have been the first opera workshop in this country. His most recent production was Handel's "Xerxes" for the Hunter College Opera Assn. in March, 1953.

His wife survives.

VITALIANO BRANCATI

Vitaliano Brancati, 47, Italian novelist and screen writer, died in Turin, Sept. 25, following an operation. Born in Sicily, he later moved to Rome, where he won fame with the tome, "Don Giovanni in Sicilia." It was published in 1942.

Brancati subsequently authored a number of other bestsellers including "Il Vecchio Dagli Stivali," which was adapted for the screen as "Anni Difficili" (Difficult Years). Among his more recent projects was a script collaboration with Roberto Rossellini on "Journey to Italy."

JOHN C. McCAFFERY

John C. McCaffery, 70, past president of Showmen's League of America, died in Chicago Sept. 28. One of the best known general agents in outdoor showbusiness, he owned the Fairgrounds in Birmingham and controlled show lots throughout the country for his own shows and his competition's.

McCaffery had been general manager of the Western Vaudeville-Managers Orpheum circuit and vice president of Rubin & Cherry shows. He was also a vice prez of the United States Tent & Awning Co. and co-owner of Amusement Corp. of America.

HOWARD CROFT

Howard Croft (Peter Flitcroft), musical director, was found dead of natural causes at his home in Glasgow Sept. 24. For years he was musical director at the Pavilion Theatre, Glasgow, and wrote many arrangements for the late Sir Harry Lauder and Will Fyffe.

A native of Lancashire, Eng., Croft began as a pianist in theatre orchs. He retired briefly in the early 1930's, but returned to the podium to conduct orchs at Kelvin Hall, Glasgow, circuses.

ROBERT CAMPBELL

Robert Campbell, '84, former theatrical manager and secretary of Actors' Fund of America since 1924, died Sept. 29, in New York. A member of the Fund's board of trustees since 1922, he was a son of the late dramatist and author, Bartley Campbell, who wrote "My Partner" and "White Slave" among other plays.

His wife, Lillian Lee Campbell, a retired actress, and a son survive.

ALEX K. EVIDON

Alex K. "Kelly" Evidon, 56, a member of the Minneapolis film industry for 25 years, died Sept. 22, after a long illness in his home city. At the time of his death he had been manager of the Minneapolis Independent Poster Exchange for 10 years. Prior to that, he had been in charge of the Warner Bros' shipping department.

Surviving are his wife, a son and a daughter.

WELLINGTON E. WALES

Wellington E. Wales, 68, Mary Pickford's manager when she appeared in silent films, died Sept. 29, in Binghamton, N. Y. Before retiring in 1942, he operated the Wales Hotel in that city for a short time. His first wife was Ethel Wales, stage and screen actress, who died in 1952.

Surviving are and a brother.

LEOPOLD ATLAS

Leopold Atlas, 46, screen writer and playwright, died Sept. 30 in North Hollywood. Among his screenplays were "Tomorrow the World" and "The Story of G.I. Joe," which gained him an Academy Award nomination.

Atlas also wrote "Wednesday's Child" for the stage.

DAVID (CURLEY) ROSS

David (Curley) Ross, 59, longtime theatrical booking agent in Milwaukee and Chicago, died in Milwaukee recently, from a heart attack suffered in his room at the Royal Hotel, where he lived and maintained his booking office.

His wife and two brothers survive.

WILLIAM KNIGHT

William Knight, 65, veepee of the Makeup and Hair Stylists Local 706, died of a heart ailment Sept. 29 at the Motion Picture Country Home in California. For years he was head of Columbia studio's makeup departement.

His wife and son survive.

Joseph H. Felter, 68, former owner and operator of the Gilger Theatre, Norwalk, O., which was sold in 1937 to Schine Theatres, died Sept. 25. His wife, two daughters, and three sons survive.

Frank Cresic, 23, writer-producer at WBBM-TV in Chicago, was fatally stricken with a heart attack Oct. 1, while at work. He graduated from Northwestern U. in 1953 and joined the Chicago CBS station last summer after a short hitch with WMCT, Memphis.

Louis J. Kaufman, 69, film buyer for Stanley Warner Theatres until his retirement two years ago, was killed Sept. 30 near Salem, O., when his convertible collided with a tractor trailer. His wife and five sisters survive.

Joseph Hartman, 52, film salesman, died Sept. 24, in Hollywood. He was on the sales force of National Screen Service for a number of years before joining the Walt Disney organization.

Adam Earle Reynolds, 85, holder of world skating titles in the 1890's who toured 37 years in vaudeville and circuses, died in Lafayette, Ind., Sept. 30.

Roy H. Cole, 49, radio engineer with the St. Louis Post-Dispach's radio station KSD, died of a heart attack Sept. 29 in St. Louis. His wife and two children survive.

Edward S. Basche, 57, assistant director of plant protection at Warners, died Sept. 29 in Burbank, Cal., following a heart attack. He had been with the studio 21 years.

Mother of Fred VanDeventer, radio-tv performer, died Sept. 28 at Franklin, Ind. He's on panel tv show, "Twenty Questions."

Dmitri Petrovich Ossipof, 46, conductor of the Russial National Orchestra, died recently of a heart ailment i Moscow.

Mother of Dave Brown, RKO salesman in Pittsburgh and one of the original founders of the Variety Club, died in New York Sept. 20.

Herman Krall, 59, Grand Island, Neb., dance band leader, died there Sept. 28 after a heart attack. Wife survives.

Mrs. Claire Noelke Webb, 74, former opera singer, died Sept. 27, in Tucson, Ariz., after a long illness.

Wife, 56, of publicist Don Hix, died Sept. 30, in Hollywood. Her widower and two children survive.

Mrs. Bessie Cooke Cohn, wife of J. J. Cohn, veepee of Loew's, Inc., died Sept. 22 in Los Angeles.

Father of opera singer Rise Stevens died Sept. 27 in New York. Surviving, besides his daughter, are his wife and a sister.

Wife of John M. Steinberg, restaurateur and manager of the Hillcrest Country Club, died of a heart ailment Sept. 28 in Hollywood.

John William Clark, chief electrician for over 50 years of the Opera House, Scarborough, Eng., died in that town recently.

Son, 6, of Capitol Records artist Vicki Young ,died of polio Sept. 23 in San Bernardino.

Father, 78, of screen writer Ketti Frings, died Sept. 26 in Hollywood following a heart attack.

William Ainger, 40, manager of Regal Theatre, Harrogate, Eng., died in that town Sept. 20.

Wife, 48, of Joe Porgie, music publisher, died Sept. 22 i New York.

MARRIAGES

Maria Luisa Sanchez to Carlos Fradera Brunet, San Antonio, recently. He's chief announcer for KIWW in that city.

Martha Marlowe to Ray Laube, Austin, Tex., Oct. 2. Bride is continuity editor for WOAI, San Antonio; he's producer and announcer for WOAI-TV.

Penelope Munday to Timothy Forbes Adam, Dundee, Scot., Sept. 28. Both are thespers.

Anne de Lacey to Lew Davidson, Toronto, Sept. 24. Groom is an actor with Canadian Repertory Theatre, Ottawa, where New Zealand-born bride property mistress.

Ronnie Taub to Marty Weiser, Los Angeles, Oct. 1. He's a publicist.

Jeff Donnell to Aldo Ray, Orinda, Cal., Sept. 30. Bride and groom are screen players.

Jean Carolene Marks to Arthur W. Murphy, New York, Sept. 30. Bride is daughter of music publisher Herbert E. Marks.

Dorothy Hall to Jack Brown, New York, Sept. 19. He's staff cameraman for CBS-TV in that city.

Jane Fischer to Sammy Fain, Las Vegas, Sept. 11. Bride's a dancer; he's a songwriter.

Patricia Wheel to Eric Teran, New York, Sept. 27. Bride's an actress.

BIRTHS

Mr. and Mrs. William F. Broidy, son, Hollywood, Sept. 25. Father is a film producer.

Mr. and Mrs. Joseph Connolly, son, Hollywood, Sept. 26. Father is co-producer-writer of Amos 'n' Andy radio shows.

Mr. and Mrs. James Leonard, son, Columbus, O., Sept. 27. Father is manager of WLW-C there, and a vice-president of the Crosley Broadcasting Corp.

Mr. and Mrs. Burt Brooks, son, Blackpool, Eng., Sept. 16. Father is a comedy magician.

Mr. and Mrs. Mike Eisenmenger, daughter, Chicago, Sept. 28. Father is manager of Chi NBC recording sales department.

Mr. and Mrs. Stan Johnson, son, Oakland, Cal., Sept. 17. Father is with sales staff of KCBS, San Francisco.

Mr. and Mrs. C. W. Doebler, daughter, Chicago, Sept. 28. Father is sales promotion manager at stations WBBM and WBBM-TV there.

Mr. and Mrs. Carl Dudley, daughter, Hollywood, Oct. 2. Father is a film producer.

Mr. and Mrs. Robert Thomas, son, Los Angeles, Sept. 30. Mother is Camilla Wicks, concert violinist.

Mr. and Mrs. Emil Sitka, son, Hollywood, Sept. 27. Father is a screen actor.

Mr. and Mrs. Bernard Donnenfeld, daughter, New York, Oct. 1. Father is v.p. of Princess Pictures, the telefilm production outfit.

Mr. and Mrs. Roy Anderson, daughter, Jamaica, N.Y., Sept. 30. Father is assistant to United Artists' playdate department manager, Neal Astrin.

Preminger

Continued from page 2

day series (with Fred Coe installed as overall producer). There had never been a handle for the Monday nighters, but last week NBC came up with a title that is apparently aimed at demonstrating its humbleness and modesty. It's now billed routinely as "Producers' Showcase."

Liebman's third gala, pegged around New York's City Center, will unfold next Sabbath (10) as "Sunday in Town," a title not usually associated with whammo productions. Heading up the troupe will be Judy Holliday, Steve Allen and comic Dick Shawn. It's now figured that moderation on the billing is much more becoming, and will lessen downbeat criticism from those "lying in ambush."

"Tonight at 8:30" will teledebut Gloria Vanderbilt as an actress. (She appeared on Ed Murrow's "Person to Person" last season with her husband, batonist Leopold Stokowski, but not as a thesp; her pretending talents were uncovered in her legit debut last summer playing Molnar's "The Swan" on the strawhat circuit.) Her role will be Sibyl in "Shadow Play," the windup item on the 18th. Others cast for various roles in the threesome are Gig Young, Trevor Howard, Martyn Green (who'll be in "Red Peppers") and Ilka Chase, with Carmen Dragon showbacking. Herbert is doing the adaptation.

British Critics

Continued from page 1

their sights whenever a 'secondary' play is presented.

"We expect our farces to be bad; and are outraged when Broadway, which insists that its farces be good, sends us a specimen as celestially gay 'The Seven Year Itch.'

"The results of our culpable indulgence surround us," he continused. "No playwright rises above his audience's expectations for very long; why should he do his best work when 'Dry Rot' and 'The Love Match' delighting the public with their worthlessness? Nobody wants to see the secondary theatre abolished, but it is imperative that it should be judged by higher critical standards.

Weedy Gardens

"Twenty-seven West End theatres are at present offering light comedies and musical shows, of which perhaps a dozen are good of their kind. The number of new plays with a claim to serious discussion is three: 'A Day by the Sea,' 'The Dark Is Light Enough,' and 'I Am a Camera.'

"One need not be a purist to be ashamed of the discrepancy. Our garden is beset with weeds. The secondary theatre must put forth better shoots, and fewer. It is so easy, as the elder Dumas said, not to write plays." With that as an introduction, the critic then proceeded to pan two new plays: "No News from Father" and "Finishing School."

London producer Henry Sherek got into the act last week in a letter to the Observer, answering Tynan's column. He asserted that West End admission prices have risen very little since 1914, whereas production costs have tripled. Commenting on Tynan's statement that only three current London plays are worthy of serious discussion, Sherek points out that two of them are excused admission tax. He inferred that abolition of the levy would lead to a general improvement in the theatre. "With things as they are," he wrote, "the unfortunate manager has to give the public what it wants in order to earn a living."

Wilson's piece about the negative reception of "Midsummer Night's Dream" was headed, "Critics Turn Old Vic 'Dream' Into a Nightmare, But It Really Wasn't So Bad." Story reported, somewhat clairvoyantly, that the premiere had received "the applause of an audience that clearly found $10 a fair top price for its seats."

After quoting some of the unfavorably comments of Kerr in the Herald Trib and Brooks Atkinson in the Times, the piece cited John Chapman's statement in the News that the production is "a vast and incredibly beautiful show." It concluded with the critic's own qualified praise of the revival.

Still Hopeful

In a dispatch filed the same day, under the heading, "Why British Plays Are Flops on Broadway," Wilson reported, "There's a healthy buss of British activity behind the scenes as the curtain rises on Broadway's autumn theatre season. My only hope is that this time all our exports live up to their promise, for heaven knows we can do with a few success over here."

London reviewer referred to the Broadway critics as "butchers" and quoted Atkinson on the differences between the London and New York theatres. He concluded with a statement that at least British plays are produced in the U.S., but quoted film producer J. Arthur Rank to the effect that British films are, in effect, excluded from the American market.

Paris Season

Continued from page 2

of-towners wanting to hear the naughty and irreverent troubadors.

First play, "Les Cyclones," by Jules Roy, about duty and conscience, among a group of army people and engineers during the testing of a new jetfighter, glided rather than soared in. Its problems of command are familiar and lack the insight and dr turgy to make this the crackling theatre it should have been. However, this has the popular Pierre Fresnay, and crix bent over backwards lauding this attempt, and it looks to break into a fair ru if not into the hit barri

Biggest straight click is "Adorable Julia" at the Gym , translation of Guy Bolton's dramatization of the Somerset Maugham novel, "Theatre," which only did soso biz in N. Y. and London. Here trickily adapted by Marc-Gilbert Sauvageon and acted by Madeleine Robinson, a fine player and legitpix favorite, show is a sellout. The new season's first real legit smash.

"Porgy and Bess," which did record-breaking biz when seen here just before its N. Y. engagement in '52, opened at the Empire Sept. 30 to such heavy advance sale that it may hold over its scheduled three weeks if tour timetable can be rearranged. Another hit of semi-American origin is the Anita Loos adaptation of Colette's "Gigi," which since its reopening at the Arts has been going clean and may switch to other house instead of going on tour when a new play, "Pirate," moves into the Arts.

"Je Viendrai Comme Un Voleur" (I'll Come As A Thief), by Georges De Trevagne, is only an average boulevard comedy in a zany tale about a giddy woman who mistakes a burglar for the reincarnation of her missing nephew. Things take their usual turn, but wit and elegance are sadly lacking, to make this a probably shorttermer on the legit scene.

"Le Maitre Et La Servante" ("The Master And The Servant"), by Henri Lefebvre, is a try at imposing a philosophy into dramatic terms by basing this story on an early dramatic aspect in the love life of the Danish philosopher Kierkegarde. However, this never jells as drama and firstnighters laughed at this dramatic pingpong game as two ill-assorted young couples play the game of love and choice. This looks to be an early casualty, too.

Looking like a probable seasonstayer is Andre Birabeau's "Souviens-Toi Mon Amour" ("Remember My Love"), a drawing room comedy with Claude Dauphin and Suzet Mais. This cast has a chance to play young people and crotchety old ones, reliving their amours, with Miss Mais turning in a delicious tour-de-force, and Dauphin filling in well. Play is well-staged and, except for a bad second act, has a nice edge and charm.

Upped Prices

Continued from page 1

brina Fair," drew a record take of over $65,000. In contrast with the Crit, the State Theatre was charging 85c for the early shows and a top of $1.75 at night.

Warners' "A Star Is Born" will open Oct. 11 at both the Paramount and Victoria at a $2.30 top price. This entry is now current at the Pantages, L. A., where the scale is $1 in the morning, $1.80 for loges in the afternoon and $2.40 at night.

Columbia's "The Caine Mutiny" is playing at advanced prices around the country, as will "Born." In both instances, exhibitors claim that the rental terms are so high that they are forced to tilt the scales in order to make a buck.

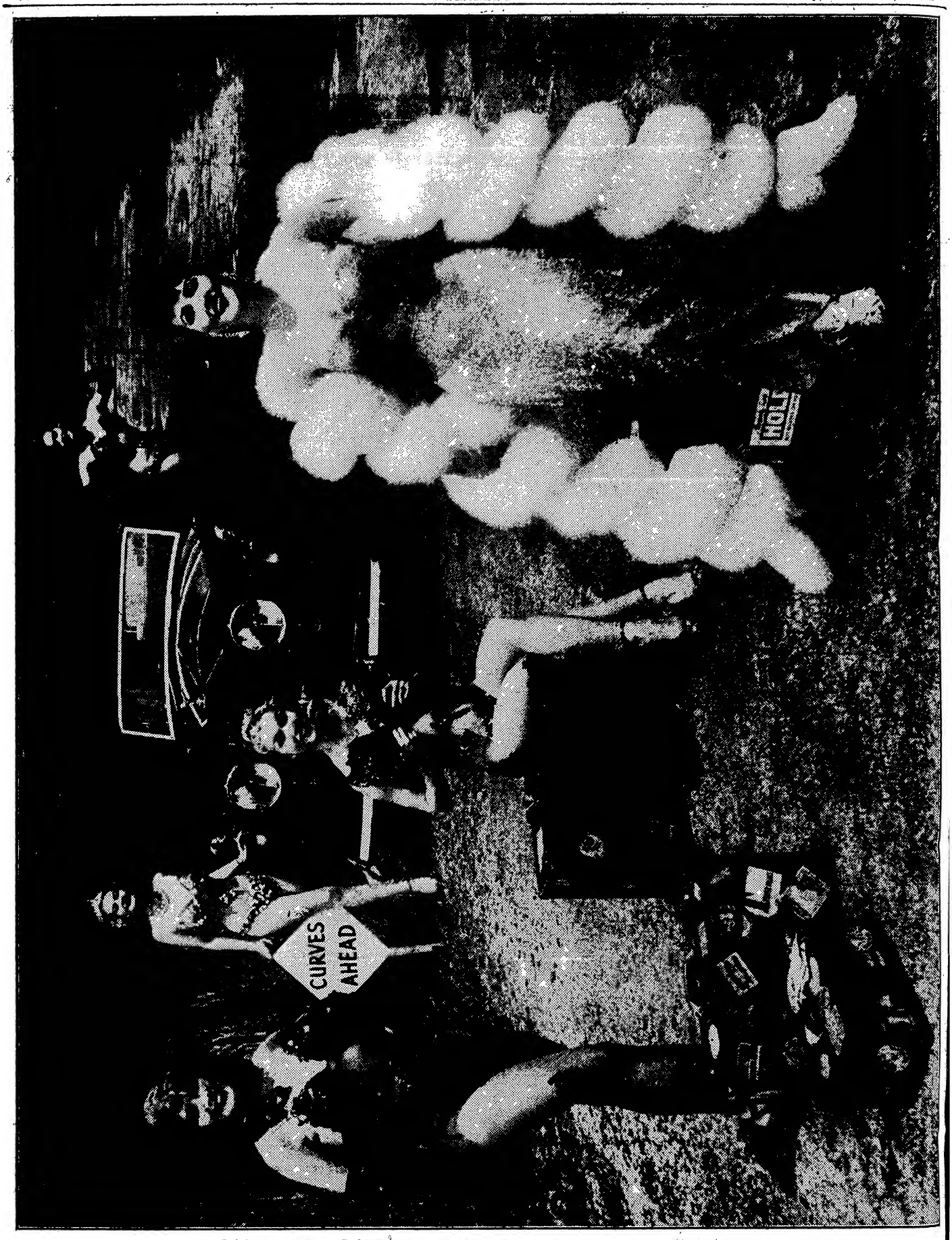
Raised admissions are expected with a flock of future films brought in at unusually high negative costs. These include Par's "White Christmas" and Walt Disney's "20,000 Leagues Under the Sea," among others.

'Star' at $1.50

Minneapolis, Oct. 5.

"A Star Is Born," opening at the Minneapolis and St. Paul RKO Orpheum theatres day and date Oct. 6, will be scaled at $1.20 to 5 p.m. and $1.50 thereafter, cluding tax.

It's the highest tariff for any picture in the Twin Cities since the loop first-run of "The Robe" which had a similar upped scale.



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YEN FOR 'GINA-TYPE GARBOS'

Off-B'way Splurge Repeats '53-'54; Volume, Quality & Coverage Boom

By JESSE GROSS

Off-Broadway legit is dittoing its bullish last season. In production volume, quality of shows and the newspaper coverage it's getting, it's equalling the unprecendented 1953-54 level.

For the first time in several years, the off-Broadway boom has extended beyond the initial couple of months. Prior to last season's smash record, off-Broadway had not had a really active period since the summer of 1949. At that time there were five prominent groups in operation, the Interplayers, Studio 7, Off-Broadway Inc., Peoples Drama and We Present. Interest stirred by those outfits, however, was limited to two-three months. Also, it drew relatively moderate press coverage.

Tieing in with the current off-the-Stem surge are the advancements being made by the Off-Broadway Theatre League, formed at the end of last season. The organization, comprising a number of off-Broadway producing groups, has estab-

(Continued on page 62)

Theme Song

Hollywood, Oct. 12.

Marilyn Monroe's top song in the forthcoming 20th-Fox filmusical, "No Business Like Show Business," which Irving Berlin specially fashioned for her is titled, "After You Get What You Want You Don't Want It."

See Sock Season For Longhairs

A very good season is in prospect for the longhair biz. Bookings by the two top bureaus who virtually monopolize the list of attractions — Columbia Artists Mgt. and the National Concert & Artists Corp.—are well ahead of last year, with many attractions booked up to the hilt, for as many dates as they can fill. Season looks rosy—but there's an "if."

Although local managements have eagerly grabbed up their offerings, bureau heads say success of the season will depend on the b.o. In other words, if there's no general biz recession, wickets will ring merrily. The attractions are the kind the public will buy.

Columbia's guaranteed bookings, says prez Frederick C. Schang, are as much as any year, and running $300,000 ahead of last year. NCAC, prez Marks Levine feels, will have its best season with the possible exception of the banner '52-'53 year. His straight booking biz, he says, is 10% ahead of last season, while NCAC's Civic Concerts ad-

(Continued on page 62)

Just What Did Murrow Mean by That 'This Is A Live Show' Crack?

Ed Murrow opened his "Person to Person" last Friday (8) on CBS-TV with a deadpan statement that his was a live show, with no prerecordings. Some interpreted this as a slap at his own network, which permitted some "wax museum" platters of Mario Lanza to be included in Chrysler's inaugural of "Shower of Stars" fronting the operatic singer and Betty Grable-Harry James. Others figured this was Murrow's "Operation Neutrality" wherein he looks upon happenings in the world with a cold eye, irrespective of inter-network rivalry.

On the other hand, a rundown of talent sitting for their "portrait" on "P to P" shows overwhelming "favoritism" for NBC stars, sometimes as a bally for their upcoming outings. Latest in this category is Maurice Evans, Murrow having bagged the actor-producer for the Friday, Nov. 26, stanza. That would be two days before Evans brings in "Macbeth," starring Judith Anderson in a two-hour edition of the Shakespearean tragedy on NBC-TV.

Evans will sit for his tv portrait in his Greenwich Village home converted from a firehouse. Other half of show will be occupied by poet-lyricist Dorothy Parker.

Marian Anderson, who only last week was signed by the Metropolitan Opera—first Negro singer to join the Met roster—will also appear on "Person to Person" show Oct. 29. Miss Anderson will be interviewed from her Danbury, Conn., farm.

Pilots Want Drive-Ins' Longitude, Latitude For Air Navigation

Drive-in theatres, it has been discovered, serve as an important safety factor for aviation because of their distinctive landmarks from the air.

The Aircraft Owners and Pilots Assn. has requested ozoner operators to furnish the group with the exact longitude and latitude of each of the nation's open air theatres. The information, it's pointed out, "may be the difference between life and death to some pilots and their passengers."

Theatre Owners of America has sent out a special plea to its ozoner members to forward the information to the exhib org's N. Y. headquarters as soon as possible. If the operator is unaware of the longitude and latitude, it's suggested that the figures can be obtained from the local or county engineer's office.

20TH ON PROWL FOR NEW TALENT

Talent hunt is on at 20th-Fox for a bevy of international beauties to be groomed for film stardom.

Both 20th prexy Spyros P. Skouras and Lew Schreiber, exec manager of studio operations, who recently returned from Europe, have been scouring the Continent for new personalities. They're to be used at first in films being made by or made for 20th in Europe. Later they're to be brought to the Coast to appear in pix lensed there.

Reasoning behind this "Operation Glamor" is that American audiences always have had a yen for Continentals and that Hollywood hasn't done enough to satisfy this demand. It's felt, too, that an infusion of new acting blood is sorely needed and that some of these foreign players have an allure not found in the new domestic crop of thesps.

"We're looking for the Garbos

(Continued on page 71)

Talk Up Vegas Film Festival

Washington, Oct. 12.

Despite the nix of motion picture company presidents to an international film festival for Hollywood, the idea of such a fair in this country has been regarded with considerable favor for several years in U. S. Government circles, especially in the State and Commerce departments.

And still is.

About six or seven years ago the late Carter Barron, Metro rep in Washington, and Nathan D. Golden, head of the Commerce Department's motion picture division, worked actively to promote such a festival for the District of Columbia. Idea was to kick off the first one as a feature of the 150th anniversary of the City of Washington, in 1950. There was considerable exploration in the field. Plan faded away because the money couldn't be raised. At that time it was estimated that the stunt could be swung for $150,000. However, private capital wasn't forthcoming and Congress didn't feel it should get involved.

However, a spark of the idea has remained burning over the years.

A brand new town was pushed forward in a recent dinnertable conversation among government officials and a well known industry executive. This was Las Vegas. It was pointed out that the hotel and gambling interests in Las Vegas spend a fortune each year to attract tourists to the resort and that $250,000 or so for an international film festival would be peanuts to these people and would bring the Nevada town worldwide publicity.

TV in Two Words—Hurry Up; Sponsors Gotta Have Quick Hits

By GEORGE ROSEN

Even though the '54-'55 semester of tv premieres hasn't run its course yet, with a few precincts and top-budgeted entries still to be heard from, some of the storm signals are already up. The networks, conscious that all isn't going according to Hoyle and Hooper (or Nielsen and Trendex) in their all-out bid to revitalize the video spectrum, have already alerted themselves to the likelihood of some year-end cancellations upon expiration of the initial 13-week cycles. Option time for some of the new shows is less than 30 days off (since clients with Jan. 1 renewals coming up must make up their minds about option pickups 60 days in advance).

All of which leads up to the fact that this season ushers in a new era in tv—an era that translates itself into "hurry-up-and-make-good-in-two-weeks-because-we-can't-afford-to-play-around-with-flops." The average nighttime half-hour tv show today sets the client back some $35,000 or so a week (with an equal amount for time). The one-a-month color specs come much higher, even though the $300,000-&-plus cost is divided two and

(Continued on page 24)

Candle Power

Toronto, Oct. 12.

Television, virtually unheard of when "The Man Who Came to Dinner" was written, supplied the biggest laugh of a revival of the George S. Kaufman-Moss Hart comedy here last week.

Julia Murphy, guest director of the production at the Crest Theatre, changed the play's reference to Whistler's mother to Liberace's mother. The audience flipped at the line.

Chi On a Phoney Speakeasy Kick

Chicago, Oct. 12.

Windy City is experiencing a sham return to the old speakeasy days. At least the rash of new pseudo-private clubs which have been breaking out here invites comparison. It's at the point now where nearly everyone in the cabaret set has one or two special hideaways he feels privileged to frequent because he's been entrusted with the magic word, key, or card that opens sealed doors.

New clubs are peppering one sector in particular, the Near North Side, and all are competing for the spenders from among business-

(Continued on page 10)

20th 'Continental' Pic Bow to Bring Blueblood Glamor to Main Stem

Gala premieres are becoming so numerous, film company pluggers are pushed for new angles to dazzle the trade and the press.

Since tv and personal appearances no longer suffice, 20th-Fox now has come up with a novel gimmick to launch "Desiree" at the Roxy Theatre. It's staging a "Command Performance" frankly patterned after the British example. It promises to be the most glittering shindig of many a Broadway day. And the place is going to be lousy with bluebloods.

Event is being billed as the first Command Performance in the U. S., "duplicating the grandeur of the Continental event," with the specially-invited audience "drawn from the cream of Burke's Peerage, the Almanac de Gotha and the International Who's Who."

Exclusive invites, says 20th, are going out to royal families and titled members of nobility throughout the world, in addition to leaders of international society, statesmen, ambassadors, diplomats and

(Continued on page 17)

Nitery Comic's 'Call Girl' Jibe at U. of Cal. Co-Eds Brings Campus Barring

San Francisco, Oct. 12.

Nightclub comic Mort Sahl has been barred from the U. of California as a result of "derogatory" remarks concerning Cal. co-eds at a football rally this fall.

Sahl, who appeared on the bill with local disk jockeys and other entertainment at a rally prior to the California-Oklahoma game, was reported by an undergraduate spokesman as having compared U. of C. co-eds with call girls, to the former's detriment.

First indication of the unofficial university action was when Sahl, billed to appear with the Cal Tjader Afro-Cubans on a jazz concert program a week ago, was cancelled because the U. of C. finance committee refused to okay him.

Sahl says all he did was, during a particularly rowdy part of the rally, make the statement that the "girls" at a local notorious "maison", were like the girls at sorority houses, except they have a purpose.

Rich Davis, president of the senior class at Cal., informed Sahl via letter that the sorority girls had contacted the dean of women, objecting to the remark, and that Sahl could not appear at the show last week.

Sahl is currently in his 42d week at the Hungry i, North Beach Bohemian nightclub, and does a five-night-a-week show on KGO.

Newspaper Guild's Bid for Foot In TV Door Stubs Toe at N.Y. Meet

The most recent attempt to challenge the authority of Writers Guild of America appears to have fizzled completely in New York. An American Newspaper Guild call to "all writers in the broadcasting industry" drew 35 scribblers to a meeting in N.Y. Monday (11), and at least 12 of them were sent as counter-missionaries by WGA. ANG reportedly will take no action unless it gets at least 150 interested parties.

As a matter of fact, there was little hope held out by members of the hard-core WGA opposition. The CBS continuity shop in N.Y., for example, will probably now accept membership in WGA. That shop, left up in the air by dissolution of Television writers of America, will hold meetings next Wednesday (20) for a reappraisal of the union situation.

The Newspaper Guild declared in a letter to all broadcast writers last week that "it is impossible for any single unaffiliated union to win an effective contract in television and radio," an obvious reference to

(Continued on page 71)

First Oscar Straus Biography Due March 5

London, Oct. 12.

The first biography of Oscar Strauss is due to be published here next March 6, the 85th birthday of the late composer. It will be called "Prince of Vienna."

This authorized biog is authored by Bernard Grun, a lifelong friend and pupil of the composer. He spent many months with the maestro and later with his widow, scrutinizing documents.

The author was for years musical adviser to Jack Hylton and conducted wartime revivals of "The Merry Widow" and "The Lilac Domino" for him. He recently completed, in collaboration with Eric Maschwitz, a new adaptation of "Fledermaus," under the title of "Pink Champagne." The score has been published by Francis, Day & H[illegible]ter.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24th, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946. (Title 39, United States Code, Section 233,) showing the ownership, management and circulation of Variety, published weekly at New York, N. Y., for October 1, 1954.

1. The names and addresses of the publisher, editor, managing editor, and business manager, are: Publisher—Variety, Inc., 154 W. 46th street, New York 36, N. Y.
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3. The known bondholders, mortgagees and other security holders owning or holding 1 per cent, or more of total amount of bonds, mortgages, or other securities are: None.

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5. The average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above is . . . . (This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

Harold Erichs,
Business Manager.

Sworn to and subscribed before this 27th day of September, 1954.
Sidney Bernstein
Notary Public 31-0272825
(My commission expires March 30, 1955.)

U.S. Stars at Command

London, Oct. 12.

Bob Hope, Frankie Lai , Guy Mitchell, Harry Green, and the Schaller Bros. head the American contingent for the Royal Command variety show at the Palladium Nov. 1.

British stars include Noel Coward, Gladys Cooper, Norman Wisdom, Crazy Gang, Googie Withers and Jack Hylton.

Show Biz Legal Fights Resume in Italy; Lopert Sued by Isa Miranda

Rome, Oct. 12.

Season for legal battles appears to have started once again in the field of local show biz after a brief summer respite. Italian courts currently are spotlighting two suits involving entertainers, one of them concerning a U.S. company.

First of these was filed last week (Wed.) by Isa Miranda against Lopert Films, producers of "Summertime," pic in which Miss Miranda is appearing. According to reports, actress claims she's been damaged "both artistically and contractually," elaborating that her contract was revoked three days before its termination date while she still had three more days shooting scheduled. Thesper further stated that her role had been cut to one of minor importance, and that it was furthermore of sufficient immorality to damage her personality and reputation. Venetian court, called on to judge the case, has called in Ottavio Croze, director of local film fete, as technical consultant.

"Summertime" is a Katherine Hepburn starrer, directed by David Lean for Ilya Lopert, and entirely shot in Venice. Also featured with

(Continued on page 71)

AGATHA CHRISTIE'S 3D MELODRAMA IN LONDON

London, Oct. 5.

When "The Spider's Web" moves into the West End after its current provincial tryout tour, Agatha Christie will have three crime mellers running in town. The others are "The Mousetrap," now approaching its 750th performance at the Ambassador's and "Witness for the Prosecution," which celebrates its first anni the end of this month.

The Agatha Christie trio is presented by Peter Saunders, who is financing. "Web" entirely out of his profits without participation by outside backers. The new play stars Margaret Lockwood with Felix Aylmer. An earlier Christie success, "The Hollow," has been revived for a road tour, with Jeanne de Casalis in her original West End role.

Bing Crosby on Film For 'Toast' to Irv Berlin

Major studios' romance with Ed Sullivan is continuing, now by way of a tieup with Paramount. Sullivan and a Par camera crew spent two days at Bing Crosby's Monterey, Cal., home last week filming a 12-minute short for exposure on Sullivan's "Toast of the Town" CBS-TV program next Sunday (17).

Briefie pic focuses on Crosby as he sings three tunes from "White Christmas" and engages in conversation with Sullivan. Set to appear "live" on the show is Irving Berlin, who provided the full score for "Christmas."

Abbey Marks 50th Anni

Dublin, Oct. 5.

Abbey will celebrate 50th anni of its opening here Dec. 27th by restaging the two plays presented opening night, "On Baile's Strand" by W. B. Yeats and "Spreading the News" by Lady Gregory. Ria Mooney is expected to stage both pieces.

Anniversary performances will be staged in Queen's Theatre where company has been playing since the Abbey building was burned down. The presentations will cause temporary suspension of Irish-language pantomime which Abbeyites are staging.

HORACE HEIDT
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Opera Parties Nationally For Met TNT Event

The Metropolitan Opera closed-circuit telecast for Theatre Network Television on Nov. 8 has a flexible scheme whereby the sharing terms rise or fall in proportion to the volume of tickets sold by local tie-up. Metropolitan Opera Guild doing actual legwork through associated groups in key centers.

Where a sponsoring group sells out the house, the terms are 60-40. However, if the local theatre has to do its own ticket selling, the deal calls for a 50-50 split of the wicket take. The down-the-middle cut has not found favor with all film theatre managements. The Walter Reade circuit has nixed the opera for its Asbury Park house on the basis of the terms. But Nate Halpern still hopes to close a deal with Reade before Nov. 8. The Indian Theatre in Indianapolis, with the support of the local music club, has already sold out the 3,100 seater, with about $6,000 in the till. Admission prices vary in different situations,

(Continued on page 71)

Widow Sues For Unused Kern Tunes in '34 Musical; Metro Asserts Ownership

Los Angeles, Oct. 12.

Suit for the return of five musical numbers composed by the late Jerome Kern was filed in Superior Court by his widow, Mrs. Eva Kern Byron, and his daughter, Mrs. Elizabeth Kern Cummings, with Loew's, Inc., named as defendant.

Numbers, in manuscript form, were delivered to Metro in 1934 for use in "Champagne and Orchids," a film project that was discontinued. Complaint contends the composer was entitled to the return of the five numbers. Defendants agreed to give the plaintiffs access to the music but maintain that rights to the numbers belong to Loew's.

SEXY TAGS FOR U.S. PIX

'Wicked Woman' Plays 3 Chile Houses Retitled 'Perverted'

Santiago, Oct. 5.

Sexy Spanish titles on American pix hit a new high here with current simultaneous playing of "Wicked Woman" (Col) at the Santa Lucia, Oriente and Valdivia theatres. Film was tabbed "La Pervertida" ("Perverted") to catch the eye.

Other tags recently were given even bigger changes. "Young Bess" (M-G) was released as "La Reina Virgen" ("Virgin Queen"). "Knock on Wood" (Par) was titled "Agarrame Si Peudes" ("Catch Me If You Can"). "Hell and High Water" (20th) went out here as "Proa al Infierno" ("Headed For Hell"). "Glenn Miller Story" (U), wound up "Musica y Lagrimas" ("Music and Tears") while "The Bandwagon" (M) became "Brindis al Amor" ("Toast to Love").

Lack of Morale, Manpower Cuts, Shift to D. C. Seen Hampering 'Voice'

By ART SETTEL

Is "Voice of America" fighting back against the relentless, globe-encircling, Moscow-operated, hate-America campaign, which has the earmarks of a vast crusade?

What is the basic policy of the U. S. Information Agency in replying to the round-the-clock attacks upon us by the Cominform, and is this policy a success?

There is and always has been healthy and voluminous evidence of "effectiveness" available to defenders of the broadcasting service of USIA—known as the "Voice," and just as much ammunition to those who have wanted to use th organization as a target.

The Russians spend tens of millions to jam the frequencies over which the U. S. broadcasters try to penetrate the Iron Curtain, and were it not for the ingenuity of our native engineers who are forever thinking up new and better gimmicks to beat this jamming, the Voice would be out of business.

Best example of this ingenuity is the U. S. Coast Guard Cutter "Courier," which was described when launched a year ago as "th first of a potential fleet of seagoing radio broadcasting stations of the Voice of America."

The one-time Navy cargo vessel, 5,800 tons in weight and 338 feet from stem to stern, carried one 150,000-watt medium wave transmitter, three times as powerful as the then largest broadcasting station in the nation. It also sported two 35,000-watt shortwave transmitters, communication equipment, Diesel engines capable of generating 1,500,000 watts of electrical power for the radio gear; permanent shortwave antenna, a 65 by 35 captive barrage balloon with a capacity of 150,000 cubic feet of helium, and used to float 900 feet i the air supporting medium-wave antenna.

Floating Propaganda

This little-publicized floating radio station has been doing a little-heralded job of broadcasting fro

(Continued on page 62)

Cleveland Amory to Metro

Cleveland Amory heads for the Coast late next week to write a screen treatment of his book, "Jazz Festival," at Metro.

George Wells is to produce.

See Oldtime Circus With Smelly, Saucery Ubangis, Double Pachyderm Dose

Omaha, Oct. 12.

Although Ringling Bros.-Barnum & Bailey has been in streamlined theatricalized format for nearly a generation, bossman John Ringling North was reported here as considering the revival of a couple of items which preceded his entry upon the tanbark as the poobah of the Big Show. North was not on the scene when the show played here (he usually hotfoots it to Europe when the eastern engagements are concluded), but from sources close to him a number of shifts and additions to be applied next season were freely aired.

According to them, the major change would centre around an enlarged menagerie, with a hike of the elephant herd fro 28 to—count 'em—50, plus the addition of an extravagantly architectured pachyderm that could be billed as the "modern Jumbo." Digging well back into the past, these insiders also declared that North may try to bring back the Ubangis, those saucer-lipped guys & gals from Africa who were spotted in the menagerie tent and proved huge lures. However, this news—if that's what it becomes—will hardly meet with joyful response from Ringling personnel, since the troupe with the elongated lips did not exactly practice the best sanitary habits.

Another report says North will up the size of the showtrain considerably, despite mounting costs that have left only two rail circuses on the road today. North is said to believe the flash of a larger train would help the b.o. And, of course, there undoubtedly will be the usual new acts brought over from Europe after North's scouting expeditions.

Meanwhile, the show is finding biz so good through the midwest that an additional week has been tacked on to the route, with the closing now set for Nov. 28 in Miami. The only other time the Big One has been out so long was in 1942, when it closed Nov. 30. A late October closing is customary.

Free Films for Kiddies In Poland During Church

Manchester, N.H. Oct. 12.

In Poland, the Communist trick to wean children away from church is to offer them free films at the same hour masses are being held.

This was the report brought here by Jan Hadjukiewicz, a Polish Iron Curtain refugee, who was employed by the foreign trade office at Lodz, and later, although not a member of the Communist party, was sent to Korea as an interpreter with the United Nations truce commission. He speaks five languages.

Wm. Morris Endowment Gifted to Columbia U.

Hollywood, Oct. 12.

William Morris Agency, which has an exclusive contract with Columbia U. to create and produce radio and tv shows and feature films, has contributed an endowment fund to the university.

Income from $25,000 fund received from the Morris agency in connection with the Pulitzer Prize will be used for the support of the Graduate School of Journalism.

Laine Back to U.S. in Nov.

Edinburgh, Oct. 5.

Frankie Laine, topping here in vaude, returns to the U. S. on the Ile de France from Southampton Nov. 2. He will be joined by his wife, Nan Gray, during his vaude week at Birmingham Oct. 18.

Laine likely will reach the Coast around Nov. 13, starts pronto shooting more vidpi . Plans for 1955 include more lensing for tv, a trip to Las Vegas and a possible stint in N. Y.

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X-RAY OF FILM BANKER'S MIND

Off Screen Since 1951, Roy Rogers Set for Two Theatre Films Yearly

After several years of inactivity in the theatrical film field, Roy Rogers is returning to it via his own production unit, Roy Rogers Frontiers Productions. Headquartering at the Goldwyn lot, he's currently planning to turn out two feature pix a year.

In N.Y. last week for his annual Rodeo stint at Madison Square Garden, Rogers and Art Rush, his personal rep, disclosed that they're currently hunting for the right story material for the first film which is due to roll on the Coast early next year. All future Rogers pix will be in color and likely geared for widescreen projection.

Rush said Rogers was being "swamped with requests" by small exhibs all over the country to make some new westerns. He hinted there was a possibility of some of Rogers' tv pix being released to the smaller theatres as a means of relieving the shortage of low-budget action films of the type Rogers used to make for Republic.

Rogers so far this year has made 65 tv films and he'll star in another 35 before the year is out. The cowboy star left Republic in 1951 after an association of 14 years, during which time he turned out 86 western action pix for the company. His break with Rep prexy Herbert Yates came over tv. Since leaving Rep, Rogers appeared in three other films — "Holly-

(Continued on page 26)

Howco-(Exhibs) Turns Producer

In another instance, where exhibition is moving in on film-making, Howco Productions, Inc., has plans for four features within the next year and has assigned Carl K. Hittleman to produce and direct them. First is to be "Kentucky Rifle," an original screenplay by Francis Chase Jr., Lee J. Hewitt and Hittleman, set to roll on the Coast Oct. 28.

Heads of Howco are Joy N. Houck, exhibitor-distributor in the New Orleans area; Harold Cohen, who operates the Lippert franchise in the same city, and J. F. White, an officer of the extensive Consolidated Theatres circuit in North and South Caroli

Investors Getting Nice Treatment in Film Co. Dividend Performance

The payoff to investors in motion picture companies is brightening. Dividends are either maintaining a steady rate, or being increased.

Over the past few weeks, four outfits boosted the benefits for stockholders. Columbia was the most impressive, voting $1 per share in cash plus a 5% stock divvy. The cash output represents an increase of 75c.

National Theatres has placed its divvy on a regular course, amounting to 50c annually, up from 35c last year. Prospects of another tilt in the not too distant future are regarded as good in view of a likely ease-up on divvy restrictions imposed in bank loan agreements.

Loew's has upped its quarterly checks to investors to 25c per share, compared with the previous 20c. Latter rate had been in effect since 1952, when it was cut from 37½c.

The rate at 20th-Fox is now 40c per quarter. This went into effect for the third quarter of the current year following two previous divvies at the regular rate of 25c each plus an extra of 10c. This means the full payoff for all of 1954 will amount to $1.50, compared with $1 last year.

Warner Bros. board on Friday (8) declared a regular 30c quarterly divvy, payable Nov. 5 to stockholders of record on Oct. 19.

DAVID COPLAN'S BERTH

Joins Canadian Film Industries As Managing Director

Toronto, Oct. 12.

David Coplan, formerly managing director of Unted Artists in the United Kingdom, and UA's representative on the board of Odeon Theatres, has joined Canadian Film Industries Co., Toronto, as managing director. He's also taking the same post with Film Laboratories of Canada and Audio Pictures, which are associated companies.

Coplan, after leaving UA, was managing director of International Distributors England.

Metro's Rentals From Music Hall Near $1,500,000

Metro expects to draw approximately $1,500,000 in film rentals from the Radio City Music Hall, N.Y., for 1954. The sum will represent the take from a total of nine pictures, the latest of which, "Deep in My Heart," is scheduled for a Christmas engagement.

Except for an interruption of Paramount's "White Christmas," which plays the Hall following M-G's current "Brigadoon," Metro had a "monopoly" on Hall playing time this year.

Hurok, With 'Aida' Due In On Grind, Ponders Possible 'La Traviata' Feature

Impresario S. Hurok is so impressed with "Aida," IFE's opera film release which he is presenting in the U. S. as his first venture in the motion picture field, he may interest himself in other similar ventures in Italy.

Hurok said in N. Y. last week (8) that, if he had to pick his next opera subject for filmization, his choice would be "La Traviata."

Asked about his idea on how "Aida" should be launched, Hurok opined that a continuous run at regular admissions would be best since "I believe this should be available to the general public." Only other opera film of note released in recent years was "Tales of Hoffmann" a British pic. It was very successful in the keys and enjoyed a record run at the Bijou Theatre, N. Y., on a two-a-day basis.

ADD 'HUGHES BUYOUT'

N. Y. Realtor Zeckendorf Admits Talks—But Now Chilled

William Zeckendorf, president of Webb & Knapp, and a key figure, with Lawrence Rockefeller, in the projected buyout of all Howard Hughes properties, stated flatly in N. Y. this week that the deal is off.

"It was a possibility some time ago," the realtor said, "but is now dead." The astronomical price of $400,000,000 had been the reported basis of the proposed sale by Hughes of Hughes Tool Co., his aircraft and aircraft manufacturing holdings, other properties in Dallas and RKO Pictures.

Dore Schary Due in N. Y.

Hollywood, Oct. 12.

Dore Schary, Metro's production v.p., is due in New York for home-office confabs at the end of this month.

This will be Schary's first Gotham visit since a quickie during the summer for the funeral of his brother-in-law, agent Paul Small.

MILTON GORDON'S CANDID PICTURE

Bankers as a breed of men are popularly thought of as having ice water in their veins. They live in mortal terror of dead loss on a loan and obsessively seek can't-lose bets. But seldom perhaps has the banking mentality, and nervous system, been so intimately fluoroscoped as on Monday (11) in an address before the Commercial Finance Industry holding 10th annual convention in New York. The pathology was provided by Milton A. Gordon, lately with the film-factoring house of Walter Heller Co. (Chicago) and now president of Television Programs of America.

The motion picture is no longer a "predictable venture" for banking interests, according to Gordon.

Time was when a "rule of thumb" had been worked out by producers and bankers based on the expectancy that any "A" film would gross $1,000,000. Figuring distribution fee at 25% and print and ad costs at $150,000, the producer's share would amount to $600,000. Thus the borrowing deal was usually set up on the 60-20-20 pattern, the first-money loan being 60%, the second-money 20% and the so-called "end money" 20%.

Gordon continued: "When we at Heller were working on the United Artists reorganization, and decided to continue in the field of

(Continued on page 10)

Banker Memories

Seems that any discussion of film financing wouldn't be complete without some mention of the shellacking Bank of America took in its borrowing agreement with Enterprise Productions.

Milton A. Gordon, former exec v.p. of Walter Heller Co., Chicago financing outfit, made this comment: "Bankers are like elephants. They remember such pictures as 'Arch of Triumph' which cost $4,000,000 and didn't gross its advertising budget of $1,000,000." "Arch" was one of the Enterprise entries.

Free Dollar Convertibility Waits On British Elections; Banker Expects Devaluation of Franc in 2 Years

By GENE ARNEEL

Free convertibility of the British pound is far from being an immediate prospect, according to Roy Reierson, v.p. of Bankers Trust Co., N. Y. Also on the international front, the exec states that devaluation of the French franc by 15-to-25% is a "likely contingency" within the next couple of years.

In addition to its meaning to all American film companies selling their product in the sterling area, convertibility of British money into dollars will have a direct bearing on J. Arthur Rank's announced plans to acquire theatres in the U. S. Rank said he'll establish exhibition outlets in the Yank market as soon as the dollar restrictions are lifted in full. In a memo prepared for BT execs and certai of the bank's accounts, Reierson states: "It is my belief that Britain will continue its program of easing import and currency restrictions as conditions permit, but they will not undertake formal action in the direction of dollar convertibility of sterling until after the next British election which may not be held

(Continued on page 10)

ANOTHER NEW INDIE

Landmark Productions Formed By Baird, Foster

Hollywood, Oct. 12.

New indie company, Landmark Productions, has been formed by Michael Baird and Lewis R. Foster with a program of three features a year.

First film will be "The Top of the World," an Alaskan yarn with Evelyn Keyes and Nancy Gates signed for top femme roles. Male topper will be announced later. Second will be "The Sodbusters," a tale of the great outdoors.

Quit at 6 P.M. —But for Sure— New IA Idea

Hollywood, Oct. 12.

The exec board of Cameraman's Local 659, IATSE, is advocating that the Hollywood Film Council, made up of AFL crafts unions, endorse and seek to implement a 6 p.m. studio workday closing. This is an echo of a plea heard in the spring.

Also, cameramen want a firm limit of four hours work without a break for meals. Studios will not be restrained from overworking men by any system of fines for preempting eating time. They'll pay the fines and defeat the union's purpose, it's declared.

Unions are trying to sell management on theory that fatigue costs management production money in the end. Against that, producers want right to drive through in order to catch up when shooting lags behind schedule.

See No Yank Pix For Red Markets

Washington, Oct. 12.

U. S. State Dept. is not taking any "official" position on whether American film companies should sell pictures to Russia and the Iron Curtain nations, a department spokesman disclosed. "It's up to the industry to decide whether it sells or not," he said.

New government line isn't making any difference to the companies, with the studios particularly

(Continued on page 10)

National Boxoffice Survey

Trade Holds Firm; 'World' First, 'Brigadoon' Second, 'Sabrina' 3d, 'Cinerama,' 'Waterfront' Next

Film biz in key cities covered by VARIETY is getting a nice lift from Columbus Day trade this session. Although not one of the bigger holidays of the year, exhibitors are grateful for the minor hypo since the b.o. has been plagued recently by unusually hot weather. Torrential rains in Chi clipped trade there to a considerable extent over the weekend.

Out for the first time this week to any great extent, "Woman's World" (20th) is capturing No. 1 spot by a healthy margin. "Brigadoon" (M-G), another newcomer, is pushing up to second position while "Sabrina" (Par), in first place for two weeks running, is a close third.

"Cinerama" (Indie) is winding up fourth while "Waterfront" (Col) is finishing fifth. Latter was third last session. "Suddenly" (UA), another pic which showed promise a week ago, is taking over sixth place.

"Egyptian" (20th), second last round, is landing seventh money. "Rogue Cop" (M-G) is taking eighth position, with "Human Jungle" (AA), a fresh entry winding ninth.

"Seven Brides" (M-G), long high on the list, is displaying enough to take 10th spot. "Rear Window" (Par), also a champ for weeks, is dropping down to 11th while "Black Shield of Falworth" (U) is 12th.

New entries range from good to terrific. "Star Is Born" (WB), of course, is in the latter category, with some amazing totals in the first six playdates. "Star" is outstanding in Minneapolis with a great total, swell in Detroit on holdover, wow in Frisco and terrific in both Seattle and Portland, Ore. Judy Garland starrer also shapes stout on second L. A. round. Film also is starting out is smash fashion at the N. Y. Paramount and Victoria.

"Beau Brummell" (M-G), also new, is smash in Philly. "Sitting Bull" (UA), looms big in Minneapolis, nice in Balto but not so good on Philly h.o. "Hajji Baba" (20th), nice in N. Y., is light in L. A. "Crossed Swords" (UA), likewise a newie, is rated neat in Chi but light in K. C.

"High and Dry" (U), big in Chi and N. Y., looms fancy in St. Louis.

"Barefoot Contessa" (UA) continues great in second N.Y. week. "Naked Alibi" (U), nice in Providence, is fair in St. Louis. "Betrayed" (M-G), good in Cincy, shapes mild in Balto.

"Weak and Wicked" (AA) looks good in Buffalo. "Magnificent Obsessions" (U) looms nice in three L. A. hardtops and six ozoners.

"Hulot's Holiday" (GFD), fast in Denver and Boston, still is big in N. Y. "Living It Up" (Par) shapes stout in Louisville.

(Complete Boxoffice Reports on Pages 8-9).

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Government Regulation 'Choice of Evils'

Addressing Allied States Convention, Abram Myers Makes His Expected Plea for More Washington Controls — At Same Time Chides Dept. of Justice for Weak Enforcement of Present Law — Says Distribs Give Lip Service to 'Free Enterprise' While Squeezing Exhibitors' Profit Possibilities

By HY HOLLINGER

Milwaukee, Oct. 12.

Coupling (1) an attack on the Dept. of Justice for laxity in enforcing the consent decrees with (2) a defense of further Government regulation of the film industry, Abram F. Myers, board chairman and general counsel of Allied States Assn., made his expected all-out pitch for a proposed bill for the control of film rentals under the jurisdiction of the Federal Trade Commission. He was the keynote speaker at the opening of Allied's 25th anni convention at the Schroeder Hotel here today (Tues.).

The major distribution companies also received blistering going-over by the outspoken Allied leader who is regarded as the individual most responsible for bringing about the Government consent decrees.

Choice of Evils

In essence, Myers' plea for further Government intervention in the affairs of the industry is defended the ground that it "would be far superior to the regulation that we are now suffering from the film companies." The quotation is from a letter from Harry Arthur, prexy of the Southern California Theatre Owners Assn. who has supported Allied's stand on Federal aid.

Arguing that additional regulation will not destroy free enterprise, Myers noted the Government's control of industries other than public utilities, cited the legal grounds for it, and stated that "the real danger to free enterprise in the motion picture business is the growing strength and arrogance of the film companies with their control over the supply of films."

Blockbooking Mirage

He chided those exhibitors who feel that a return to "the good old blockholding days" uld solve some of the current problems. Citing the "rising tide of complaints against picture forcing," Myers asked: "How would you like to revert to compulsory block booking and let the film companies decide which pictures you shall play?"

Pointing to Allied's accomplishment in bringing to end the producer-distributor companies with their affiliated theatres, Myers said that "we in Allied are painfully aware that some of the reforms for which we fought are not working as well as they should." He said it was not because they were unsound in theory "but because counsel for the film companies pulled the wool over the eyes of the Government lawyers in drafting the consent decrees and the Dept. of Justice has not the will to enforce the decrees to the extent that they can be enforced."

The Justice Dept. "snatched defeat from the jaws of victory by negotiating a series of so-called 'consent decrees,' by which the fruits of victory were frittered away." He said the negotiations of the decrees were a one-sided affair "because the film company lawyers were schooled in the intricacies of this strange and complicated business and the Government's attorneys were not." As a result, he maintained, ineffective provisions were drafted and "the film companies have resorted to every loophole in these crudely drawn injunctions . . ."

Tightening of Loopholes

Myers said that his proposed bill would have the effect of tightening these loopholes as well as providing for the control of film rental charges.

The Allied leader stated that it had been hoped that separation of the theatres and production of the majors would encourage indie producers who would spring up "to compete for th playing time on the screens of the formerly affiliated theatres, which would then be open to them, and to supply the needs of the revitalized and expanding independent theatres."

He said the principles of elementary economics and logic supported this theory, but that the sudden emergence of television as a serious competitor altered the situation. He said that the film companies, instead of meeting this competition headon by making more and better pictures, "were cruelly mistaken when they decided that it paid only to make a few good pictures."

Shortage-Starved Market

"The drastic reduction in the number of pictures released," h said, "has created a starved market which has enabled the film companies to exact film rentals and impose terms and conditions which, only a few years ago, would have surpassed their own dreams of avarice. A starved market with resulting price inflation is the signpost of monopoly and nothing could demonstrate more clearly the stranglehold which the film companies have on this business, in all its branches, than the prices and terms demanded by them for the few pictures that trickle through the exchanges."

Myers declared that the film companies are operating under the erroneous notion that people will seek out pictures in key theatres no matter how inconvenient and expensive it may be. "Bigger profits from fewer pictures shown in fewer theatres on longer runs at higher admission prices — that's the film companies' ticket," he said. "It's good for one delirious joy ride, if they have no fixed destination in mind, if they don't care a hoot for the disasters that lie ahead and are heedless of the consequence to themselves and to the entire industry."

He said that when a small theatre has to close down because it cannot afford the "exorbitant film rentals demanded," the old, the very young, and those of moderate means are lost since "they cannot flock to distant theatres for their entertainment."

Myers said Allied was driven to seek further Government control by the high-handed methods of the distribs. He declared the board is not committed to Government control, but that it directed that a bill be presented at the convention "because it wanted to know how this representative gathering of exhibitors viewed the matter."

He said the board would be influenced by the convention's decision, and the various members were faced with "a grave responsibility," which he hoped they would discharge wisely.

Profits Vs. Free Enterprise

Answering those who claim that the bill might destroy free enterprise, Myers said that free enterprise is based on the profit system. "Whoever heard of a system of free enterprise where the profit motive has been snuffed out?" he asked. "Yet the evidence is overwhelming that the film companies are rapidly eliminating all profits from theatre operations or reducing them to a bare subsistence level."

Citing his reasons for the selection of the Federal Trade Commission as the enforcing agency, Myers said "it is harder for the film companies to reach into and control a Commission with five members than an executive department presided over by a single cabinet officer." He said that ever since Harlan F. Stone, "the last of the great Attorney Generals, presided over the Dept of Justice, it has been the style to appoint Attorneys General more for their political prominence than for their legal attainments."

He noted that while an occasional FTC member may be susceptible to political influence, "it is reasonable to expect that a majority will take their duties seriously and discharge them according to law."

Myers told the Allied members not to vote in favor of the bill "unless you intend to do everything in you power to secure its enactment." He said a handful of men cannot make Congress understand why the legislation should pass.

Errol Flynn's Italian 'William Tell' Called Off, Dead Loss of $710,000

"William Tell," Italian-American coproduction starring Errol Flynn, which had been on and off amera for months in Italy, has been dropped after an expenditure of $710,000 on its lensing. Seems that the Italo and Yank partners couldn't co-exist to the extent of shaping the project into a full fledged picture. A total of 30 minutes of footage had been shot, and this is to be scrapped.

Barry Mahon, coproducer with Anthony Fossittaro, claimed in N. Y. this week that he had put up the equivalent of $460,000 for the picture in terms of cash and deferments. Fossittaro, repping Italo interests, contributed the equivalent of $250,000. Latter, states Mahon, wanted out at this point but insisted on taking 50% of the ownership as and when Mahon completed the job. Mahon claims that both United Artists and Columbia would guarantee the completion money but Fossittaro's demand was impossible. He said Fossittaro refused an offer of a full return on his investment plus $100,000 and so the decision was made to abandon the project.

Mahon, who revealed he now has a deal to make five films under the Herbert Wilcox banner, states he'll do "Tell" all over again, starting from scratch, as one of the five. Mahon says he and Flynn may recoup their investment from the Italo venture—Flynn was on deferment—from the "Tell" deal ith Wilcox, this being a provision of the contract. To roll before "Tell" will be "King's Rhapsody," base l on an Ivor Novello stage play. Both pix will be lensed around the Bavarian Alps area and likely in CinemaScope.

Flynn and Anna Neagle are co-starred in Wilcox' production of "Lilacs in the Spring."

STOP QUARRELING EDICT TO SPEED STUDIO SALE

Los Angeles, Oct. 12.

Samuel Goldwyn and Mary Pickford, co-owners of the Goldwyn studios, were ordered by Superior Judge Paul Nourse to reach an agreement on the sale of the property within a short time or the court will place it on the auction block. Sale of the lot has been in litigation for more than five years.

Miss Pickford owns 41/80ths of the studio and Goldwyn owns 39/80ths. Both have expressed willingness to dispose of the property but have been deadlocked over who owns what equipment on the lot.

Judge Nourse ordered Goldwyn's attorney, Herman Selvin, to file an affidavit on his claims within 10 days. Then lawyers for both sides will attempt to reach an early agreement. If not, the studio will be put up for sale, probably in December.

Jacques Leslie, representing Miss Pickford, informed the court that a prospective buyer had offered $1,500,000 for the property.

Warners' 30c Divvy

Divvy slice of 30c per share on common stock was declared by the board of Warner Bros. at a special homeoffice meeting Friday (8).

Melon is payable Nov. 5 to stockholders of record Oct. 19.

Pastor's Popcorn Gag

Charlotte, N. C. Oct. 12.

Plaza Presbyterian Church of Charlotte is conducting services in the Plaza Theatre. Last Sunday, Rev. David Wilkinson told this story:

A youngster tapped his father on the shoulder during the previous Sunday's services and said, "Daddy, can I have some popcorn?"

FEWER PIX COST MORE

Darryl Zanuck on Today's Race For 'Quality'

Hollywood, Oct. 12.

Future of the motion picture industry depends on quality rather than quantity, Darryl F. Zanuck, 20th-Fox production chief, told a meeting of the company's Western Division salesmen. Limited production, he added, does not mean less expense.

"Actually," he said, "our costs have gone up because there can be no stinting on casts, stories and production values when all studios are trying to outdo each other in top quality entertainment as they are today."

BECAUSE KIDS LIKE 'EM 3-D LINGERS IN STICKS

The 3-D films requiring polaroid specs, while dead as far as production is concerned, are still getting a play in some isolated regions of the country.

Edward Lachman, an official of the Nord Co., an outfit that proposed a single strip 3-D system, said he had been receiving reports of the depth showings. Most recent, he said, were from some small communities in Louisiana.

Some exhibs, according to Lachman, are grouping all 3-D programs arranged especially for the kiddie trade. The films being shown are the many deepies made about a year ago during the industry's 3-D phase.

Europe to N. Y.

Americo Aboaf
Barry Jones
Greta Keller
Juliana Larson
J. Barrett Mahon
Paul Paray
Tom Pedi
Howard Phillips
Gregory Ratoff
Louis de Rochemont
Elizabeth Schwarzkopf
Hazel Scott
Irmgard Seefried
Fritz Stiedry
William Taub

20 Features Least Par Can Produce; Need That Many to Absorb Overhead

JUDY'S TWIN PREMIERE KNOTS UP TIMES SQ.

In contrast with the relative quiet of a usual Monday night, Monday (11) brought a double mob scene to Broadway. Reason was the dual opening of "A Star Is Born" at the Victoria and Paramount Theatres. Crowds outside each house forced re-routing of vehicular traffic and made pedestrian travel impossible.

Judy Garland, star of the Warner film, appeared at the lobby of both theatres for the benefit of WABC-TV cameras and NBC and Armed Forces radio mikes. Martin Block emceed at the Vic, George Jessel at the Par. Vic appeared the key centre of attraction, probably because of its mid-Times Square location and its Kleig light spotlighting.

In an unexpected move, Harry Brandt's Mayfair and Victoria Theatres called attention to "Star" at the two rival houses with a "welcome" to the "event" spelled out on the marquees of the two Brandt houses.

N. Y. to Europe

John Byram
Constance Carpenter
Reg Connelly
Arthur Davis
Morris Helprin
Gail Hillson
Bob Hope
Michael Todd
Milly Vitale
Max E. Youngstein

N. Y. to L. A.

Mort Blumenstock
Ava Gardner
Mary Jane Higby
George Jessel
Milton R. Rackmil
Sam Shayon
James Starbuck
Sylvester L. Weaver

While Paramount likely will make 20 features next year, thus maintaining the pace of the past few years, there's no actual numerical limit on its output, states Don Hartman, exec producer. "We're instructed by Mr. Balaban (Barney Balaban, Par president) to make as many good films as can," he added.

Hartman's main point, which is echoed by execs on other major lots, i the company faces a restriction imposed by the absence of more properties which can be turned out as money-makers. He emphasized there's little chance that the production sked will fall below the level of 20 because that number is needed to absorb studio

(Continued on page 62)

L. A. to N. Y.

Ed Alperson
Hall Bartlett
Fred Brisson
Corinne Calvet
Linda Christian
Herman Cohen
Gary Cooper
Pat Crowley
Jerry Devine
Margaret Ettinger
Eddie Fisher
Nina Foch
Walt Framer
Oscar Hammerstein 2d
Skippy Homeier
Bob Hope
Warren Hull
Jennifer Jones
Eva LeGalliene
Alicia Markova
Tyrone Power
Thelma Ritter
Dore Schary
Harry Seipel
George Skouras
Alfred H. Tamari
Evelyn Varden
Bill Walters
Bob Waterfield
John Williams
Cecil Wilson
Douglas T. Yates

ALL THINGS TO ALL EXHIBS

Costs As Much to Sell as to Make

And That, Says Fred Schwartz, Is Why Film Economics Is Cockeyed

Hollywood, Oct. 12.

Fred Schwartz, head of the newly organized Distributors Corporation of America, in from New York to prepare the company's first Hollywood film, "Finian's Rainbow," criticized the motion picture industry for its wasteful methods of distribution.

"There is something wrong," he said, "when it costs more to distribute a product than the original cost of that product. Motion pictures is the only industry where this holds true." Most trade statisticians say that nearly double the amount of negative cost is needed to break even. Selling pix to very small houses actually can mean a loss.

DCA, according to Schwartz, will cut costs through the establishment of only five exchanges, sectional selling and point-of-sale promotional campaigns.

Company has closed a deal, he id, for distribution of "I Am a Camera," to be filmed in England by Romulus Films and Moulin Productions for release next June. DCA, he added, will release no more than four films a year, so that the staff can concentrate on one film at a time.

"Finian's Rainbow" will be an all-animation version of the Broadway show costing between $950,000 and $1,000,000. Animation will be handled by John Hubley, formerly with Walt Disney and UPA.

Theatres Back Even With TV?

Philadelphia, Oct. 12.

Tremendous boxoffice potential was found everywhere by Ted Schlanger, Philadelphia zone manager for Stanley Warner Theatres, who just concluded a tour of 59 theatres under his jurisdiction.

Purpose of Schlanger's tour was to make a thorough study of the CinemaScope and Stereophonic sound operations in the chain's houses. But he declared his trip "proved conclusively that there is a tremendous boxoffice available, if go after it."

"It is true we have been blessed with a number of good pictures this year, but there also were good pictures last year, such as 'Gentlemen Prefer Blondes', 'Moulin Rouge', 'Bandwagon', 'Stalag 17' and 'Shane', just as big as any we have played this year," Schlanger declared.

The fact that the chain was able to exceed last year's grosses by such a wide margin, the zone chief attributed to two causes. First, the extra effort put in by the organization during the "Fabian Fabulous Forty" drive; second, the further regression of television's hold on the public, particularly in the saturated areas where tv has long ceased to be a novelty.

"Until television can come up with some new formula, or until some such time as color gives it another shot in the arm, the amount of time people will spend in front of their tv sets will continue to diminish and our merchandise, properly presented and exploited, will correspondingly increase in its attractiveness to amusement seekers," Schlanger stated.

Auditorium Sound Level

In his instructions to the managers, Schlanger said "It is of the utmost importance that the sound level be controlled from the auditorium and not from the booth or by electronic devices." He added it is the manager's duty to make certain that the sound from the three horns is equal in volume and that the volume itself is at a higher level than normal single track optical sound.

30 Stages All in Use

Hollywood, Oct. 12.

Metro studio is so crowded with productions that Stage 11, used for years as a mill, had to be reconverted into a shooting stage for interior sets for "Interrupted Melody."

Lot has 30 sound stages, every one of which is busy shooting or preparing films.

'Must Be Drastic, But Isn't Gov't Bid Overdoing It?'

Milwaukee, Oct. 12.

"I don't like the Government messing in my business, but something drastic must be done," declared a small town theatre owner. That about sums up the attitude of rank-and-filers and board members at the Allied convention here to Abram Myers' proposed bill to regulate motion pictures in interstate commerce. Bill hasn't come up for discussion yet at any open session. It was to be presented to the membership by Myers in his keynote speech tonight (Tues.).

Most Alliedites said they hadn't studied the bill carefully and were basing their reaction only on the principle of possible additional Government regulation.

In private conversations, several Alliedites admitted they doubted that bill would have chance of passing Congress. One exhib based his view on the fact that Sen. Andrew Schoeppel (R. Kans.), head of the Senate Small Business Subcommittee which recently conducted film industry hearings, strongly warned against Government intervention and urged exhibs and distribs to work out differences on their own.

'Grand Repertory of World Cinema' Packaged for U.S. Theatres and Television

Ambitious attempt to revive interest in European film art via a repertory "package" of Continental classics is to be launched by Thomas J. Brandon in N. Y. next month.

Series, which includes some 80% of the Italian, French, German, etc. hits of the past, goes under the title of "The Grand Repertory of the World Cinema."

Brandon returned to N. Y. last week from a two-month swing through Europe where he tied up rights to additional foreign classics. At present, he has deals for some 60 pix with producers in seven countries, the arrangements being on a co-op basis and including tv rights. Brandon's been working on the project for over two years, the difficulty being that, in many

(Continued on page 17)

AL O'KEEFE TO COAST

Plans To Launch Parliament Production In Hollywood

Al O'Keefe, president of Parliament Pictures, Coasted over the past weekend with plans to launch the company in Hollywood production. Nature of the deals he has in mind wasn't disclosed.

Parliament has been active abroad recently. It's first feature, "Men of Sherwood Forest," starring Don Taylor and Eileen Moore, has been completed in England. The second, "Break in the Circle," with Eva Bartok and Forrest Tucker, lensed in England and the Continent, is now being edited. Distribution deals have yet to be set.

ALLIED SUPPLYING OWN SUPPLIERS

Milwaukee, Oct. 12.

Abram Myers' dramatic plea for new "Government regulation" of the film buyer-seller relationship (see separate stories) is one omen of the bitter mood prevailing at the current convention here of the Allied States Assn. But perhaps most significant of all is Allied's strong trend to by-pass existing sources of supply if this is possible, by the device of setting up special deals not only for feature films but for the various items of equipment necessary to the operation of a theatre.

Allied is entering the equipment manufacturing business, prexy Ben Marcus disclosed at conclusion of two-day board meeting here. Exhib org is in process of negotiating with major manufacturer of sound equipment to turn out gear under Allied label. Units, he said, will be "specially designed for our purpose" and will be made available to all exhibs at prices lower than those being asked by other equipment companies.

Deal for sound equipment, which he expects will be finalized shortly, is forerunner, Marcus indicated, of similar arrangements with makers of projectors, lamp houses, screens, other theatre equipment. Marcus disclosed Allied plans to set up distribution branches in all territories where there are Allied units. He stressed equipment would be sold to all exhibs, regardless of Allied affiliation, at same prices. He termed setup a "co-operative."

Asked if organization of distribution points may lead to Allied's entering production-distribution under setup similar to old First National, Marcus quipped, "It may lead to anything."

Reiterates Makelim Support

Marcus declined to reveal name of manufacturer, but said he would close deal on his way to Coast on Oct. 21. He said he was going to Coast for talks with Makelim. Allied board has reaffirmed its faith in Makelim plan and also issued general declaration that it would back, support, encourage new production, "whatever the source."

Importance Allied is placing on seeking product from sources other than established major distribs is strikingly evident. Top echelon execs of three new potential film suppliers have been invited to confer with Allied leaders and to outline their product plans to full membership.

Convention will hear product stories Wednesday of Hal Makelim, Distributors Corp. of America, and Allied Artists. Makelim will personally present his 12 picture plan to delegates. However, John Wolfberg, Makelim veep and, formerly an influential Allied member, preceded his boss in Milwaukee by several days for behind-the-scene sales pitch to board members. DCA will be represented by Charles Boasberg, who recently exited RKO to head up sales for Schwartz outfit. Speaking for Allied Artists will be William Rodgers, former Metro sales chief who recently became sales consultant for AA.

Allied board members, who met Sunday and Monday, are placing full force of their influence to encourage exhibs to support new product sources. "We're willing to listen to anybody who can offer us product at fair ter said board member.

Allied Artists, growing in production-distribution field, is now entering new phase of its operation by moving into "Big" picture field as compared with its past policy of programmers.

Product and film prices took up majority of time of two-day board meeting. Regional veepees reported that all units had unanimously backed board's "declaration of emergency" and local committees were being appointed to implement decisions made. Primary purpose of these committees will be to guide and advise Allied members on buying and booking of films. Allied units in Ohio and New Jersey have named their committees, and have already given exhibs guidance.

Asked if committee might advise exhibs to layoff particular picture because of sales policies of film company, president Marcus said committee would be only advisory and that advice would depend on situation.

Board neither approved nor disapproved Myers government regulation proposal, which will go to the floor of convention. Federal action is a "last resort," it was apparent. But "since film companies refused to recognize our terrible plight," Allied might have no alternative.

Allied's New Proposed Law Gives Each Film a Status and Maximum Rental

Milwaukee, Oct. 12.

Stripped of legal verbiage, Abram Myers' bill provides that distribs file with the FTC certai classifications for both theatres and films plus "fair and reasonable film rentals for each classification." It provides that a distrib first allocate "a proper classification" to a picture before licensing it to a theatre.

Should a substantial number of exhibs challenge the reasonableness ("and hence the legality") of the price asked for any classification of picture for any type of theatres, or the placing of the film in a particular price category, the bill stipulates that the FTC may serve a formal complaint on the distrib involved and schedule a hearing on the beef.

The FTC is authorized to issue an order specifying "the reasonable film rental or allocation" if it decides that the challenged price or category is unlawful. Exhibs, th bill says, may sue for the difference if during the period of the hearing the distrib continues to charge the challenged rental or persists in the challenged allocation "unless the money is refunded voluntarily."

In addition to the regulation of film prices, Myers' draft also provides for means for sharper enforcement of certain trade practices which, it's claimed, were enjoined in the Paramount antitrust case. Calling for cease and desist orders, Myers says "these provisions were drawn with a view to eliminating the glaring loopholes in the consent decrees."

Sidesteps 'Elderly Judges'

The Allied leader explains that enforcement is lodged with the Federal Trade Commission "to relieve the elderly Federal judges assigned to the case of the burden

(Continued on page 26)

Could Be Vexing

San Antonio, Oct. 12.

Police were called in this week to help clear a yard of parkers taking a free peek at El Capitan Drive-In Theatre.

The property owner complained that strangers drove on his property and littered it with bottles, cans and other debris.

Allied Tone Deaf To Disney Pitch For Stereo Sound

Milwaukee, Oct. 12.

Walt Disney Productions emerged as new Allied target because of its insistence that "20,000 Leagues Under the Sea" will be available for release only in stereophonic sound. Exhib org last year successfully beat down 20th-Fox's "must" stereo policy and induced the distrib to make prints available in single optical sound as well.

Allied has long resented distrib interference on how to play pictures and is fighting for every available film to counteract the product shortage. Feeling is that the stereo insistence denies "Leagues" to hundreds of smalltown and nabe situations which cannot afford to equip for new sound.

Telegram outlining Allied's position has been sent to Disney by Ben Marcus, Allied prez. Further action at the convention here is expected on receipt of Disney's reply. If it's held to be unsatisfactory Allied will map a pressure campaign similar to one aimed at 20th last year. According to an Allied board member, Disney is particularly vulnerable since exhibs can easily cut off demand for his cartoons well as other product being released by his own Buena Vista outfit.

14,126 U.S. 'Possibilities' According to Universal; Still Argue Active List

Here's the latest chapter in the confused theatre survey situation.

Universal last week reported that a check of its records showed 14,126 "possibilities," i.e., situations any one film can play in the U. S. Execs commented that this made this the total theatre figure found by the recent Sindlinger survey—he counted 18,351 "active" situations—appear rather low.

Survey of operating drive-ins conducted by U established a total of 4,143, or 200 less than found by the general sales managers committee in its nosecount. In the Dallas exchange alone, U counted 455 where the committee's figure was 340.

U's possibilities break down into 11,197 for hardtoppers and 2,929 for ozoners. The sales managers' total count of active situations established the total at 19,528. It's pointed out that, where quite a few releases rack up anywhere up to 17,000 bookings.

Exhibitor's Life Now Rainbowed?

Minneapolis, Oct. 12.

Now that pictures are better than ever and tv's novelty has worn off, some of the smaller neighborhood theatres here have been finding the going easier, with the consequence that the market for such showhouses, dead for a while during the period video was getting in its worst licks, has come alive again.

For example, Clyde Cutter, a one-time Republic salesman who resigned as a booker with Theatre Associates, territory's leading combine, just 18 months ago to become an exhibitor, has bought his third Twin Cities neighborhood theatre, the Broadway.

Until less than two years ago when he acquired the shuttered Alhambra, also a local nabe house, Cutter had never owned a theatre before in his life. But it didn't take him long to have the Alhambra, which had had rough going in the face of tv competition and other adverse factors, reopened and firmly on its feet.

A few months ago he bought the St. Paul nabe Beaux Arts. The Broadway, one of this city's longest established and one of its more successful nabe theatres, was purchase from Fred Holzapfel who built it originally and has operated it for more than 30 years and is now retiring. Cutter is installing C'Scope and will ask for 35-day clearance in place of the present 48-day slot.

Other indications of improvement in the situation for Twin Cities' nabe theatres and accepted in the trade here as evidence that tv has far from upset the exhibition applecart locally are recent showhouse purchases by Minneapolis circuit owners Martin Lebedoff and Joe Podoloff.

Lebedoff bought the St. Paul neighborhood Capitol to give him a pair of such Twin Cities theatres.

(Continued on page 17)

The Adventures of Hajji Baba
(COLOR-SONG)

Poor C'Scoped costumer of the sex-and-sand school; programmer in entertainment quality for the non-discriminating.

Hollywood, Oct. 7.

20th-Fox release of an Allied Artists (Walter Wanger) production. Stars John Derek, Elaine Stewart; features Thomas Gomez, Rosemarie Bowe, Paul Picerni, Donald Randolph, Amanda Blake, Linda Danson. Directed by Don Weis. Screenplay, Richard Collins; camera (De Luxe Color), Horald Lipstein; editor, William Austin; music, Dimitri Tiomkin; song, Tiomkin and Ned Washington, sung by Nat "King" Cole. Previewed Oct. 5, '54. Running ti , 92 MINS.

Hajji	John Derek
Fawzia	Elaine Stewart
Ayesha	Rosemarie Bowe
Osman Aga	Thomas Gomez
Nur-El-Din	Paul Picerni
Caliph	Donald Randolph
Banah	Amanda Blake
Fabria	Linda Danson

(*Aspect ratios 2.55-1*)

The CinemaScope treatment of story and the scantily-clad femmes that inhabit it are the chief sales appeal for "The Adventures of Hajji Baba." While romantic-action features of the sex-and-sand school usually get by okay in the program market, this one is of such poor entertainment quality that it merits no more than so-so business. Cast names are of no ticket-selling value.

While 20th-Fox is releasing, the Walter Wanger production carries an Allied Artists label. Picture probably would have had fewer selling problems in the regular AA market than it is likely to encounter with the more de luxe situations that usually buy 20th product.

Instead of projecting chimerically exciting derring-do, the Richard Collins script, and Don Weis' direction of it, is an unintentional comedy. Under these conditions not much can be expected of stars John Derek and Elaine Stewart, or such featured players as Thomas Gomez, Rosemarie Bowe, Paul Picerni and Amanda Blake. They do the best they can, which isn't enough.

All the cliches of past flowing-robe westerns are repeated in this Arabian Nights fantasy that tells how Derek, a poor Persian barber, rescues and wins Miss Stewart, a spoiled princess, from Picerni, an evil prince who is planning to conquer all of Persia. There's a blatant sex emphasis throughout that prevents the picture from being good bait for tots. In one scene Miss Blake, leader of a horde of desert Amazons, undertakes to make Derek a member of her masculine harem. In fact all the femmes seem to have a basic yen for Derek, which keeps him busy kissing and running.

The De Luxe tints, lensed by Harold Lipstein, are good, but most of the other technical contributions are just routine. Nat "King" Cole sings "Hajji Baba," plug tune by Dimitri Tiomkin and Ned Washington, but even his undeniable talents can't make much of it. Song was a source of hilarity to the preview audience with its constant vocal repetition with almost every appearance by Derek.

Brog.

Aida
(SONGS—COLOR)

Handsomely mounted, magnificently sung screen version of the Verdi opera. Good b.o. prospects.

I.F.E. release of an Oscar film. Directed by Clemente Fracassi; screen adaptation, C. Castelli, A. Gobbi, G. Salviucci; produced by Ferruccio De Martino and Federico Teti; camera (color), Piero Portalupi; choreography (Ballet corps of the Rome Opera), Margherita Wallmann; musical supervision, Renzo Rossellini; settings, Flavio Mogherini. Previewed in N.Y., Oct.8, '54. Running time, 95 MINS.

THE SINGERS:

Aida	Renata Tebaldi
Amneris	Ebe Stignani
Radames	Guiseppe Campora
Amonasro	Gino Bechi
Ramfis	Giulio Neri
The Pharaoh	Endico Formichi

THE ACTORS

	Sophia Loren
	Lois Maxwell
	Luciano Della Marra
	Afro Poli
	Antonio Cassinelli
	Endico Formichi

Opera lovers—and their number is supposed to be steadily on the rise in the U.S.—should have a true feast day with "Aida" which IFE is releasing under the concert impresario sponsorship of S. Hurok. Here, with the screen opening the limited horizons of the opera stage, unfolds this tragic tale of old Egypt with much lustre and vitality. It's a treat for the eye and, presumably even more important, a musical contribution that stands comparison with the best.

With Hurok taking the unusual step of presenting a film in the U.S., the quality is not surprising. This "Aida" is tops in vocalizing, and the film represents a great and significant step forward in marrying the two art forms—opera and the screen—to mutual advantage.

Just how the average U.S. patron will take to this offering will likely depend on the way he's conditioned. Among operas "Aida" is among the best known. Hurok's name and prestige will count in selling the film. There may be a good deal of curiosity about how it's been managed and somewhere along the line, the snob angle, too, may enter into the appeal of the pic, again depending on how it's sold.

"Aida" posed some pretty problems and not all of them have been overcome in this version. Costuming is imaginative and is enlivened by generally satisfactory Ferrania Color. The singing and the ballet are great. But somehow the proceedings are cruelly slow for anyone more intent on watching than on listening; and the method of employing non-singing actors, with the actual voices dubbed in, works out in only some of the parts.

Of course, opera itself is meant to be sung rather than looked at. It requires the kind of overplayed dramatics which go well on a stage but would be slightly ridiculous on the screen. Director Clemente Fracassi must have realized this, for in "Aida" his actors for the most part go through their paces more intent on visual effects than on matching their physical movements to the dubbed-in voices. This is particularly true of Luciano Della Marra as Radames, who's stiff as a rod and makes no effort at all to match his emotions with those expressed by his singing partner, Giuseppe Campora.

The same, to an extent, is true of Sophia Loren as Aida and of Lois Maxwell as Amneris. Miss Loren is attractive as the Ethiopian slave girl and in many scenes manages to be believable and properly emotional. The Aida part is sung by Renata Tebaldi with all the fine and sensitive shadings it requires. Ebe Stignani, singing Amneris, the Pharaoh's proud daughter, also gives her vocal all to the role and is nothing short of magnificent in it. Miss Maxwell in acting the role, has some very fine moments, particularly in the stirring final scenes.

Probably the most convincing in the acting cast is Afro Poli as Amonarso, Aida's father. The part is sung with great power by Gino Bechi, but Poli is every inch the real performer and one might never suspect that his singing voice is dubbed in. Giulio Neri sings Ramfis and Enrico Formichi the Pharaoh with the kind of perfection that is rarely heard.

Flavio Mogheri i has concocted some handsome settings for this screen "Aida" and the camera roams far for background as a narrator fills in the story. The opera is sung in Italian. Pietro Portalupi's lensing gives the production scope even though there are moments, such as Radames' triumphant homecoming, when one wishes the film had been shot for the wide screen. Action flashes, such as the battle between the Egyptians and the Ethiopians, are interspersed to provide visual relief. Likely as not, they'll prove annoying to most people since they're imposed on continuity.

Rome Opera's ballet corps, featuring Alba Arnova, Victor Ferrari and Ciro Pardo in the principal parts, performs with grace and beauty and the Italian State radio orch gives solid musical support. Film starts very slow and continues quite static for a good while. It picks up towards the end, with the finale—the lovers are buried alive—both poignant and full of desperation and sadness. It is in this last part that the film actually proves how effectively the screen can enhance the appeal of opera, with every seat a front-row view.

To reprise: "Aida" undoubtedly requires special selling to sustain results in U.S. It is, many respects, artistry of a very high order. It's now up to exhibs to make the public recognize and appreciate it as such.

Hift.

Senso
(ITALIAN—COLOR)

Venice, Oct. 5.

Lux Film release of a Lux Film production. Stars Alida Valli, Farley Granger. Directed by Luchino Visconti. Screenplay, Visconti, Suso Cecchi D'Amico from a story by Camillo Bolto. Camera (Technicolor), G. R. Aldo, Robert Krasker; music, Anton Bruckner; editor, Mario Serandrei. English dialog by Tennessee Williams, Paul Bowles. At Venice Film Festival. Running time, 120 MINS.

Countess Lidia Serpieri	Alida Valli
Lt. Franz Mahler	Farley Granger
Roberto Ussoni	Massimo Girotti
Count Seppieri	Heinz Moog
Laura	Rina Morelli
Friend of Franz	Marcella Mariani

"Senso" is an elegant, expensively-produced period, love story, set back in the Italian 1860's, and a stylist delight. Slow pace and sprawling structure of the pic in its present form (film was shown here with Italian dialog but was originally shot with an English sound track, with dialog by Tennessee Williams and Paul Bowles), may hamper it somewhat at the boxoffice. These handicaps are not quite offset, for average tastes, by its great pictorial beauty and stylish mounting. Names of Farley Granger and Alida Valli are an aid to its U.S. chances, but the pic needs plenty of selling.

Love story, in which married Venetian aristocrat Alida Valli falls for a young Austrian officer (Farley Granger), is intertwined with historical-political events of the period, the Austrian occupation, the anti-Austrian movement, the battle of Custoza, etc. Valli falls more and more in love with her officer while his interest is more financial than real. She chases him nevertheless, hides him from the Italians, helps him avoid combat and treats him to a good life in a nearby city. When she finally catches up with him and finds he's also living with a new mistress, she goes mad and denounces him to authorities who shoot him as a deserter. Pic ends on downbeat note, but the last scenes carry plenty of impact.

Luchino Visconti's direction is evident in every detail of the picture. His direction of Valli and Granger, his care for detail and backdrop atmosphere, for lighting and color, costumes and decor, his handling of the sweeping battle scenes help keep a shaky story together and give the film class. Camera job by the late G. R. Aldo and Robert Krasker in Technicolor is among the best ever seen here, both in carefully lit interiors as well as on the many location settings in Venice and vicinity. Music, taken from Anton Bruckner's Seventh Symphony, is well chosen.

Granger is fine as the unscrupulous young officer while Valli does a good job in a difficult role. Massimo Girotti, Heinz Moog and Rina Morelli top a large, able cast. In such a beautiful film, it seems a shame that the trimmings outshine the main dish (in this case the love story). Adequate scissoring is suggested.

Hawk.

Belles of St. Trinians
(BRITISH)

Comedy based on characters created by cartoonist Ronald Searle; mainly of local interest, with only limited prospects overseas.

London, Sept. 28.

British Lion release of London Films Launder-Gilliat Production. Stars Alastair Sim; features Joyce Grenfell, George Cole, Hermione Baddeley. Directed by Frank Launder. Screenplay by Frank Launder, Sidney Gilliat, Val Valentine; camera, Stanley; editor, Thelma Connell; music, Malcolm Arnold. At Gaumont Theatre, London, Sept. 28, '54. Running time, 91 MINS.

Clarence Fritton	Alastair Sim
Sergeant Ruby Gates	Joyce Grenfell
Flash Harry	George Cole
Miss Brownder	ermione Baddeley
Miss Waters	Betty Ann Davies
Miss Brimmer	Renee Houston
Miss Wilson	Beryl Reid
Miss Gale	Irene Handl
Miss Buckland	Mary Merrall
Miss Dawn	Joan Sims
Mdlle. de St.	Balbina
Miss Holland	Jane Henderson
Jackie	Diana Day
Florrie	Jill Braidwood
Maudie	Annabella Covey
Celia	Jauline Drewett
Rosie	Jean Langston
Kemp Bird	Lloyd Lamble
Manton Bassett	Richard Wattis
Eric Rowbottom-Smith	Guy Middledon
Sultan of Makyad	Eric Pohlmann

Inspired by Ronald Searle's cartoons, which are popular in Britai , "The Belles of St. Trinian's" must clearly expect its biggest return in the home market, where the little horrors of the girls' school are best known. But this will even prove a letdown for the Searle fans and has only modest prospects in overseas territories.

The film makes excellent start but subsequently never lives up to the promise of the opening and initial reel. The plot is too obviously contrived, the humor is forced and the action is of a repetitive character. The awful brats created by the artist become noisy, ill-mannered brats on the screen, and the distinction is enough to rob the film of its main purpose.

By way of a story, Launder and Gilliat have concocted an involved yarn about a plot to steal the favorite horse in a big race which is foiled by the girls in the fourth form after a battle royal with the sixth form. Prime mover in the plot is the headmistress's bookmaker brother (both roles, by the way, being played by Alastair Sim) with the aid of his sixth form daughter. The headmistress has a vested interest in the proceedings as she's staked all her available capital on the favorite in the hope of wiping out an overdraft.

Unrestrained direction by Frank Launder is matched by the lively and energetic performances by most of the cast. In either role, Sim rarely reaches the comedy heights he's attained in recent films. Joyce Grenfell, however, as a police spy, posing as a games teacher, is good for plenty of laughs. Best individual contribution is by George Cole, playing a wide-shouldered wiseguy, who acts as selling agent for the homemade gin brewed in the school lab, and also as go-between for the girls and the local bookie. Hermione Baddely, Betty Ann Davis and Renee Houston have limited scope as members of the teaching staff.

Myro.

For Better for Worse
(BRITISH—COLOR)

Light domestic comedy, suitable as dualler in U.S. market.

London, Oct. 12.

Associated British Pathe release of Associated British-Pathe Kenwood Films Production. Stars Dirk Bogarde, features Susan Stephen, Cecil Parker, Dennis Price, Eileen Herlie. Directed by J. Lee-Thompson. Screenplay by J. Lee Thompson based on Stageplay by Arthur Watkyn; camera (Eastmancolor), Guy Green; editor, Peter Taylor; music, Wally Stott; song by Sam Coslow. At Studio One, London, Sept. 27, '54. Running time, 84 MINS.

Tony	Dirk Bogarde
Anne	Susan Stephen
Anne's Father	Cecil Parker
Anne's Mother	Eileen Herlie
Miss Mainbrace	Athene Seyler
Debenham	Dennis Price
Mrs. Debenham	Pia Terri
Plumber	James Hayter
Mrs. Doyle	Thora Hird
Alf	George Woodbridge
Fred	Charles Victor
Foreman	Sidney James

In its original stage form, this pleasing domestic comedy by Arthur Watkyn (nom-de-plume of Arthur L. Watkins, the British film censor) ran for a year and a half in the West End. The screen version looks set for steady grosses in the home market, where the quota tag will be added selling aid. Its prospects in the U.S. are limited but it should make an attractive dualler.

The screenplay by J. Lee-Thompson is faithfully modeled the original. Although offering a broader canvas, it doesn't depart from the basic plot of a young couple who start married life without a bank balance and are living in a one-room apartment. Soon they are dodging the creditors. At times, as in the play, the subject is given a farce-like treatment, complete with all the stock characters of the theatre, but it consistently maintains its lively and well-meaning pace.

Essentially, this is an attractive family entertainment, with its homey humor and youthful exuberance held at the right level by the adroit direction of J. Lee-Thompson. The cast, headed by Dirk Bogarde, is strong for the local marquee. He is effectively teamed with Susan Stephen, a lively and appealing screen newcomer. The girl's parents are richly played by Cecil Parker and Eileen Herlie while the stock comedy cameos include those by James Hayter, as a plumber, and Thora Hird, as a cleaner. Dennis Price aptly plays the snooty manager of the apartment house.

Guy Green has done a quality job of color lensing. Michael Stringer has designed convincing settings while Peter Taylor has edited the pic competently. Sam Coslow's title song provides an attracive opening.

Myro.

Gestaendnis Unter Vier Augen
Confession Under Four Eyes
(GERMAN)

Berlin, Oct. 1.

Deutsche London Release and production. Stars Hildegard Neff and Ivan Desny. Directed by Andre Michel. Screenplay, Hugo M. Kritz, Answald Krueger and Werner J. Lueddecke; camera, Helmuth Ashley; music, Werner Eisbrenner; sets, Ernest H. Albrecht and Paul Markwitz. At Gloria Palast, Berlin. Running time, 100 MINS.

	Hildegard Knef (Neff)
Marmara	Ivan Desny
Dr. Frigge	Carl Raddatz
Jorga	Werner Hinz
Dr. Kopp	Franz Schafheitlin
Carol	Stanislav Ladinek
Reporter	Ursula Grabley
Czech	Hans Christian Blech

In some respects this may be regarded as a film beyond the German average. It comparatively unconventional (no happy ending), partly realistic (particularly in the outdoor scenes) and has in Hildegard Neff and Ivan Desney two internationally known stars, while there is also a plus in the direction by Frenchman Andre Michel. Due to these facts, "Confession" may have some foreign boxoffice chance. It still falls short of Hollywood's average suspense pix.

Journalist Hildegard Neff recognizes in a police photo a bracelet that once (10 years back) belonged to her. Hoping its new owner may be able to tell her about her father in Rumania, she looks him up and falls in love with him. Later, she realizes this man stole the bracelet from one of her father's employees who was determined to bring them to her. Pic's ending sees Miss Neff leave her lover, while he is confessing his misdeeds to the police. Andre Michel's direction keeps the action rolling at full speed, although the script has a number of basic flaws. A great deal of suspense is sacrificed for convenience. Plot twists are telegraphed ahead. Moreover, it's hard to believe in Miss Neff as presented as a female Sherlock Holmes more than a journalist. Again, Ivan Desny is played much too "sympathetic." Hard to believe that he ever committed larceny.

Excellent performances are turned in by a number of supporting players, notably Wer Hinz and Hans Christian Blech.

Technically, the film is of high quality. That primarily concerns the brilliant camerawork by Helmuth Ashley, while also Werner Elsbrenner's musical score is noteworthy.

Hans.

Despite Roars, Montague Into Allied's Den

Milwaukee, Oct. 12.

Columbia sales chief Abe Montague enters the lion's den tomorrow (Wed.) as he faces some 500 members of Allied States at an open meeting within the org's 25th anni convention at the Schroeder Hotel here. According to Allied prexy Ben Marcus, Montague, who was reached by telephone in N. Y. Sunday (10), agreed to come here to answer questions relating to the bitter controversy between Allied and Col.

Montague has been Allied's prime target recently, barbs stemming from terms demanded for "Caine Mutiny" and for his allegedly arrogant reception of an Allied committee which sought to discuss Col's sales policies. He was sharply denounced by the exhib org's board following a session recently in White Sulphur Springs, W. Va. Among beefs against Montague is charge that he referred to one of Allied's top leaders as "loudmouth."

In don't-quote-me conversations, Alliedites here state that pressure has been placed on Col in various areas. Although the word "boycott" is never mentioned, it's admitted that Allied members have become selective in their purchase of Col product. Pictures are not flatly turned down, but exhibs, it's noted, have been telling Col reps that their booking schedules have been completed. However, if theatremen can make deals that are exceptionally satisfactory, they sign up for Col film. Reports on Allied's "pressure tactics" have been received by Col's homeoffice, it's said, and this factor played a key role in inducing Montague to make the appearance here.

KALMINE GAVELS RALLY OF STANLEY LEADERS

Two-day conference of all Stanley Warner homeoffice execs and zone managers opens in N. Y. today (Wed.) for discussion of trade conditions, trends, film buying, ad-pub functions, etc. Harry Kalmine, v.p. and general manager, presides with S. H. (Si) Fabian, president; Sam Rosen, exec v.p.; Nat Lapkin, production v.p., and Stewart McDonald sitting.

First day's meet will be a general huddle on general matters. Tomorrow will be given to individual sessions with Kalmine and the zone managers on individual problems. S-W has such conclaves at the rate of one every four months.

By Chicago Tax Data Aug. Boxoffice Up 19%

Chicago, Oct. 12.

August receipts at City Tax Collectors Office point to a whopping 19% film biz increase over the same month last year, based on the 3% impost city charges theatres on net gross. It's likewise encouraging that theatre business had shown up substantially better in 1953 than in 1952.

In August this year, Chi theatres paid $122,902 compared with $103,079 the previous year. All amusements, theatres included, went up approximately 10% that month gauged on $175,055 collected in August 1954 against $157,842 the previous year. Amusements for the first eight months this year climbed 8%, from $1,317,000 paid for the period last term to $1,401,000 registered this season.

PIX VS. PRESS ON JUVE CRIME

Goldwurm Tells Circuit Chiefs Code Has Outlived Usefulness

Hollywood's production code has outlived its usefulness and continued adherence to it by exhibs—particularly as far as foreign films are concerned—"will only result in increasing the already acute shortage of product for our theatres," and create higher rentals.

This observation is offered in a letter mailed this week (11) by indie distrib Jean Goldwurm to leading circuit execs including Charles Skouras, Walter Reade Jr., Sol Schwartz, Harry Brandt, Fred Schwartz, Leonard Goldenson, Harry Kalmine, S. H. Fabian, Joseph R. Vogel, etc.

"It is essential to the well-being of the exhibitors that they get out from under the yoke of the Breen seal," Goldwurm, who operates several artie showcases in N.Y. and elsewhere, wrote. "We must begin to ignore the presence or absence of a seal on the films we wish to book into our houses and to choose our product solely on the basis of its merits."

Goldwurm warned that European producers were prepared to fight against the code via a licensing system of their own that would deny a European seal to five U.S. pix for every foreign film denied code approval. "By drastically cutting down the very substantial European revenue on American films, they would, force the Hollywood producers to seek greater grosses here — through increased film rentals" or a reduction in the quantity and quality of pix, he stated. Th , he said, the European move "would seriously affect every theatre owner in the United States."

Goldwurm is in the forefront of a group of indie distribs who argue that the code should either skip reviewing foreign films altogether, or else should set up a special category for them. Furthermore, it's charged that the code has set up a "double standard" for Hollywood and European films, making it much tougher on the latter. Specifically cited are such American films as "The Barefoot Contessa," "Flame and the Flesh," "Carmen Jones," etc., which got the seal.

'Dictatorship by Code'

Declaring that American exhibs "do not fully exercise their freedom and independence," Goldwurm's letter held that the major producers had "established a dictatorship over us through the device of the MPAA Code Seal. By accepting this extra-legal restriction on our free enterprise (in whose formulation we had no part), we have long abdicated our own rights and freedoms."

He continued that the code was sorely needed in the industry's infancy, but that today "the situation is entirely different. Ours is a responsible, respectable and reputable industry which is automatical-

(Continued on page 17)

No Errors

Chicago, Oct. 12.

Chicago Police Censor Board surveyed 415,000 feet of film, representing 76 pix, last month and rejected none while tagging one for adults only.

Of the entries 14 were foreign films.

Expect to Pay Divvy, Upgrade Films—Broidy

Hollywood, Oct. 12.

With Allied Artists' gross income reaching an all-time high in the 53-week fiscal year ended July 3, prexy Steve Broidy this week informed stockholders in his annual report that the company is now in a "strong basic position" to expand into the field of high budget films. "This," he added, "has been the goal of the management for many years."

In stressingg the company's sound corporate structure, Broidy pointed out that working capital has increased to $4,066,600 from $2,460,700. Largely responsible for the hike are earnings retained as well as proceeds from flotation of 150,000 shares of 5½% $10 par cumulative preferred stock last April.

"This additional capital," Broidy told the firm's some 3,000 shareholders, "permitted us to negotiate a more favorable bank loan agreement. The present agreement, which expires Jan. 1, 1955, permits maximum borrowings of $1,250,000, as compared with previous maximum of $1,000,000, and calls for a lower interest rate."

In light of AA's rosy fiscal status, Broidy said that he'll recommend consideration be given to payment of a "modest cash dividend" on the common to the extent warranted by "earnings, financial requirements and the general outlook." Common stockholders last drew a melon in July, 1953, when a 10% stock divvy was paid.

Touching on the company's deal with producer-director John Huston to turn out three top budget pix, Broidy disclosed that present plans call for all three to be lensed in "England or elsewhere in partnership with other interests, using top casts." These films, he continued, are expected to qualify as "British quota pictures permitting immediate play-off in Britain and participation in the Eady fund."

As for the future Broidy accented that AA's expansion blueprint envisions continuance of "our well established program of medium and lower budget features to the extent required by market conditions. Generally speaking, our planned program of high budget pictures will be superimposed over our regular product line, providing us with new sources of gross income."

Allied Artists racked up a net income of $414,480, after provision of $500,000 for Federal income taxes, for fiscal year ended July 3, 1954, prexy Steve Broidy has revealed. It was $411,113 in 1953.

Company during 12-month period reached an all-time high gross income of $11,838,500, as against 1953's $9,994,000.

Year's net was equivalent to 46c per share on 852,740 shares outstanding at year's end, after preferred stock dividends. On a similar number of shares for the preceding 12 months, net of $411,113 for 1953 was equal to 48c per share after giving effect to the 10% stock dividend paid July 19, 1953. However, a provision of only $350,000 was made for Federal taxes that year.

Hope 'Carmen' To Break Stereotype

On the theory that word-of-mouth will be one of the most important plugs for its "Carmen Jones" release, 20th-Fox is restricting bookings of the Otto Preminger production to three key cities this year.

Musical, with its all-colored cast, opens at the Rivoli Theatre, N. Y., Oct. 28. Its two other dates this year will be in Chicago and Los Angeles. Exhibs are being told by 20th to stay away until the film has proved its b.o. attraction in the keys.

While pix with all-Negro casts have been comparatively rare, and on the whole not overly successful, 20th is confident that "Carmen Jones" will be a sock grosser. There is some concern over it in the South, but it's figured that the usual objections don't hold up, since there isn't a single white player in the production.

LIPPMANN, MPAA IN HOT DEBATE

BY FRED HIFT

Is there a need for censorship of mass entertainment for the young due to the tendency on the part of Hollywood, tv and the comic books to put undue stress on "violence, lust and sadism?"

Question had columnist Walter Lippmann and the Motion Picture Assn. of America locking horns last week, with both parties trying to pull the rug from under the other's arguments. Both were notably successful.

Lippmann fired the first shot. In his syndicated column he charged films, tv and the comics with overplaying excesses "to a vicious and intolerable degree." He observed tartly that there were lesser risks to American liberties in the censoring of entertainment for the young than risks "of unmanageable violence" in the community.

This brought a quick reply from Arthur H. DeBra, the MPAA's community relations director. In four-and-a-half single-spaced pages, he attacked Lippmann's contentions, declaring himself particularly shocked over the pundit's views on censorship. "You could hardly have handed a more effective grenade to the enemies of the liberties you cherish," he wrote.

A good part of the DeBra letter concerned itself with a documentation of the argument that it is social conditioning, not the content of entertainment, that contributes most importantly to juvenile delinquency. He further reminded Lippmann he had conveniently failed to include the press, of which he is a part, in the "mass media" he condemned for their excesses; and he pointed out that the production code served to throw the sympathy of the audience to the side of right and good rather than evil.

The DeBra letter was written on Sept. 9. Almost a month later, on Oct. 5, Lippmann came up with his counterpunch. For the most part, it ignored DeBra's lengthy analysis. The second column fastened primarily on a single sentence in the MPAA epistle. The latter read:

"Just as surely as the amount of crime news in the press is only a reflection of the amount of youthful crime in the population, so surely is the number of pictures or radio programs or television presentations or comic book featuring of 'violence and lust and sadism' a reflection of the concern of the public with these things and a desire to see them dramatized in the mass media."

Picking this up—somewhat out of context—Lippmann fashioned his reply: "That, it seems to me, is a tall story, that the Mickey Spillane type of movie is made because it reflects concern with the dangers of Mickey Spillaneism," he wrote.

"Mr. DeBra's argument makes it difficult to believe that the Motion Picture Association is willing and able to exercise adequate control over anti-social motion pictures. If these are the theories of the voluntary censors, it is easy to understand why and when one goes to the movie theatre, one sees so often what one sees, a calculated and deliberate exploitation of violence, cruelty and lust. Mr. DeBra's theory will either have to be revised so that the voluntary control is greatly improved or the law will have to be invoked."

Violence Equals B. O.?

The charge that it goes overboard on violence and sadism particularly isn't a novel one for Hollywood. To an overwhelming extent, these are the reasons for the censorship of U. S. pix abroad. And even among film company execs in the east, where it's realized that violence in any form spells out b.o., there is concern over the occasional excesses. It's realized that, if carried to an extreme, the accent on brutality could easily affect the appeal of films as a family entertainment medium.

Said Lippmann: "No one . . . can believe that young people, and for that matter adults, can watch the enactment of scenes of violent lust, of extreme cruelty, of roaring brutality and be unaffected by them." He added it was obvious that, despite all efforts on the part of code authorities to direct the audience's sympathy, "the sadistic scenes are far more compelling than the scenes of moral retribution."

Comparing the policies of Hollywood and the press, DeBra in his letter told Lippmann he had overlooked that "the villain in our crime drama invariably has justice meted out to him within the immediate telling of the story whereas in reporting crime in the press, the villainy as well as the villain, often goes unpunished."

A First Yet

Hollywood, Oct. 12.

Now they have sneak previews under water. Sam Katzman, using a portable 35mm sound projector, ran a special screening of his "Masterson of Kansas" for the crew of a submerged U-boat 20 miles from shore.

Submarine was being used for sequences for another Columbia film, "Monster Beneath the Sea."

Broidy, $105,277, Mirisch, $53,183 On Allied's Tab

Hollywood, Oct. 12.

Steve Broidy, prez of Allied Artists, was the company's highest paid officer for the fiscal year ended July 3 according to the proxy statement distributed to stockholders last week. His total compensation was $105,277.

Runner-up was veepee Harold J. Mirisch with $53,183. G. Ralph Branton, also a v.p., drew $52,283 while foreign chief Norton V. Ritchey and v.p. Edward Morey followed with $39,320 apiece. Board chairman W. Ray Johnston received $36,122.

George D. Burrows, exec veepee and treasurer, was paid $30,700. Total payments to all officers and directors was $452,906. It was pointed out that these individuals received no money in the form of pensions, retirements or similar compensation.

Largest individual stockholder, proxy disclosed, is Broidy with 52,028 common shares as of Sept. 8. In addition, under a July 5, 1951 agreement he holds a total of 84,700 shares as sole trustee of a group comprising himself, Branton and Mirisch.

Branton is individually listed as holding 43,875 shares; Mirisch, 28,960; Herman Rifkin, AA franchise holder in New England, 18,792; Ritchey, 3,249; Burrows, 3,736; Morey, 1,650; Arthur C. Bromberg, prez of AA Southern Exchanges, 1,194; Johnston, 348, and Howard Stubbins, partner in AA Pictures of Calif., 360.

Secretary Sam Wolf, who was paid $22,700 last year for his personal services as Coast counsel, holds 1,250 shares of common. Maurice ("Razz") Goldstein, v.p. in charge of sales, is listed with 2,100. Total of 858,758 common shares was outstanding as of Sept. 23. Some 1,500,000 are authorized.

Of the 150,000 shares of 5½% $10 par cumulative convertible preferred stock which the company issued last spring, Burrows owns 500. Assistant treasurer Earl Revoir has 100 and assistant secretary J. P. Friedhoff retains 50.

Say Italians Ought Follow Own 'When in Rome Do as the Romans Do' And Accept Hollywood's Code

Disclosure in last week's issue of VARIETY of the antagonism of foreign film producers (and American importers of their films) against the Hollywood production code, from which they argue they should be exempt, brought from Motion Picture Assn. of America personages in New York the advice to Italians that they should remember their own ancient proverb, "When in Rome, do as the Romans do."

It's argued that American producers and exhibs alike have benefitted from the Code as a strong bulwark against state and Federal censorship of pix; that the Hollywood code corresponds to the mores of the American people.

"If foreign producers come over here and expect to do business with their films, particularly in the commercial houses, they'll just have to conform," one MPAA comment.

Another view expressed was that the foreign producers labor under the handicap of not being able to submit their scripts to the code authorities in advance. Thus, when an import is submitted for a seal, the code must pass on the finished product, making the setup somewhat inflexible. Some countries, including Italy, do have a code of ethics which, in many ways, corresponds to the American original. However, local producers often choose to ignore it.

As for American exhibitors, the impression is gained that, on the whole, they're behind the code and appreciate its value as a safeguard against public criticism. At the same time, U.S. indie theatres have ignored the code dictum in some cases, notably "The Moon Is Blue," "The French Line" and, in the instance of a foreign film, "Bicycle Thief." Thus, it's said, the theatres will go for b.o. power, if they think it's there, almost regardless of any other consideration.

MPAA has on at least one occasion considered giving a special rating to foreign films. However nothing ever came of the idea. The charge that the code operates easier on American films than on foreign pix is denied at the MPAA. Great stress is laid on the fact that the entire code setup is voluntary as far as the exhibitors and producers are concerned.

As for the threat of retaliation vs. the code seal abroad, comment is that American films playing in the foreign market are forced to conform strictly to local moral requirements and are seriously hampered in many places by state-operated censorship bodies. Cited prominently are Spain, Ireland, Indonesia, Australia, etc.

Todd-AO Looks To 40-50 Towns

"Oklahoma" in its Todd-AO widescreen version is expected to play between 40 and 50 cities in the U.S. before it's released in standard widescreen form, Mike Todd said in N. Y. Monday (11). Todd left for Rome and London yesterday (Tues.). He expects to be gone about a week.

Todd said his trip had to do with lining up his second property for Todd-AO production and with finalizing distribution arrangements for his first indie pic, "Around the World in 80 Days." His second film also would likely be made abroad, he reported. "World" crew will headquarter in London at the Korda studios.

Estimate of 40 to 50 "Oklahoma" dates in Todd-AO contrasts with statements by execs of Cinerama, the only other comparable widescreen medium, that they didn't expect to open in more than 13 to 15 cities at the most.

Holdovers Helping L.A.; 'World' Fairish $18,000, 'Obsession' Fine 62G in 9 Spots, 'Suddenly' 25G, 'Star' 40G, 2d

Los Angeles, Oct. 12.

A couple of hot holdovers are bulwarking an otherwise only so-so business week among local first-runs. Most newcomers are failing to turn in sizable coin. "Woman's World" is disappointing with only fair $18,000 outlook in upped scale showcasing.

Comparatively better is "Suddenly," getting a good $25,000 in three theatres. Best newcomer appears to be "Magnificent Obsession," seeking nice $20,000 in three houses plus nearly $42,000 in six ozoners. "Hajji Baba" is rated very poor $5,000 in one location. "Raid" and "Gambler From Nachez" shapes modest $23,000 in four spots.

Second session of "Star Is Born" looms stout $40,000 at Pantages with attendance holding normal after price cuts midweek of first frame. "Sabrina" is shaping good $15,500 in third frame at Hollywood Paramount while "Seven Brides" looks okay $16,000 in two sites, fourth week.

Estimates for This Week

Chinese (FWC) (1,905; $1-$1.75) —"Woman's World" (20th). Fair $18,000. Last week, "Egyptian" (20th) (5th wk-8 days), $13,000.

Los Angeles Paramount, Vogue, Four Star (ABPT-FWC-UATC) (3,200; 885; 900; 70-$1.25)—"Suddenly" (UA) and "Diamond Wizard" (Lip). Good $25,000. Last week, L. A. Par with Iris, Uptown, "Private Hell 36" (FM) and "Unholy Four" (Lip) (2d wk-5 days), $9,300.

Fox Wilshire (FWC) (2,296; $1-$1.75)—"Adventures Hajji Baba" (20th). Slim $5,000. Last week, with New Fox, Palace, "Man With Million" (UA) (5th wk), $14,600.

Los Angeles, Hollywood, Loyola, Uptown (FWC) (2,097; 756; 1,248; 1,715; 70-$1.10)—"The Raid" (20th) and "Gambler From Natchez" (20th). Modest $23,000. Los Angeles, Loyola, "Broken Lance" (20th) and "Roogie's Bump" (Rep) (3d wk), $9,700.

Warner Downtown, Wiltern, New Fox (SW-FWC) (1,757; 2,344; 965; 70-$1.10)—"Magnificent Obsession" (U) and "The Cowboy" (Lip). Nice $20,000 plus $42,000 in six ozoners. Last week, D'Town with Vogue, Four Star, "Dragnet" (WB) (5th wk), $7,400.

Pantages (RKO) (2,812;; $1-$2)—"Star Is Born" (WB) (2d wk). Stout $40,000. Last week, $55,800, including $6,400 preem.

Orpheum, Iris (Metropolitan-FWC (2,213; 814; 70-$1.10)—"Human Jungle" (AA) and "Weak and Wicked" (Indie) (2d wk Orpheum, 1st Iris). Lean $7,000. Last week, Orpheum with Wiltern, Hollywood, $22,000.

Ritz, United Artists (FWC-UATC) (1,363; 2,100; $1-$1.50)—"Malta Story" (UA) (2d wk). Scant $5,000. Last week, Ritz only, $4,300.

Hillstreet, Hawaii (RKO-G&S) (2,752; 1,106; 60-$1.10)—"Rogue Cop" (M-G) and "House of Blackmail" (Indie) (2d wk). Mild $11,000. Last week, $19,800.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Sabrina" (Par) (3d wk). Good $15,500. Last week, $19,000.

State, Egyptian (UATC) (2,404; 1,536; $1-$1.50) — "Seven Brides" (M-G) (4th wk.). Okay $16,000. Last week, $19,300.

Warner Beverly (SW) (1,612; 90-$1.50) — "Brigadoon" (M-G) (5th wk). Modest $6,500. Last week, $7,400.

Fine Arts (FWC) (631; 80-$.50)—"Vanishing Prairie" (Disney) (8th wk). Steady $3,000. Last week, $3,100.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (76th wk). Into current frame Oct. 10 after good $24,400 last week.

Broadway Grosses

Estimated Total Gross
This Week $632,000
(Based on 21 theatres.)
Last year $812,400
(Based on 24 theatres.)

'Caine' Terrific $32,000, Toronto

Toronto, Oct. 12.

With Monday Thanksgiving observance in Canada, earlier than in the U. S., plus extra Sunday night performance, some top product currently sees solid returns this week. "Caine Muti " is wham at the Famous Players two-house combo. Big too at similar two-house setup is "Dragnet," with "Rogue Cop" also nice among newcomers. "Robinson Crusoe" is not up to expectations. "The Egyptian" is still healthy third stanza. "Doctor i House" is still near-capacity in sixth frame.

Estimates for This Week

Eglinton, University (FP) (1,080; 1,558; 50-80)—"Dragnet" (WB). Big $17,000. Last week, "Susan Slept Here" (RKO) (4th wk), $6,000 in 5 days.

Downtown, Glendale, Scarbor, State (Taylor) (1,059; 955; 698; 694; 40-70)—"Gorilla at Large" (20th) and "Forbidden Cargo" (Rank). Very slow $8,000. Last week, "Duel in Sun" (SRO) (reissue), $17,500.

Hyland (Rank) (1,354; 60-80)—"Doctor in House" (Rank) (6th wk) —Hefty near-capacity $7,500. Last week, $8,000.

Imperial (FP) (3,373; 60-$1)—"Egyptian" (20th) (3d wk), good $13,000. Last week, $19,000.

Loew's (Loew's) (2,090; 65-80)—"Seven Brides" (M-G) (6th wk). Fine $16,000 for 9 days. Last week, $11,000.

Nortown, Shea's (FP) (959; 2,386) (75-$1) — "Caine Mutiny" (Col). Wham $32,000. Last week, "Sabri " (Par) (5th wk), $8,500 in 5 days.

Odeon (Rank) (2,390; 75-$1)—"Robinson Crusoe" (UA). Light $10,000. Last week, "Magnificent Obsession" (U) (6th wk), $8,500 in 5 days.

Towne (Taylor) (695; 60-80)—"They Who Dare" (IFD). Light $3,500. Last week, "Green Scarf" (IFD) (5th wk), ditto.

Uptown (Loew's) (2,745; 60-80)—"Rogue Cop" (Col). Nice $12,000. Last week, "Dawn at Socorro" (U), $9,000.

'12 MEN' LEAN $8,500, PITT; BRANDO BIG 11G

Pittsburgh, Oct. 12.

Nothing much among the new pix and the leader will be the extended-run "On the Waterfront" at the Harris, with another third-weeker, "The Egyptian" at the Fulton, in the runnerup position. Both are holding over again. Warm notices for "Her 12 Men" at the Penn are not helping. "Duel in Jungle" is also staggering at the Stanley. "Cinerama" is picking up a bit at the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1.25)—"Egyptian" (20th) (3d wk). Should do nice at least another stanza. Last week, big $11,000.

Harris (Harris) (2,200; 65-$1.10) —"On Waterfront" (Col) (3d wk). Staying power of this is obvious, great $11,000 or over. Holding. Last week, Marlon Brando starrer hit $12,500.

Penn (Loew's) (3,300; 65-85)—"Her 12 Men" (M-G). Generally liked by crix but public is not going for this. Lightweight $8,500 or less. Last week, "Man With Million" (UA), $8,000.

Squirrel Hill (SW) (900; 65-85)—"Pickwick Papers" (Indie). Mixed reviews and going nowhere. Comes out after single week to less than $2,000. Last week, "High and Dry" (U) (3d wk), fine $1,800.

Stanley (SW) (3,800; 65-85)—"Duel in Jungle" (WB). Slim pickings at $10,500 or under. Last week, "Rear Window" (Par) (3d wk), big $11,000

Warner (SW) (1,365; $1.25-$2.65) —"Cinerama" (Indie) (45th wk). Slight pickup to nice $12,500 or near. Last week, $12,000.

'Window' Wham $17,000 in Omaha

Omaha, Oct. 12.

First-run biz here this session is being hypoed by the smash take of "Rear Window" at the Orpheum. Another formidable entry is "Woman's World" at the State which shapes socko. "Outcast" is fairish at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,000; 50-75)—"On Waterfront" (Col) and "Champagne Safari" (Col) (2d wk). Neat $4,500. Last week, $8,000.

Omaha (Tristates) (2,000; 50-75) —"Outcast" (Rep) and "Shanghai Story" (Rep). Fair $5,500. Last week, "Gambler from Natchez" (20th) and "Duffy of San Quenti " (20th), $6,500.

Orpheum (Tristates) (2,890; 70-90)—"Rear Window" (Par). Sockeroo $17,000. Last week, "Magnificent Obsession" (U) (2d wk), $9,000.

State (Goldberg (875; 55-90)—"Woman's World" (20th). Solid $8,500. Last week, "Betrayed" (M-G), $5,500 at 50c-80c scale.

'Sabrina' Still K.C. Standout, Sock 15G, 2d; 'Valley' Fair 9G, 'Hell' 13G

Kansas City, Oct. 12.

Second week of "Sabrina" is biggest thing on theatre row currently, doing smash biz at the Paramount. Holds on a third session. "Valley of Kings" at the Midland is only okay while "Private Hell 36" is medium in four Fox Midwest houses. "Rogue Cop" looks good at the Roxy. "Crossed Swords" at the Missouri is light. Arty theatre biz is only fairish. Cool weather switched to warmer over the weekend.

Estimates for This Week

Glen (Dickinson) (740; 85-$1)—Currently on second-run art films. Last week, "Hobson's Choice" (UA) (5th wk), mild $1,000.

Kimo (Dickinson) (504; 85-$1)—"Always a Bride" (Indie) (2d wk). Fair $1,200. Last week, same.

Midland (Loew's) (3,500; 50-75)—"Valley of Kings" (M-G) and "Overland Pacific" (UA). Okay $9,000. Last week, "Betrayed" (M-G) (2d wk), $6,500.

Missouri (RKO) (2,650; 50-80)—"Crossed Swords" (UA) and "Adventures of Robinson Crusoe" (UA). Light $5,000. Last week, "Bounty Hunter" (WB) and "Operation Diploma" (Indie), ditto.

Paramount (United Par) (1,900; 70-90)—"Sabrina" (Par) (2d wk). Far ahead of rest of town with great $15,000. Holds again. Last week, $20,000, terrific for this house.

Roxy (Durwood) (879; 65-85)—"Rogue Cop" (M-G). Change of fare here after many weeks. Good $6,500. Holding. Last week, "Living It Up" (Par) (5th wk), oke $3,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Private Hell 36" (FM) and "Unholy Four" (Indie). Medium $13,000. Last week, "Naked Alibi" (UA) and "Dead End" (Indie) (reissue), $12,000.

Vogue (Golden) (550; 75-$1)—"La Ronde" (Indie) (5th wk). Good $1,500. Stays again. Last week, $1,600.

Key City Grosses

Estimated Total Gross
This Week $2,819,800
(Based on 24 cities and 217 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,387,800
(Based on 24 cities and 224 theatres.)

'Brides' Boff 31G, Philly; 'Beau' 19G

Philadelphia, Oct. 12.

With strong radio and newspaper exploitation, "Seven Brides" is romping off with town's top take for new product currently at the Stanley. "Brigadoon" also is terrific at small-seater Viking. "Beau Brummell" was tied in with clothing biz 250th anni to fancy returns at the Midtown. "Woman's World" shapes very strong at Randolph.

Estimates for This Week

Arcadia (B&S) (625; 80-$1.35)—"Rear Window" (Par) (7th wk). Solid $9,500. Last week, $10,000.

Boyd (SW) (1,430; $1.25-$2.60)—**"Cinerama"** (Indie) (53d wk). Fine $13,000. Last week, $11,300.

Fox (20th) (2,250; 99-$1.80)—"Egyptian" (20th) (7th wk). Mild $12,000. Last week, $13,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Rogue Cop" (M-G) (2d wk). Great $18,000. Last week, $27,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Sitting Bull" (UA) (2d wk). Thin $7,500 in 6 days. Last week, $21,000.

Midtown (Goldman) (1,000; 74-$1.30)—"Beau Brummell (M-G). Smash $19,000. Last week, "Her 12 Men" (M-G), $9,500.

Randolph (Goldman) (2,500; 74-$1.49)—"Woman's World" (20th). Lofty $25,000. Last week, "Magnificent Obsession" (U) (5th wk), $9,000.

Stanley (SW) (2,900; 74-$1.30)—"Seven Brides" (M-G). Great $31,000. Last week, "On Waterfrfont" (Col) (8th wk), $12,000.

Trans-Lux (T-L) (500; 80-$1.50) —"Hobson's Choice" (UA) (4th wk). Fine $4,000. Last week, $6,000.

Viking (Sley) (1,000; 75-$1.30)—"Brigadoon" (M-G). Boff $20,000 or near. Last week, "Betrayed" (M-G) (5th wk), $8,000.

'Sabrina' Great $25,000, Det.; 'Jungle' Rich 18G, 'Star' Lavish 27G, 2d

Detroit, Oct. 12.

Biz is on upbeat again among the downtowners. "Sabrina" shapes very big at the Michigan. "Human Jungle" is stout at the Broadway-Capitol. "Star Is Born" continues to shine brightly in second week at the Madison. "Suddenly" is still potent in second round at the Palms. "Rogue Cop" looks good at the Adams. "Cinerama" begins working on the second million patrons in its 82nd week at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"The Egyptian" (20th) (4th wk). Down to oke $18,000. Last week, fine $20,000.

Michigan (United Detroit) (4,000; 80-$1)—"Sabrina" (Par). Lofty $25,000. Last week, "About Mrs. Leslie" (Par) and "Heart Goes Crazy" (Indie), $12,000 in 6 days.

Palms (UD) (2,961; 80-$1)—"Suddenly" (UA) and "Scarlet Spear" (UA) (2d wk). Fine $16,000. Last week, big $19,000.

Madison (UD) (1,900; $1.25-$1.50) —"Star Is Born" (WB) (2d wk). Swell $27,000. Last week, great $30,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Human Jungle" (AA) and "Security Risk" (AA). Stout $18,000. Last week, "Dawn at Socorro" (U) and "Operation Diplomat" (Indie), okay $10,000.

United Artists (UA) (1,938; $1-$1.25)—"Seven Brides" (M-G) (4th wk). Holding at good $10,000. Last week, $11,500.

Adams (Balaban) (1,700; 80-$1)—"Rogue Cop" (M-G). Good $10,000. Last week, "Betrayed" (M-G) (2d wk), $6,500.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama" (Indie) (82d wk). Fine $18,000. Last week, same.

'Jungle' Torrid $26,000, Hub; 'Shield' Stout 16G, 'World' Slick $22,000

Boston, Oct. 12.

Biz is fairly good here this stanza with "Human Jungle," at the Paramount and Fenway, pacing the town with torrid takes. "Woman's World" at the Met, is good if a bit below hopes. "Black Shield of Falworth" at the Memorial looks fine. "Sabrina," in third frame at the Astor, is holding up sock. "On the Waterfront" at the Orpheum shapes nice in fourth week.

Estimates for This Week

Astor (B&Q) (1,500; 70-$1.10)—"Sabrina" (Par) (3d wk). Holding to a wow $22,000 following socko $24,000 second week.

Beacon Hill (Beacon Hill) (800; 74-$1)—"Vanishing Prairie" (Disney) (4th wk). Oke $6,000 after nice $7,100 third round.

Boston (Cinerama Productions) (1,354; $1.20-$2.85)—"Cinerama" (Indie) (41st wk). Still nice with $18,000. Last week, same.

Exeter (Indie) (1,300; 60-$1)—"Mr. Hulot's Holiday" (GBD) (5th wk). Neat $4,000 following $5,000 i fourth week.

Fenway (NET) (1,373; 50-90)—"Human Jungle" (AA) and "Two Guns and Badge" (AA). Slick $8,000. Last week, "Bounty Hunter" (WB) and "Hell Raiders of Deep" (IFE), fair $4,200.

Memorial (RKO) (3,000; 50-$1)—"Black Shield Falworth" (U) and "Operation Diplomat" (Indie). Fine $16,000 if below hopes. Will hold. Last week, "The Egyptian" (20th) (5th wk-5 days), $10,000.

Metropolitan (NET) (4,367; 50-90)—"Woman's World" (20th) and "Security Risk" (AA). Below hopes at $22,000, but still good. Last week, "Weak and Wicked" (AA) and "Return From Sea" (AA), $14,000.

Orpheum (Loew's) (3,000; 65-$1.25)—"On Waterfront" (Col) (4th wk). Final $13,000 following $17,000 for third.

Paramount (NET) (1,700; 50-90) —"Human Jungle" (AA) and "Two Guns and a Badge" (AA). Tall $18,000. Last week, "Bounty Hunter" (WB) and "Hell Raiders of Deep" (IFE), $16,500.

State (Loew's) (3,500; 50-90)—"A Woman's Face" (M-G) and "Dr. Jekyll and Mr. Hyde" (M-G) (reissues). Slow $7,500. Last week, "On Waterfrent" (Col) (3d wk), oke $9,600.

'Star' Lights Up Mpls., Tall $18,000; 'World' Good 11G, 'Bull' Sturdy 10G

Minneapolis, Oct. 12.

Among the comparatively few fresh entries "A Star Is Born" is stealing the limelight. Plenty of rayes for this, with big session in sight at Orpheum. Another newcomer, "Woman's World," with an impressive marquee lineup, also is commanding attention at Radio City. "Sitting Bull" is fast at State. The Minnesota-Northwestern football game, pulling 55,000 customers at $3.25 a throw, was a magnet for visitors who contributed some weekend first-run trade.

At eleventh hour RKO Theatres decided on a $1-$1.25 instead of $1.25-$1.50 scale for "A Star Is Born" currently playing day and date at its Minneapolis and St. Paul Orpheums. The $1 is to 5 p.m. and the $1.25 thereafter. It's the same scale that prevailed at these theatres recently for "The Caine Mutiny."

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65) —"Cinerama" (Indie) (26th wk). Down somewhat from summer highs, but still very profitable at $17,500. Last week, $17,000.

Gopher Berger) (1,600; 65-85)—"Rogue Cop" (M-G). Well-liked and has Robert Taylor, Janet Leight and George Raft to help this get a lively $4,500. Last week, "Crossed Swords" (UA), $3,800.

Lyric (Par) (1,000; 65-85)—"Rear Window" (Par) (m.o.). Here after two great State weeks. Solid $4,500. Last week, "Weak and Wicked" (AA), $4,000.

Radio City (Par) (4,100; 85-$1)—"Woman's World" (20th). Helped by array of stars and clever advertising. Good $11,000 or near. Last week, "Susan Slept Here" (RKO), $10,000 at 65c-85c scale.

RKO-Orpheum (RKO) (2,890; $1-$1.25)—"Star Is Born" (WB). Raves for this one by all except city leading columnist, Cedric Adams, who saw its Hollywood preem and wrote column panning it. May have hurt b.o. at outset. Tall $18,000 or over. Last week, "On Waterfront" (Col) (2d wk), $7,000 at 65c-85c.

RKO-Pan (RKO) (2,890; 65-85)—"On Waterfront" (Col) (m.o.). Okay $4,500. Last week, "Pushover" (Col), $3,500 at 50c-75c scale.

State (Par) (2,300; 85-$1)—"Sitting Bull" (UA). Produced by local circuit owner W. R. Frank, this one was aided in getting a good opening when Cedric Adams devoted a column to him and the pic. Some bad reviews, however. Solid $10,000 looms. Last week, "Rear Window" (Par) (2d wk), $9,000 at 65c-85c scale.

World (Mann) (400; 65-$1.25)—"Sabrina" (Par) (3d wk). Still going like a house afire. Hefty $6,000. Last week, $6,800.

'12 MEN' LEAN $8,500, PITT; BRANDO BIG 11G

Pittsburgh, Oct. 12.

Nothing much among the new pix and the leader will be the extended-run "On the Waterfront" at the Harris, with another third-weeker, "The Egyptian" at the Fulton, in the runnerup position. Both are holding over again. Warm notices for "Her 12 Men" at the Penn are not helping. "Duel in Jungle" is also staggering at the Stanley. "Cinerama" is picking up a bit at the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1.25)—"Egyptian" (20th) (3d wk). Should do nice at least another stanza. Last week, big $11,000.

Harris (Harris) (2,200; 65-$1.10) —"On Waterfront" (Col) (3d wk). Staying power of this is obvious, great $11,000 or over. Holding. Last week, Marlon Brando starrer hit $12,500.

Penn (Loew's) (3,300; 65-85)—"Her 12 Men" (M-G). Generally liked by crix but public is not going for this. Lightweight $8,500 or less. Last week, "Man With Million" (UA), $8,000.

Squirrel Hill (SW) (900; 65-85)—"Pickwick Papers" (Indie). Mixed reviews and going nowhere. Comes out after single week to less than $2,000. Last week, "High and Dry" (U) (3d wk), fine $1,800.

Stanley (SW) (3,800; 65-85)—"Duel in Jungle" (WB). Slim pickings at $10,500 or under. Last week, "Rear Window" (Par) (3d wk), big $11,000

Warner (SW) (1,365; $1.25-$2.65) —"Cinerama" (Indie) (45th wk). Slight pickup to nice $12,500 or near. Last week, $12,000.

'Window' Wham $17,000 in Omaha

Omaha, Oct. 12.

First-run biz here this session is being hypoed by the smash take of "Rear Window" at the Orpheum. Another formidable entry is "Woman's World" at the State which shapes socko. "Outcast" is fairish at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,000; 50-75)—"On Waterfront" (Col) and "Champagne Safari" (Col) (2d wk). Neat $4,500. Last week, $8,000.

Omaha (Tristates) (2,000; 50-75) —"Outcast" (Rep) and "Shanghai Story" (Rep). Fair $5,500. Last week, "Gambler from Natchez" (20th) and "Duffy of San Quenti " (20th), $6,500.

Orpheum (Tristates) (2,890; 70-90)—"Rear Window" (Par). Sockeroo $17,000. Last week, "Magnificent Obsession" (U) (2d wk), $9,000.

State (Goldberg (875; 55-90)—"Woman's World" (20th). Solid $8,500. Last week, "Betrayed" (M-G), $5,500 at 50c-80c scale.

'Star' Whopping $20,000, Seattle; 'World' Big 12G

Seattle, Oct. 12.

Big news here this session is the biz being done by "Star Is Born," which looms terrific at Paramount. "Suddenly" too is rated big at Coliseum. "Woman's World" is rated nice at Fifth Avenue. "Brides" still is swell in third round at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) 800; 90-$1.25)—"Susan Slept Here" (RKO) (m. o.). Good $3,500 for 9th week downtown. Last week, "Crossed

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'Sabrina' Great $25,000, Det.; 'Jungle' Rich 18G, 'Star' Lavish 27G, 2d

Detroit, Oct. 12.

Biz is on upbeat again among the downtowners. "Sabrina" shapes very big at the Michigan. "Human Jungle" is stout at the Broadway-Capitol. "Star Is Born" continues to shine brightly in second week at the Madison. "Suddenly" is still potent in second round at the Palms. "Rogue Cop" looks good at the Adams. "Cinerama" begins working on the second million patrons in its 82nd week at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"The Egyptian" (20th) (4th wk). Down to oke $18,000. Last week, fine $20,000.

Michigan (United Detroit) (4,000; 80-$1)—"Sabrina" (Par). Lofty $25,000. Last week, "About Mrs. Leslie" (Par) and "Heart Goes Crazy" (Indie), $12,000 in 6 days.

Palms (UD) (2,961; 80-$1)—"Suddenly" (UA) and "Scarlet Spear" (UA) (2d wk). Fine $16,000. Last week, big $19,000.

Madison (UD) (1,900; $1.25-$1.50) —"Star Is Born" (WB) (2d wk). Swell $27,000. Last week, great $30,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Human Jungle" (AA) and "Security Risk" (AA). Stout $18,000. Last week, "Dawn at Socorro" (U) and "Operation Diplomat" (Indie), okay $10,000.

United Artists (UA) (1,938; $1-$1.25)—"Seven Brides" (M-G) (4th wk). Holding at good $10,000. Last week, $11,500.

Adams (Balaban) (1,700; 80-$1)—"Rogue Cop" (M-G). Good $10,000. Last week, "Betrayed" (M-G) (2d wk), $6,500.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama" (Indie) (82d wk). Fine $18,000. Last week, same.

'Jungle' Torrid $26,000, Hub; 'Shield' Stout 16G, 'World' Slick $22,000

Boston, Oct. 12.

Biz is fairly good here this stanza with "Human Jungle," at the Paramount and Fenway, pacing the town with torrid takes. "Woman's World" at the Met, is good if a bit below hopes. "Black Shield of Falworth" at the Memorial looks fine. "Sabrina," in third frame at the Astor, is holding up sock. "On the Waterfront" at the Orpheum shapes nice in fourth week.

Estimates for This Week

Astor (B&Q) (1,500; 70-$1.10)—"Sabrina" (Par) (3d wk). Holding to a wow $22,000 following socko $24,000 second week.

Beacon Hill (Beacon Hill) (800; 74-$1)—"Vanishing Prairie" (Disney) (4th wk). Oke $6,000 after nice $7,100 third round.

Boston (Cinerama Productions) (1,354; $1.20-$2.85)—"Cinerama" (Indie) (41st wk). Still nice with $18,000. Last week, same.

Exeter (Indie) (1,300; 60-$1)—"Mr. Hulot's Holiday" (GBD) (5th wk). Neat $4,000 following $5,000 i fourth week.

Fenway (NET) (1,373; 50-90)—"Human Jungle" (AA) and "Two Guns and Badge" (AA). Slick $8,000. Last week, "Bounty Hunter" (WB) and "Hell Raiders of Deep" (IFE), fair $4,200.

Memorial (RKO) (3,000; 50-$1)—"Black Shield Falworth" (U) and "Operation Diplomat" (Indie). Fine $16,000 if below hopes. Will hold. Last week, "The Egyptian" (20th) (5th wk-5 days), $10,000.

Metropolitan (NET) (4,367; 50-90)—"Woman's World" (20th) and "Security Risk" (AA). Below hopes at $22,000, but still good. Last week, "Weak and Wicked" (AA) and "Return From Sea" (AA), $14,000.

Orpheum (Loew's) (3,000; 65-$1.25)—"On Waterfront" (Col) (4th wk). Final $13,000 following $17,000 for third.

Paramount (NET) (1,700; 50-90) —"Human Jungle" (AA) and "Two Guns and a Badge" (AA). Tall $18,000. Last week, "Bounty Hunter" (WB) and "Hell Raiders of Deep" (IFE), $16,500.

State (Loew's) (3,500; 50-90)—"A Woman's Face" (M-G) and "Dr. Jekyll and Mr. Hyde" (M-G) (reissues). Slow $7,500. Last week, "On Waterfrent" (Col) (3d wk), oke $9,600.

Rain Bops Chi; 'Rogue' Big 15G, 'Jungle' Hot 24G, 'Swords' Loud 9G, 'Sabrina' Smash 58G, 3d, Brando 38G

Chicago, Oct. 12.

Present week holds fairly bright boxoffice prospects at downtown houses as three new bills offer some hypo. However, continuous rain washed away most of big weekend business. "Rogue Cop" is fast $15,000 at the Loop while "Human Jungle" looks hefty $24,000 at the Roosevelt. Monroe eyes a good $9,000 for "Crossed Swords."

Second-weekers continue hot, with "On Waterfront" in lofty brackets at Wood, with "Woman's World" fair at Oriental. "High and Dry" is still strong at Surf.

"Sabrina" sails on mightily in third round at Chicago, aided by stageshow of McGuire Sisters. "Egyptian" is brisk at State-Lake as is duo of "Pushover" and "Bullet Is Waiting" at Grand. Fourth week of "Brigadoon" is off sharply at McVickers, while sixth of "Gone With Wind" looks mild at United Artists. Palace is having another bangup week with "Cinerama" in the 63d session.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25)—"Sabrina", (Par) with McGuire Sisters onstage (3d wk). Still sock at $58,000. Last week, $65,000.

Grand (Nomikos) (1,200; 98-$1.25)—"Pushover" (Col) and "Bullet Is Waiting" (Col) (3d wk). Tidy $6,000 after last week's $10,000.

Loop (Telem't) (606; 90-$1.25)—"Rogue Cop" (M-G). Hot $15,000. shaping. Last week, "Vanishing Prairie" (Disney) (7th wk), $7,300.

McVickers (JL&S) (2,200; 65-$1.25)—"Brigadoon" (M-G) (4th wk). Okay $11,000 after fine $19,000 last week.

Monroe (Indie) (1,000; 65-87)—"Crossed Swords" (UA). Spearing neat $9,000. Last week, "Malta Story" (UA) (3d wk), $4,500.

Oriental (Indie) (3,400; 98-$1.25)—"Woman's World" (20th) (2d wk). Modest $20,000. Last week, big $46,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama" (Indie) (63d wk). Sock $27,500. Last week, $30,000.

Roosevelt (B&K) (1,400; 65-98)—"Human Jungle" (AA) and "Raid" (20th). Smash $24,000. Last week, "Duel In Sun" (SRO) (reissue) (2d wk), $17,000.

State-Lake (B&K) (2,700; 98-$1.50)—"The Egyptian" (20th) (3d wk). Okay at $28,000 after last week's $40,000.

Surf (H&E Balaban) (685; 95)—"High and Dry" (U) (2d wk). Big $5,000. Last week, $6,000.

United Artists (B&K) (1,700; 98-$1.25)—"Gone With Wind" (M-G) (reissue) (6th wk). Off to $10,000. Last week, $18,000.

Woods (Essaness (1,198; 98-$1.25)—"On Waterfront" (Col) (2d wk). Robust $38,000 for Marlon Brando pic after $51,000 last week.

World (Indie) (697; 98—"Here to Eternity (Col) (reissue). Mild $3,000. Last week, "Side Street Story" (Indie), $3,500.

'Sabrina' Huge $14,000, Balto; 'Suddenly' Lusty 12G, 'World' Solid 15G

Baltimore, Oct. 12.

Fresh product is hypoing biz here this week. "Woman's World" is brisk at the New. "Surrenly" is socko at the Town. "Sabrina" looms mighty at the Film Centre. "Betrayed" shapes mild at the Century but "Sitting Bull" is nice at the Hipp.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-80)—"Betrayed" (M-G). Mild $8,000. Last week, "Valley Of Kings" (M-G), $7,500.

Cinema (Schwaber) (466; 50-$1)—"Always A Bride" (Indie) (2d wk). Weak $2,500 after $3,300 opener.

Film Centre (Rappaport) (960; 50-$1)—"Sabrina" (Par). Mighty $14,000. Last week, "Beauties Of Night" (Indie), $3,800.

Hippodrome (Rappaport) (2,100; 35-$1)—"Sitting Bull" (UA). Very good $10,000. Last week, "Susan Slept Here" (RKO) (2d wk), $7,000.

Keith's (Fruchtman) (2,400; 20-46-80)—"Human Jungle" (AA). Starts tomorrow (Wed.) after "Four Guns To Border" (U) pulled sparse $5,500.

Little (Rappaport) (310; 50-$1)—"Golden Coach" (Indie). Opens tomorrow (Wed.). Last week, return of "Lili" (M-G) drew okay $3,000.

Mayfair (Hicks) (980; 20-44-70)—"Pushover" (RKO). Begins tomor-

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Brigadoon' Boff $20,000, Frisco

San Francisco, Oct. 12.

Elks Convention which brought 9,000 to the city, a-meeting of the Restaurant Assn., and many members of the U. S. Navy in town all are contributing to a strong showing at first-runs this round. Columbus Day parade last Sunday (10) clipped matinee trade for about two hours. Biggest money is going to "Woman's World," rated solid at the Fox. Best showings, however, are being made by "Brigadoon," on opening week at the Warfield and second stanza of "Star Is Born" at the St. Francis. "Duel in Jungle looks okay at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,859, 80-$1)—"Duel in Jungle" (WB) and "Bowery Boys Meet Monsters" (AA). Okay $12,000. Last week, "Black Shield of Falworth" (U) and "Pride Blue Grass." (AA) (2d wk), $7,100.

Fox (FWC) (4,651; $1.25-$1.50)—"Woman's World". (20th). Solid $23,000 or close. Last week "Gambler from Natchez" (20th) and "Raid" (20th), $10,000.

Warfield (Loew's) (2,656; 75-$1)—"Brigadoon" (M-G). Boff $20,000 or near. Last week, "Betrayed" (M-G) (2d wk) big $10,000.

Paramount (Par) (2,646; 90-$1)—"Sabrina" (Par) (3d wk). Nice $11,000. Last week, great $15,000.

St. Francis (Par) (1,400; $1-$1.50)—"Star Is Born" (WB) (2d wk). Wham $20,000. Last week, terrific $30,500.

Orpeum (Cinerama Theater, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (41st wk). Sturdy $21,000. Last week, $21,500.

United Artists (No. Coast) (1,207; 70-$1)—"Suddenly" (UA) and "Laughing Annie" (Rep) (2nd wk). Fine $7,500. Last week, $14,800.

Stagedoor (A-R) (400; $1-$1.25)—"Man with a Million" (UA) (5th wk). Firm $3,700. Last week, $4,000.

Larki (Rosener) (400; $1)—"Hobson's Choice" (UA) and "Last Holiday" (AA) (3d wk). Fine $2,800. Last week, $3,000.

Clay (Rosener) (400; $1)—"Dreams of Love" (Indie). So-so $2,400. Last week, "Caroline Cherie" (Indie) (3d wk), $2,200.

Vogue (S. F. Theatres) (377-$1)—"Companions of Night" (Indie). Good $3,500. Last week "Earrings Madame De." (Indie) 6th wk), $1,800.

Bridge (Schwartz-Reade) (399; $1-$1.20) — "Hulot's Holiday" (GBD) (5th wk). Present session ending today (Wed.) is holding with good $2,800 after $3,200 in fourth week. "High and Dry" (U) opens in about two weeks.

'Rogue' Sturdy $17,000, Buff.; 'Wicked' Lush 12G

Buffalo, Oct. 12.

Best newcomer here this stanza is "Rogue Cop," rated very strong at the Buffalo. "Weak and Wicked" looms stout at the Century. "Sabrina" shapes strong in 5-day third week at Paramount. Reissue combo of "Angle and Bad Man" and "Quiet Man" is doing okay at Center Theatre.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-80)—"Rouge Cop" (M-G) and "Capt. Kidd, Slave Girl" (UA). Robust $17,000. Last week, "Suddenly" (UA) and "Diamond Wizard" (UA), $16,000.

Paramount (Par) (3,000; 50-80)—"Sabrina" (Par) and "Roogie Bump" (Rep) (3d wk). Still strong $9,000 in five days. Last week, $13,000.

Center (Par) (2,000; 50-80) —

(Continued on page 24)

'World' Bangup $17,000, St. L.; 'Million' Light 8G

St. Louis, Oct. 12.

Biz at mainstem houses is very spotty this session although "Woman's World" looms big at the St. Louis. It is easily standout, with no other new entries amounting to much. "Man With Million" shapes slow at Loew's. "Cinerama" still is maintaining its sturdy pace in its 37th week at the Ambassador. "High and Dry" continues near in two arty houses on second round.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama" (Indie) (37th wk). Good $14,000 after nice $15,000 last week.

Fox (F&M) (5,000; 50-75) —"Duel in Sun" (SRO) (reissue). Opened today (Tues.). Last week, "Naked, Alibi" (U) and "Dawn At Socorro" (U), fair $12,000.

Loew's (Loew's) (3,726; 50-75)—"Man With Million" (M-G) and "Mad Magician" (Col). Slow $8,000 or a bit over. Last week, "Long Wait" (UA) and "Golden Mask" (M-G), fair $12,000.

Orpheum (Loew's) (1,500; 50-75) —"Battleground" (M-G) and "Asphalt Jungle" (M-G) (reissues). Good $6,000. Last week, "Betrayed" (M-G) and "Overland Pacific" (UA), fair $5,500.

Pageant (St. L. Amus.) (1,000; 82)—"Victory At Sea" (UA). Fine $4,000. Last week, "Magnificent Obsession" (U), $3,500.

Richmond (St. L. Amus.) (400; 82)—"High and Dry" (U) (2d wk). Trim $2,000 after $2,500 opening frame.

St. Louis (St. L. Amus.) (4,000; 50-75)—"Woman's World" (20th). Solid $17,000. Last week, "King Richard Crusaders" (WB), fair $10,000.

Shady Oak (St. L. Amus.) (800; 82)—"High and Dry" (U) (2d wk). Big $2,500 after $3,000 initial stanza.

'Brigadoon' Socko $30,000 Tops D.C.

Washington, Oct. 12.

An unusual number of newcomers, with at least two sock entries among them, is hypoing main stem biz this week. In addition, several firm long runs are contributing to the stepped up average. "Brigadoon" at Loew's Capitol is easily topping city. "Woman's World" at Loew's Palace is runnerup. "Human Jungle" looks torrid at Met. "Cinerama," nearing year mark, was given boost to its already brisk biz by one-day stint of flyer Paul Mantz.

Estimates for This Week

Capitol (Loew's) (3,434; 75-95)—"Brigadoon" (M-G). Smash $30,000 to top city. Stays. Last week, "The Egyptian" (20th) (3d wk), $14,000.

Columbia (Loew's) (1,174; 60-80) —"Her 12 Men" (M-G). Robust $8,000 despite thumbs down verdict from crix. Last week, "Naked Alibi" (U), $5,500.

Dupon (Lopert) (372; 65-$1)—"Vanishing Prairie" (Disney) (7th wk). Steady $4,500 after trim $4,700 last week. Stays.

Keith's (RKO) (1,939; 75-$1.25)—"Caine Mutiny" (Col) (14th wk). Sluggish $6,000 for second consecutive week. Stays on.

Metropolitan (SW) (1,200; 60-80) —"Human Jungle" (AA). Torrid $10,000 or close. Last week, "Private Hell 36" (FM), slim $3,600.

Palace (Loew's) (2,370; 70-95)—"Woman's World" (20th). Smooth $22,000, and holds. Last week, "Betrayed" (M-G) (2d wk), oke $13,000.

Playhouse (Lopert) (435; 55-$1) —"Rear Window" (Par) (6th wk). Handsome $8,000 after nice $8,500 last week. Stays.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama" (Indie) (49th wk). Extra show for Columbus Day may boost to hefty $16,500 after big $16,000 last week.

Trans-Lux (T-L) (600; 70-$1)—"On Waterfront" (Col) (4th wk). Fine $12,000 after sock $13,000 last week. Stays.

O'Gara, Foreign Sales Vet, Joins Buena Vista

James V. O'Gara, vet in foreign and domestic distribution, has been appointed special homeoffice sales rep for Buena Vista, Walt Disney subsidiary.

O'Gara has been 20th-Fox manager in Trinidad and Chile and Republic's South American supervisor and eastern (domestic) sales manager.

B'way Bright, 'Star' in Boff Bow; 'Suddenly' Solid 37G, 'Shield' 20G, 'Baba' 14G, 'Contessa' Broad 67G 2d

Arrival of fall weather, plus the launching of several big pictures, is giving Broadway film business a rosy hue currently. Besides the four new bills unveiled during the past week, the start of the regular run for "Star Is Born," day-date at the Paramount and Victoria yesterday (Tues.), is giving further impetus to the Times Square area. Preem of "White Christmas," first VistaVision film, at the Music Hall tomorrow (Thurs.) is expected to bring additional thousands into midtown.

Influx of Canadians starting last Saturday (9) helped further at some houses. Visitors came into town on their Thanksgiving holiday. All spots got a lift yesterday, Columbus Day, with many spots getting holiday prices.

Best newcomer is "Suddenly," with a smash $37,000 or better at the Mayfair. "Black Shield of Falworth" is rated fairly good with $20,000 at the State.

"Adventures of Hajji Baba" is heading for a trim $14,000 at the Globe while the new bill at the Palace, "Sleeping Tiger" and vaude, looks a solid $27,000. "Barefoot Contessa" is holding nicely, with a smash $67,000 probable in second round at the Capitol. Second week of "Woman's World" held at solid $56,500 at the Roxy. "Brigadoon" with stageshow is finishing its fourth (final) week at the Hall with a big $155,000 or near, being especially helped by Canadian visitors. "Christmas" opens tomorrow. "Rear Window" continues stout with $23,000 in prospect for 10th stanza at the Rivoli.

"Sabrina" still is going at a fancy clip with $49,000 in the till for the third session ended last night (Tues.) at the Criterion. "High and Dry" continues in the chips with $8,700 in sixth round ended Monday (11).

"On Waterfront" wound up its 11th week last night (Tues.) with a sturdy $30,000 at the Astor. Besides the new pix at the Paramount, Vic and Hall, "Hansel and Gretel," puppet feature, preemed late Sunday (10) afternoon at the Broadway. This reopened the house.

Estimates for This Week

Astor (City Inv.) (1,300; 50-$1.75)—"On Waterfront" (Col) (12th wk). Still in chips, landing solid $30,000 in 11th session ended last night (Tues.) after $32,000 for 10th week. Stays on.

Baronet (Reade) (430; 90-$1.55)—"Hamlet" (U) (reissue) (2d wk). Initial holdover stanza ending tomorrow (Thurs.) likely will finish at neat $3,600 after $4,500 opener. Stays a third.

Capitol (Loew's) (4,820; 85-$2.20)—"Barefoot Contessa" (UA) (2d wk). Second round ending today (Wed.) looks to hold with great $67,000 or near after $77,500 in opening week, previously overquoted. Continues.

Criterion (Moss) (1,700; 50-$1.85)—"Sabrina" (Par) (4th wk). Third session ended last night (Tues.) continued with smash $49,000 after $54,000 for second.

Fine Arts (Davis) (468; 90-$1.80)—"Vanishing Prairie" (Disney) (9th wk). Eighth round ended Sunday (10) was fancy $7,400 after $8,100 in seventh week. Stays.

Globe (Brandt) (1,500; 70-$1.50)—"Adventures Hajji Baba" (20th). Initial frame ending tomorrow (Thurs.) is pushing up to fine $14,000, best here in weeks. Holding. In ahead, "Jesse James' Women" (UA), mild $10,000 in 10 days, including preview of "Baba."

Guild (Guild) (450; $1-$1.80)—"Hulot's Holiday" (GBD) (9th wk). Eighth round ended Sunday (10) pushed to big $7,000 after $6,500 for seventh week. Holds four days in 9th week, with "Martin Luther" (Indie) opening popscale run Oct. 15.

Mayfair (Brandt) (1,736; 79-$1.80)—"Suddenly" (UA). Soaring to socko $37,000 or over in first round ending today (Wed.), one of strongest weeks here in some time. Holds, natch! In ahead, "Duel in Sun" (SRO) (reissue) (5th wk), $9,000, including preview.

Normandie (Trans-Lux) (592; 95-$1.80)—"Yellow Balloon" (Indie). Opened yesterday (Tues.). In ahead, "Africa Adventure" (RKO) (2d wk), was mild $3,700 after $6,600 for opening week.

Palace (RKO) (1,700; 50-$1.60)—"Sleeping Tiger" (Indie) and vaude. Week ending tomorrow (Thurs.) likely will reach solid $27,000 or better. Last week, "Black Dakotas" (Col) and vaude, $25,000.

Paramount (ABC-Par) (3,664; $1-$2)—"Star Is Born" (WB). Opened regular run yesterday (Tues.), with a record opening day in prospect after sellout preem on Monday (11) night. In ahead, "Naked Alibi" (Par), mild $37,000 in 10 days at regular 70c-$1.75 scale.

Paris (Pathe Cinema) (568; 90-$1.80)—"Bread, Love and Dreams" (Indie) (4th wk). Third session ended Sunday (10) was fine $14,000 after $17,000 for second week. Stays on indef.

Rivoli (UAT) (2,092; 85-$2)—"Rear Window" (Par) (10th wk). This stanza (10th) ending today (Wed.) looks to reach sturdy $24,000 or near after $28,000 for ninth week. "Carmen Jones" (20th) now is scheduled to come in Oct. 28.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Brigadoon" (M-G) and stageshow (4th-final wk). Winding run here today (Wed.) with big $155,000 probable, getting a hefty boost from Canadian visitors over the weekend. Third week was $126,500. "White Christmas" (Par), initial VistaVision production, with new stageshow opens tomorrow (Thurs.), with no change in prices.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Women's World" (20th) (3d wk). First holdover round ended Monday (11) was nice $56,500 despite plenty of nearby competition. Opening week was $68,000. "Black Widow" (20th) is due in next, but probably not for another two weeks.

State (Loew's) (3,450; 78-$1.75)—"Black Shield of Falworth" (U). First session ended last night (Tues.) was fairly good $20,000. Stays on with "Beau Brummell" (M-G) advertised to follow. In ahead, "Betrayed" (M-G) (4th wk), $13,000 but for a fine run.

Sutton (R&B) (561; 90-$1.50)—"High and Dry" (U) (7th wk). Sixth round ended Monday (11) was big $8,700 after $10,000 for fifth week. Continues.

Trans-Lux 60th St. (T-L) (453; $1-$1.50) — "Little Kidnappers" (UA) (7th wk). Sixth stanza ended last night (Tues.) held with big $7,700 after $7,400 for fifth.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Lili" (M-G) (84th wk). The 83d week ended Monday (11) was good $5,600 after $6,300 for 82d session.

Victoria (City Inv.) (1,060; $1-$2)—"Star Is Born" (WB). Opened yesterday (Tues.) to long lines following elaborate preem Monday (11) night. In ahead, "Dragnet" (WB) (7th wk-10 days), wound up at fair $16,500 after $15,000 for sixth week of seven days.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama" (Indie) (71st wk). The 70th stanza ended Saturday (9) pushed to great $41,300 after $39,500 for 69th week. Next Cinerama subject not set to open here yet although completed for several weeks.

'Brigadoon' Loud $13,000, Cincy; 'Betrayed' Hefty 13½G, 'Egyptian' 11G, 2d

Cincinnati, Oct. 12.

"Betrayed," an okay grosser at the Albee currently has real competition from "Brigadoon," solid at the Palace in the downtown b.o. race among new bills this week. Overall returns appear better than last week. "Waterfront" is fair on m.o. "Egyptian" continues smash in second round. "Cinerama" is adding extra performances for school groups.

Estimates for This Week

Albee (RKO) (3,100; 50-90)—"Betrayed" (M-G). Pleasing $13,500. Last week, "Valley of Kings" (M-G), $12,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Cinerama" (Indie) (17th wk). Solid $27,500 in sight with addition of two special shows for students. Last week, $25,200.

Grand (RKO) (1,400; 75-$1)—"Waterfront" (Col) (m.o.) (2d wk). Fair $6,500 on heels of $7,000 last week.

Keith's (Shor) (1,500; 75-$1.25)—"Egyptian" (20th) (2d wk). Sock $11,000 after $15,000 unveiling. Holds a third stanza.

Palace (RKO) (2,600; 75-$1)—"Brigadoon" (M-G). Swell $13,000. Last week, "Susan Slept Here" (RKO), $10,500 at 50c-90c scale.

Irving Berlin Covers 'Disk Network' To Plug 'White Christmas' Pic & Tunes

By ABEL GREEN

Chicago, Oct. 12.

Irving Berlin is evidencing a highpowered technique in song-plugging and film exploitation, in the course of his midwest key-city junket on behalf of Paramount's "White Christmas," which is a departure from the usual meet-the-press and meet-the-disk jockey pitch. Berlin, from the teeoff last week in Boston, delegated one or another of his key contactmen to join him in the deejay "route."

A double-barrelled cocktailery campaign was laid out; one by Par for the exhibitors and another for the deejays. The latter brought their tape-recording machines and Berlin has been doing marathan interviews with the platter-chatterers, supplemented by in-person appearances morning, noon, night and post-midnight as occasions warranted.

For Berlin, a 40-year veteran of the Tin Pan Alley wars, this is an unique adventure in film and song plugging. He is seeing firsthand the modern pattern of exploitation via the disk jockeys.

He appreciates, for one thing, the terrific local impact each deejay has on his own immediate community. He sees in the "recording network" an effectiveness of plugging that surprises even him, despite his knowledge of the value of the disk plugs.

As he told some of the key jocks, his conclusion is that "public tastes haven't changed; it's just that the pattern of song exploitation has changed." For another thing, the public is getting much more music because more of it is being written. Result is that the hits are spread thinner and culled from wider channels. Whether this is a plus or not is beside the point.

"Where it is markedly different, however," says Berlin, "lies in the fact that in yesteryears we'd take a song to Nora Bayes or Al Jolson, Belle Baker or Van & Schenck, at the Palace, Hammerstein's Victoria or the Winter Garden, and we could see for ourselves whether they were applauding the artistry of the singer or whether the song was 'there,' Just as often, don't forget, a great stylist like Jolson could sing Lindy's menu and make it sound good, so we had to have an expert ear to the ground. This we did by first-hand closeup on the song and the singer. And if the song was 'there' then of course it stayed in a show for a season, and acts all over the country 'laid on it' and we had a hit which, as history proved in many instances, in time became a 'standard.'

Jocks As Listening Posts

"Today the disk jockeys are our listening posts. They play 'requests' or they arbitrarily program records which (a) they like personally or (8) they think their audiences like. But even that kind of consecutiveness isn't insurance for a hit because all their plugging isn't a guarantee that the public will buy it, and sometimes not for months do we know whether the effort was worth the investment in their exploitation time and our exploitation dollars.

"I'm asked what about the 'standards' of the future and I've told disk jockeys in Boston, Philadelphia, Pittsburgh, Cleveland, Cincinnati and elsewhere that there will be 'standards' in the future created now, excepting that the competition is greater. Those novelties of the moment like 'Sh-Boom' which some deprecate—well, we had 'em in another era, and they were just flash hits, good for the times, and I can cite you 'Lilly of the Valley,' 'Yaki-Hula-Hicky-Dula,' 'Sadie Salome,' 'Ja-Da' and others which were just as ridiculous. But the public taste is just as good today. Whether it's a pop like 'Goodnight Irene' and 'Tennessee Waltz,' they'll be as 'standard' 10 years from now as anything by Rodgers & Hammerstein from 'South Pacific,' or a Cole Porter tune, or Harold Rome's 'Wish You Were Here,' and the like."

Berlin's main objective is to achieve a saturation exploitation on his new Paramount picture, "White Christmas," and he's doing it by meeting the local exhibitors and meeting the deejays. Some exhibs seem under the misimpression that the film might be a remake of "Holiday Inn," the 10-year-old Par picture from which the tune, "White Christmas" first came, but he soon dissuades them.

Top Tunes

On the song front he thinks "Count Your Blessings (Instead of Sheep)" and "Love, You Didn't Do Right By Me" will emerge the top songs. The Rosemary Clooney number, "Sisters," may prove a "sleeper," and the Danny Kaye song, "The Best Things Happen While Dancing," are next.

Of his professional staff, Berlin had Hy Fenster in Boston; Mel Richmond accompanying him to Philly; Ben Miller in Chi; Phil Julius in Cincinnati and Detroit, et al. —all under Helmy Kresa, his general professional manager.

Berlin is impressed by the savvy approach most of the deejays have to music business and to him it's been a broad education.

He wanted to see first-hand what makes this new avenue of exploitation tick, and he's found out plenty. Berlin is making it a strong point to stress that from his viewpoint this is a frankly commercial exploitation tour, to help sell a picture in which he is vitally interested.

No Red Dealing

Continued from page 3

sensitive on the issue of pix for the Soviets. Reason is that Hollywood vividly recalls the attacks on it as a "hotbed" of Reds, and it's not anxious to stir up the wolves in Congress, the veterans orgs, etc. The studios take the view that selling behind the Iron Curtain would prompt a whole new set of attacks and investigations.

More than a year ago, the Russians indicated they wanted to renew the licenses on some 10 U.S. films they had. At the same time, Moscow and some of its satellites hinted they might want to buy new features. State then laid down a "guiding line" to the effect that such sales would be contrary to national policy. Since then, the department hasn't indicated anything one way or the other.

Issue was brought up last week by Harrison Salisbury, former N.Y. Times correspondent in Moscow, who urged such sales because our pix are bound to make good impression. Griffith Johnson, head of European affairs for MPAA, told VARIETY that the association would continue its policy of not selling to the Russians and other Communist powers.

"We don't intend to approach them and they haven't approached us," he said. He pointed out that the policy is set not by the MPAA staff but by its board. Johnson admitted that some motion picture execs in this country would like to expand their markets via selling behind the iron curtai , as the British and French are doing.

Among difficulties, he continued, is that we couldn't get assurancee that our pictures would be shown without doctoring. Another is getting our money out of Eastern Europe.

Films are not listed as "strategic goods" which may not be sold to communist countries. However, Johnson concluded: "I guess the board is not prepared to change our present policy."

PAUL SHORT SIDELINE

Billy Graham Film To Be Released By Allied Artists

Dallas, Oct. 12.

Paul Short, division manager of National Screen Service, has produced a 45 minute motion picture on a religious subject which will have a national release in early December. The title is "The Mighty Fortress" with the central figure the Rev. Billy Graham.

Film was completed in the March of Time studios of New York. Short, who financed and produced it, used Westbrook Van Voorhis, Donald Higgins and Jerry Bevan.

Allied Artists will handle distribution. A special showing will be held in Chicago at a sales meeting Nov. 14 to 16.

PAR SHOOTS BANKROLL BALLYING 'CHRISTMAS'

Paramount is shelling out close to $500,000 in ad-pub coin for "White Christmas" openings across the country, which is the tallest promotion budget in the company's recent history.

Company allotted $75,000 to N. Y., where the film preems at the Radio City Music Hall tomorrow (Thurs.). Program included full-page ads in all Gotham dailies, the back page in the instances of The Times and Herald Tribune. Par ad-pub v.p. Jerry Pickman underlines that these are the "Important message" pages of the dailies. That is, they're usually taken by major advertisers with "messages" of the type that has more news value than found in the regular run of insertions.

70-30-10 Split For 'Christmas'

Paramount has set "White Christmas" terms on the basis of a 70-30-10 split, according to current trade reports. The boxoffice gross is shared 70% by the distributor, 30% by the exhibitor and the latter has a guarantee that at least 10% will represent profit. The exhib has the option to accept or reject the 10% provision. In computing profit, a theatreman's house expense must be revealed. If he doesn't want to do this he forfeits the guarantee.

Up to a point, the deal resembles the Columbia terms on "Caine Mutiny" which caused exhibitor howls. Col sold its film at 70-30-10 but added a condition. The exhib was guaranteed the 10% of gross as profit so long as it didn't cut Col's share under 50%. This part of the contract had the exhibs beefing.

Convertibility

Continued from page 3

until the autumn of 1955." If future developments bear out Reierson, and Rank sticks to his statement, obviously the British film industry leader's theatre "invasion" will be a long time shaping.

Fear Labor Party

Reierson attributed the convertibility delay to fears among the Conservative Party members that conversion would be reversed if the Labor Party moves back into power; British uncertainty about the U. S. economic outlook; fear that the dollar reserves in Britain (now about $3,000,000,000) are insufficient to undertake the risks entailed in convertibility; sentiment in England for easing trade barriers before undertaking convertibility, and failure of the U. S. to adopt more liberal tariff and trade policies.

The situation in England will influence other countries, it's pointed out. Reierson notes: "Some Continental countries have recently evidenced greater eagerness than the British to make their currencies convertible into dollars. However, it seems most unlikely that either Belgium or the Netherlands will undertake such action unless the British lead the way. Conceivably the Germans might be in a better position to go it alone, but even here the odds favor further delay than unilateral action."

Action devaluating the franc "does not appear imminent" to the banker. He states: "The present Franch Government wants some time in which to try to achieve certain necessary economic reforms. Furthermore, the French would probably prefer to adjust the value of the franc as part of a general program of realignment and adjustment in European currencies, in order to avoid too serious impact on the French price structure."

Under their current trading arrangement with the French, American film companies now are free to remit, at the official monetary exchange rate, $220,000 monthly. Also affected by any lopping of the franc value would be blocked earnings and monies invested in France or drawn out via compensation deals.

VistaVision Sans Sweeping Slogans

Just 'Another Star' in Paramount's Galaxy at Radio City Music Hall

Speakeasy Kick

Continued from page 1

men, local show folk, professionals and especially the advertising set. Liquor prices run high, some places very high, but every one of the "exclusive" joints is clicking. The secret of their success is that they're not as restrictive as they pretend to be. They're businesses with a gimmick that welcomes all comers.

While the original Key Club, the Chez Paree Key Club, and a handful of genuine members-only places have been around for years, the current rage started with the opening of the Gaslight less than a year ago. This club has been expanding ever since and now is a trio of rooms all done up in turn-of-the-century character. The Opera Club and Bachelors Club followed hard upon the Gaslight opening, and their respective themes spoken for in their names.

Soon the Hucksters will light up directly upstairs of the Opera Club, but under competitive management, with a western atmosphere. A two-story studio apartment with chichi decor in an arty district has been operative for two months as the Nocturne. Club Boyar is a restaurant as well as a saloon, and Walton Walk, Barclay Club and the Andres are other private saloons of posh decor. Though atmosphere differs in each club, the basic conception is the same. Evidently it's thought to be impressive both to femme and business companions when a man can pass through gates that are closed to all others but his peers.

Banker's X-Ray

Continued from page 3

motion picture financing, I made a survey of all the pictures then being distributed by United Artists. This was four or five years ago. I found that the million dollar minimum gross was a thing of the past, but actually that seven pictures had gone through United Artists that year which had grossed as little as $400,000 to $450,000.

"Accordingly, we moved our sights down, and decided that instead of a minimum producer's share of $600,000 based on a gross of a million, the safe area for an ordinary program picture was a loan of no more than $200,000. Now I am not saying at that time no picture was worth a loan of over $200,000. It was true then, as it is now, that if you put great stars and a great director and a fine story into a motion picture you would be assured, in 1950, as now, of a gross in excess of $400,000—certainly many times that amount. But if you were banking on the basis of getting your money out of a 'flop'—an ordinary program picture without much distinction—you could safely depend only on a gross of $400,000 and a producer's share of $200,000."

Gordon made the point that while some films such as "The Robe" and "From Here to Eternity" take in grosses high in the millions, an "undistinguished 'average' program picture can fail to get back its print and advertising costs." Whereas earlier a film could invariably be counted upon to bring in some money, the fact that now it can be a total loss puts the pic in the came position as a Broadway play, the exec said.

Grosses with some pix may go higher than ever but it's now impossible to predict the level of income. He commented: "I have heard, for example, that the motion picture being made of 'Oklahoma' in the new process, Magnascope, will cost five or six million dollars. I am sure the producers expect to gross 10 or 15 millions. Yet the bank loan is only one million."

Gordon declared he wouldn't go so far as to say pix are no longer bankable, but rams home this point: "A single average motion picture without any distinguishing elements has departed from the 'area of predictability' and should not be regarded as a good risk."

Device by which pix can be brought into that "area of predictability" is cross-collateralization, said Gordon. This take various forms but usually means, in simple terms, the financing of a group of pix as a unit, with the profits of the money-making films in the group pledged to make up for the losses of the duds.

Documentation of pic financing is a king-sized, extremely complex job for the lender, Gordon noted. First, he said, the banker must study the distribution agreement for assurances that the film will be sold "and will not be an orphan."

He cited these other basic requirement: A completion guaranty, in the form of cash or a commitment from a responsible person or studio, to assure that a pic will be completed even though the cost exceeds the budget estimates; chattel mortgage on the negative and a mortgage on the copyright; a pledgeholder's agreement from the laboratory which holds the negative to assure delivery of prints; an "assignment of income" and "irrevocable agreement" from the distributor that proceeds from a film will be turned over until the debt is paid, insurance of a pic's cast members to protect against illness or death, and so on.

Teeoff of Paramount's VistaVision via tomorrow's (Thurs.) opening of "White Christmas" at Radio City Music Hall, N. Y., represents a significant switch in introducing a new screen process. For, Par is avoiding any heavy sell so far the system itself is concerned.

Unlike the ballying of the early 3-D films, where the depth was everything, the "lifts you out of your seat" pitch with Cinerama and "the wonder you see without glasses" big billing given CinemaScope at the start, Par is pushing V'Vision, in effect, as "another star." That is, it's being treated as an added plus similarly as a marquee name would be. It's a part of the pic, not the main audience lure.

Considerable industry opi ion has it that V'Vision is not so much a departure from the conventional as to have any great impact on the public at the outset. The advancement in photography is conceded by numerous tradesters as an important plus. But the difference from standard lensing and projection is not figured so great that it will create the stir (and pros and cons) that came with the dimensionals and the previous processes.

Par's idea apparently is to make V'Vision's merits sensed by the public over the long haul. It's figured that the combination of widescreen and photographic progress will come to be recognized by audiences in the early future and the name V'Vision will become a di tinguishing b.o. feature.

Hall Is Special

Actually the Hall bow will not be V'Vision as it's to be seen for the most part around the country. Giant-sized house has V'Vision in king size. The pic print is to be fed through special projectors horizontally with two frames "thrown" at a time. Thus, the basic principle of the system, as it obtains in production (exposing two sideway-fed frames of negative at one time), is being switched to exhibition as well.

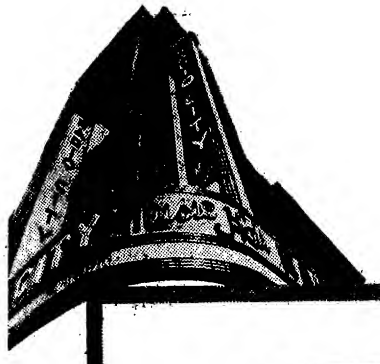
This special handling of V'Vision is designed only for mammoth dimension spots such as the Hall and the larger drive-ins to insure against loss of light and definition on the unusually big screens. Release prints for all other exhibs will be in standard 35m format or, for those who want it, the anamorphic (squeeze) type.

Par is recommending the 1.85-1 aspect ratio for its V'Vision pix for the stated reason this accents the values of width without loss of the equally important height. However, the range of the Hall's screen will be 1.96½ in width to each unit of elevation.

"Christmas" goes into the Hall for a maximum of eight weeks; the theatre's holiday show is to be brought in Dec. 9. The Par entry reportedly is set to play the Loew's N. Y. chain following the Hall run.

Par has ordered 400 prints of "Christmas," unusually high. Plan is to open the film in close to 300 spots by Thanksgiving.

TOMORROW



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DIRECTOR

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PRODUCER

IRVING BERLIN'S

White Christmas

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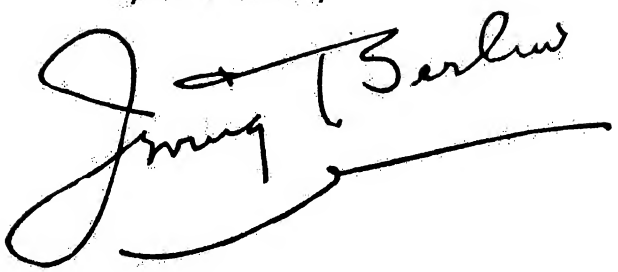

IRVING BERLIN'S

White Christmas

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IRVING BERLIN'S
White Christmas

$2,400,000 Damage Award

Electric, Kansas City, Kans., Wins Highest Amount On Record Versus Distrib—Immediate Appeal

Kansas City, Oct. 12.

Damages totalling $2,400,000 were awarded to the Electric Theatre of Kansas City, Kans., last week in the suit against six major film distribs. The theatre sought redress on the first run situation and filed under the anti-trust act, charging restraint of trade.

Trial continued nearly a month in U.S. District Court of Judge Albert A. Ridge, but case wound up last Thursday. Judge Ridge gave the charge to the jury before noon, and decision was in early in the evening.

The judgment is believed to be the largest ever returned in a case involving film exhibition. A verdict of $375,000, tripled under the Sherman act, was granted to the Brookside Theatre Dec. 30, 1950.

W. D. Fulton, operator of the Electric now, was a plaintiff in the Brookside case.

Under the verdict returned, RKO and Paramount each must pay half of the damages, and the remainder to be paid equal shares by the four other defendants, Loew's, Columbia, Warner Brothers and United Artists.

RKO and Paramount allegedly violated the anti-trust laws for a period of three years. Other four defendants were cited for a period spanning 16 years.

Attorney for the distribs stated immediately that a motion for a new trial would be filed. Judge Ridge said attorney fees and court costs against the defendant companies will be fixed later.

In an earlier phase of the case settlement out of court was reached with 20th-Fox, Universal and Fox Midwest, whose Granada Theatre is a leading competitor of the Electric Theatre.

The case raised speculation in the trade as to how soon the Electric actually would try to move into first run operation. Films which it has shown all during trial have been second run, its established policy.

Trust Front Noisy

Action on the antitrust front was unusually heavy over the past week, highlighted by a quickly drawn decision by film company lawyers to take appeal from the Kansas City verdict (above).

In L. A., Federal Judge Harry C. Westover decided in favor of the distribs, directed a jury to dismiss the complaint of the Metropolitan Theatres.

In Miami, a long running court battle instituted by E. N. and Lillian Claughton, asking damages of $9,450,000 from six companies, neared trail's end and a jury verdict.

"We'll fight this on every possible count," said a N. Y. homeoffice lawyer in referring to the K. C. rap. If sustained on appeal, the judgment would represent the largest monetary award in the history of film industry antitrust litigation.

Plaintiff is the Electric Theatre, which charged Loew's Columbia, Warners, United Artists, RKO and Paramount with violation of the a-t statutes via denial of first-run product to the house. The jury found that actual damages amounted to $820,200; damages are trebled in a-t awards.

Curiously, all three cases have the common complaint, namely, the nix on first-run pix so far as the plaintiffs are concerned. Yet, in L. A. the companies emerged victorious and in K. C. they were dealt the U.S. Court's body blow. Judge Westover, in L. A., examined each company individually, rather than collectively, and held that while the business behavior of all of them was similar, this still did not represent any unlawful conspiracy. Named as defendants in the L. A. action were Columbia, Paramount, 20th-Fox, Loew's, RKO, Universal and Warners. Attorney for the plaintiff circuit, suing in behalf of its Orpheum Theatre, downtown house in L. A., is Robert L. Wright, formerly associated with the Department of Justice. He stated an appeal will be taken.

The Miami action is a marathon contest, now in its fifth week.

Faded Glory

Hollywood, Oct. 12.

Old Keystone Kops and their custard pies mean little or nothing to today's film fans in the opinion of Universal executives.

As a result, the picture produced as "Abbott and Costello Meet the Keystone Kops" will be released as "Abbott and Costello As the Stunt Men."

Teenagers Vote Film News 2d To Sports: COMPO

Council of Motion Picture Organizations wants the nation's press to step up its motion picture coverage and points to teen-ager reading habits to support the pitch.

COMPO's full page ad in the current Editor & Publisher, headed "Youth Should Be Served," relates the results of a month-long survey conducted by the Cleveland Press. Boys and girls between the ages of 13 and 19 were interviewed, COMPO reports, and the results showed that the paper's film department was voted second only to sports pages. With the Cleveland Indians leading the American League race, it was inevitable that sports would come off first, observes COMPO.

The ad concludes: "We, of course, may be biased. Nevertheless we believe the results of this survey prove the truth of two contentions we are always making to newspaper men. One is that young people like to read about motion picture activities. The other is that if a paper has a strong, interestingly written movie department, it will command a large and loyal readership.

HANSON & HANSON VERY PRO-SKIATRON

Hanson & Hanson, Wall Street brokerage outfit, is plugging away for Skiatron Electronics & Television Corp., which recently licensed the rights to its Subscriber-Vision toll tv system to Matty Fox. Skiatron is entitled to 5% of the gross income of the Fox operation plus royalties on the manufacture and sale of decoders which are installed in customers 'tv sets.

Reviewing Skiatron developments and underlining Fox's show business success story, David Palin, security analyst for the Hanson outfit, states: "The speculative possibilities even conservatively stated induce us to state that Skiatron appears to be one of the most promising low-priced speculations for great capital gains that we ever recommended. And because the licensing of this vast revenue producing system may be well withi a six-month period, the right time for purchase (of Skiatron stock) seems now at about $3 per share." The issue is sold over the counter.

AFL Film Council Puts Up Flaherty and Clare

Hollywood, Oct. 12.

Nominees for the presidency of the AFL Film Council to succeed Carl Cooper are George Flaherty, Hollywood rep for IATSE, and Ralph Clare, business agent for the transportation local.

Other nominees are John Lehners, for veepee; Ed Hill, secretary, and Neil Shanks, treasurer.

Rockford, Peoria Meeting

Two additional regional meetings of the United Theatre Owners of Illinois have been scehduled for Oct. 18 at Rockford and at Peoria.

Purpose of both sessions is to elect a regional veepee and two directors to the board of UTOI and to discusss current exhib problems. Five previous regional meetings of UTOI have been held in the state.

'Continental' Bow

Continued from page 1

captains of industry. There'll also be p.a.'s by top stars, including the pic's cast, consisting of Jean Simmons, Merle Oberon and Marlon Brando. Latter, it's hinted, may be persuaded to show up in stylish kneepants of the Napoleonic period. He plays Napoleon in the film.

To give the occasion the proper royal touch, 20th intends to use a special red carpet "used on royal occasions in England by Queen Elizabeth and now being refurbished abroad prior to being flown here especially for the world premiere."

Naturally, there'll be full tv and newsreel coverage of the event. Inside the Roxy, 20th is planning an unusual exhibit of crown jewels, with royal crowns, orbs, tiaras, sceptres and other jewelry to be shown under heavy guard.

"Desiree" will be the latest in a long series of gala preems, all of them billed as formal and accompanied by old-time showbiz hoopla. "Star Is Born," the Warner Bros. film which opened at the Paramount and Victoria theatres in N. Y. Monday (11), had Miss Garland appearing at both houses for the opening, covered by tv. Preem saw star fireworks on Broadway.

Multiplicity of openings is creating a certain number of difficulties for the ad-pubberies of the companies if for no other reason than that it's difficult to get the necessary "star studded" firstnighter audience that's so necessary to garner newspaper space.

Regardless, and particularly with the heavy lineup of top product forthcoming, the companies can be expected to go whole-hog for bigger-and-better openings, replete with klieg lights, etc. Practice was more or less abandoned during the war and has been slow in coming back. It's a fact, however, that the preems get a lot of free newspaper space all over the country and provide the touch of glamor that is so much a part of showbiz, it's felt.

Exhibs Rainbow?

Continued from page 5

Podoloff took over the local nabe American and now also has two subsequent run houses. Both purchases were from the United Paramount circuit here.

Ohio's Restrained Cheer

Columbus, Oct. 12.

It's much too early to tell if the "theatre-closing trend" has been halted and the swing is in the other direction but information from the Independent Theatre Owners of Ohio office here reveals four indoor houses have reopened.

Melvin Buzzard has opened the Hope in Hopedale, Lloyd Salisbury the Port in Freeport, Walter Kotowicz the Ross in Rossford and N. E. Cox has swung his Ohio schedule in Salina from a three-day to a seven-day week operation.

A drive-in run by Frank Gilfilin in Coshocton has been closed because the Ohio Highway Dept. is running a road through the property, but Gilfilin intends to move. He is salvaging what equipment he can, moving it to a new location and plans to open again in the spring.

SIMPP Calling Off Subsidy Charges Vs. MPEA After Johnston Statement

On the strength of assurances from the Motion Picture Export Assn., the Society of Independent Motion Picture Producers is advising the Federal Trade Commission that it's no longer interested is pressing charges against MPEA on the basis of foreign subsidies.

SIMPP prexy Ellis Arnall, in disclosing this in N. Y. yesterday (Tues.), said the Society would seek FTC permission to withdraw its complaint of July 8, 1954, in which it had asked FTC scrutiny of subsidy coin arrangements allegedly made by MPEA in its last French agreement. Arnall also released his correspondence with the FTC and the U. S. State Dept. on that question.

Arnall said SIMPP was satisfied with the statement by Eric Johnston, MPEA prexy, on the Coast last week, that both he and the MPEA board were strongly opposed to subsidies. Question of MPEA board support of Johnston's view on this matter had concerned SIMPP in the past. "There is apparently no difference existing between us on future opposition to subsidy arrangements," Arnall stated.

Observers in N. Y. questioned whether the SIMPP withdrawal of its FTC complaint would actually result in the agency dropping its investigation. FTC inquiry into MPEA's foreign deals, and particularly its past Italian arrangements incorporating subsidies, have been under FTC scrutiny for more than a year.

Arnall's first letter to the State Dept., in July, got a very general reply, stating in the main that the Dept. would be prepared to intercede on behalf of the indies if they are discriminated against in the French market as a result of the MPEA agreement there.

Arnall then — on Aug. 23 — asked for a State Dept. guide line on policy re subsidy arrangements. On Sept. 10, the Dept. replied, that "this Government is opposed to artificial barriers which impede the flow of trade and prevent the best utilization of the resources in the free world. The Dept. is generally opposed to any policies or practices of foreign governments or industries which might entail the payment of subsidies" such as described, "in which funds from American producers go to producers of a competitive product abroad, as a condition to entering or participating more fully in a foreign market."

Samuel C. Waugh, assistant secretary writing the letter, added that "the Dept. cannot take the categorical position that the participation of American firms in such arrangements would always be objectionable. Each case would have to be considered in the light of relevant circumstances."

Eds' Martini Awards

Hollywood, Oct. 12.

American Cinema Editors announced that the winners of the first annual Critic's Award will be disclosed at a cocktail party Oct. 19 after the ballots have been tabulated by Price, Waterhouse & Co.

Awards will be presented to the best edited theatrical film and best edited television show seen locally between Sept. 1, 1953, and Sept. 1, 1954.

German Govt. To Cooperate In Film Financing

Bonn, Oct. 12.

In another of the moves of the West German government to further its fast-moving film industry, the Bonn government declares it will cooperate with the separate states in Germany in guaranteeing loans to finance film production. A special Work Board in Hamburg has already drawn up the rough outline for the procedure of this loan underwriting.

The Federal Guarantee Co. of Frankfurt, the Hamburg Film Office, and the Bavarian Trustee Union are associated with the Work Board, and their draft will be submitted to government and states for final approval.

DENVER'S PAT McGEE TO KEYNOTE TOA

Pat McGee, a v.p. of Theatre Owners of America, has been named keynote speaker for the 1954 combined convention and trade show at Chicago Oct. 31-Nov. 4.

McGee, who is general manager of Cooper Foundation Theatres of Denver, will deliver his address at the opening business on Nov. 1.

Bind Schimel to U

Pursuant to its policy of tying up toplevel execs to longterm contracts, Universal has extended the contract of Adolph Schimel, v.p. and general counsel, for a three-year period, to Dec. 31, 1958. Schimel's current three-year deal had only become effective on Jan. 1, 1953.

New Schimel contract embodies a graduated salary increase. Whereas, under his old pact he was to receive $1,000 weekly for the entire period, he now gets $1,100 weekly during 1954, $1,200 per week for 1955 and $1,300 a week up to 1958. Contract is similar to that handed to David A. Lipton, v.p., last May.

Eidophor Color Theatre-TV Testing

Swiss Engineers Continue Work for All-Electronic Compatibility Ideal

Work on the Eidophor color theatre tv system is progressing satisfactorily and, following a series of tests, Eidophor will be demonstrated in a large theatre, Earl I. Sponable, 20th-Fox director of research, said in N.Y. last week.

For the moment, 20th is continuing to work with the two Eidophor prototypes using the CBS-type color wheel. However, Sponable disclosed that Swiss engineers are at work on an Eidorphor system modeled after the all-electronic, compatible color now in use in the U.S. and approved by the Federal Communications Commission. He added that this was actually the method with which Eidophor started out.

The 20th engineering topper said he was still investigating the pros and cons of 20th's wide-gauge film system, using the old equipment still in 20th's possession, and that he expected to eventually make tests with it in N.Y. As for the "lazy eight" camera, and its latest wrinkle — running the film horizontally throught the projector —Sponable said 20th had experimented with the idea some time ago and had given it up as impractical for more than just a few theatres.

As for 20th "lenticular" color, Sponable said that, with the wide screens, a new problem of light had been introduced. "We know how to lick it," he said, "but it'll take time."

When Eidophor sees the commercial light of day, it, too, will be for the wide screen.

Film Repertory

Continued from page 5

instances, it was tough to track down the original owners and their negatives.

First package of 12 pix is called "The Golden Age of the Silent Screen" and launches in November at the 55th St. Playhouse in N.Y. Included are seven German and three Russian films such as Fritz Lang's "Metropolis," G. W. Pabst's "Secrets of a Soul" and his "The Love of Jeanne Ney," Eisenstein's "Potemkin," F. W. Murnau's "Tartuffe," etc.

Brandon, has Herman Weinberg working on the recreation of the original musical scores.

Goldwurm

Continued from page 7

ly governed by the taste and standards of the movie-going public.

Someone Else's Films

"The seal is effective just as long as exhibitors cooperate with the MPAA by booking only code-approved films. By ignoring this dangerously dictatorial device, we can destroy its effectiveness, reducing it to the level of a paper stamp representing no more than the unauthorized judgment of a group of filmmakers upon someone else's films."

DEFA Prod. Chief Seeks Help From West Germany; Admits Past Blunders

Munich, Oct. 5.

Hans Rodenberg, DEFA production topper, urged West German filmmakers to join with his East German state-owned group in an common effort to set up coproduction deals "between Germany and Germany." Rodenberg came to the Bavarian capital with several of his top aides apparently to participate in a pre-arranged discussion on the chances of bettering film relations between the Federal Republic and his own "DDR" (Deutsch Demokratische Republik). Because the meeting was organized by a wellknown front, West German film people stayed away. But several of them met Rodenberg in private confabs.

At a press conference, Rodenberg pleaded his case for a closer cooperation between the divided film biz by admitting that DEFA in the past made many blunders. However, in the line with the moderate "new course" now things would ease up, he promised.

Rodenberg also contended that the Eastern cinema doors are flung wide open to "honest and good West German product." At present a total of 120 films are accepted for release in East Germany.

Rodenberg outlined his forthcoming non-political pictures, including two fairy tale tinters, a DEFA specialty and a big budget coproduction between the DEFA and a Swedish firm, directed by Wolfgang Staudte, the ace DEFA megger.

The DEFA chief stressed that no political pressure would be exerted on West German talent working in DEFA undertakings. There has been some West German officials and unofficial criticism about actors and other filmites signing up with Eastern nationalized film production. In order to cut down the excessive production costs, several West German producers are reported as inclined to huddle with the DEFA East-West German film deals. But with the large majority of them depending on government subsidies, their response to Rodenberg's invitation will need Bonn's blessing.

With Chancellor Konrad Adenauer a stiff and uncompromising foe of all this interzonal flirting, chances are that only the non-subsidized companies will respond to Rodenberg's high political proposals for non-political film reunion.

'Giovanni' Filmed At Salzburg With Opera Cast; Big Met Roster

Salzburg, Oct. 5.

Th new Herbert Graf production of Mozart's opera, "Don Giovanni," has just been filmed in its entirety here in color by Harmony Films Ltd. of London. The film was produced by Paul Czinner (who produced many of the Elisabeth Bergner pictures and directed several of her Broadway shows) and has been scheduled for a London premiere in December.

This is the production which Graf, stage director of the Metropolitan Opera, mounted for the first time in the summer of 1953 during the annual Mozart festival in Salzburg. Built into the rocks of the "Felsen Reitschule" (Mountain Riding School), the production features one huge set representing entire Spanish city, with houses, gardens, graveyards, etc. During the actual operatic performances only those areas were lit in which the action took place for the moment, thus enabling the many shiftings of scenes without interruption. Opera thus could be filmed without the building of any additional sets, thus making this reportedly the first full-length operatic film ever shot in its own scenery. Parts of the film were also shot in CinemaScope, for possible incorporation into another English picture, filming of which has not as yet been started.

Cast of the pic is the same as that of the actual opera production. Wilhelm Furtwaengler leads the Vienna Symphony while its stars are Met singers Cesare Siepi, Erna Berger, Elizabeth Schwarzkopf, Anton Dermota and Otto Edelman. The opera is sung in its riginal Italian.

May Sell London Stoll As Office Building Site

London, Oct. 5.

Negotiations are going on between financier Charles Clore and Prince Littler, chairman of Stoll Theatre Ltd., to acquire the Stoll. Understood the amount involved is around $900,000.

Theatre was built some 30-odd years ago by the late Oscar Hammerstein, uncle of lyricist Oscar Hammerstein, 2d, and was known as the London Opera House. After a few seasons, during which all sorts of shows were tried there, the theatre was purchased by Sir Oswald Stoll as part of the Stoll Circuit, and for a period was used a a picture theatre.

Clore said he intends to convert it into an office building so as to conform with most of the Kingsway neighborhood.

Buenos Aires Legiters Battle for Key Theatres To House 1955 Plays

Buenos Aires, Oct. 5.

A fierce battle for the city's 26 theatres again is being fought out between legit companies planning productions for 1955. Mecha Ortiz, now playing in Jan de Hartog's "Today Is Tomorrow," has renewed a lease on the Versaille while Luisa Vehil has obtained the Liceo.

Balked from getting a theatre throughout this season, Alberto Closas now is dickering to take over a 600-seat basement theatre located in the heart of the local Broadway. Closas is now looking for talent.

Producer Ernesto Lamachia also is recruiting a cast for a new company headed by screen actor Roberto Escalada and Margarita Linton. He will open in the Video until Lola Membrives vacates the Comico Theatre. New company will do Jean Cocteau's "Les Parents Terribles."

Amelia Bence is dickering with Gallo Enterprises for a production of "Nightmare," a play by Jose Maria F. Unsain. She's looking for a new leading man, having severed her long acting connection with exhusband Albert Closas. Pedro Lopez Lagar, is a possibility.

Rosa Rosen has Eugene O'Neill's "Anna Christie" in rehearsal at the Lasalle Theatre. Elina Colomer and Carlos Cores, now playing to capacity in "Tea and Sympathy," have renewed contracts with the Odeon Theatr management for 19 .

This month, Juan Carlos Thorry and Analia Gade open at Gallo's Smart Theatre in Jean Anouilh's "Mademoiselle Colombe." This will be Miss Gade's first starring role. Producers are depending on translations of foreign hits as spelling better boxoffice material than the works of local playwrights.

Hawaiian Literature Into Fairservice Series

Honolulu, Oct. 5.

Richard Fairservice, president of the newly formed Polynesian Productions, Ltd., is lining up a program of films based on Hawaiian stories, with top roles played by Hollywood actors, supported by Island talent.

Ron Ormond has been signed to produce and direct th first feature, "Vengeance Is a Stranger," dealing with ranching in Hawaii half a century ago.

English Opera Group Run

London, Oct. 12.

The English Opera Group opened a two-week season at the Sadlers' Wells last week with a production of "The Beggars' Opera," the musical version by Benjamin Britten. The repertoire includes "Turn of the Screw" and "The Rape of Lucretia," as well as "Love in a Village" and "A Dinner Engagement."

The company includes members of the cast from Covent Garden Opera House. Martha Lipton, the American mezzo-soprano, is appearing i "The Rape."

Beal's Paris Switch

Paris, Oct. 12.

Charlie Beal, long ensconced in the windup eatery Calavados, has moved over to his own nitery, further down the Champs-Elysees. Veteran piano-songster is now at the Ascot, which features reasonable drink tabs and snacks of American vintage.

Spot is making its way as an after-theatre windup spot. Beal does most of chirp chores with visiting singers and instrumentalists usually sitting in.

U.S. Plays, Talent Aid 4th Berlin Fest to Okay B.O.; Hotels, Clubs Also Gain

Berlin, Oct. 5.

The Fourth Berlin Cultural Festival came to a close tonight (Tues.) after 18 days of operas, concerts, theatre performances, ballet and other events. Although Festival organizers may be satisfied with the results, both as to the boxoffice and publicity, average standard of presentations was not as high as in previous years. There were comparatively few real highlights, quite a couple of flops and several controversial items.

The two top events during the 18 days were registered by the Tyrone Guthrie troupe with America's Thornton Wilder' "The Matchmaker," starring Ruth Gordon, Eileen Herlie and Sam Levene, and directed by Guthrie; and The Glyndebourne Festival Opera Co. with Rossini's "La Cenerentola." Both items walked off with excellent reviews and became also favorites with the public.

Several concerts of the Berlin Philharmonic, conducted by Wilhelm Furtwaengler, Herbert von Karajan and Otto Klemperer, and solo concerts, featuring Erna Berger, Gerard Souzay and America's Camilla Williams, also scored.

On the legit side, about 30 different productions were given. In addition to "Matchmaker," a great success was "Teahouse of the August Moon," mostly due to Oscar Karlweis, comedy's strongest personality. O'Neill's "A Moon For the Misbegotten," probably the best domestic theatrical production, was regarded by many patrons as too rowdy, but nevertheless found praise by fastidious crix and customers.

On the ballet front the muchpublicized guest performance of the Grand Ballet du Marquis de Cuevas slightly disappointed local ballet fans. Although this troupe consists of outstanding soloists, its numbers were found uninspired, if not stiff. Ernst Josef Aufricht's "Bilderbogen aus Amerika," three ballet ballads by John Latouche, was, although considered controversial, an undoubtedly interesting entry since it presented something completely new—the literary type of musical—to most Berliners.

Commercially speaking, the fourth Berlin art junket was a success. Many presentations, particularly concerts and those performed by foreign ensembles, were sold out. All the big hotels on Kurfuerstendamm and near the airport Tempelhof registered strong biz, most being booked to capacity. Nightclubs and cabarets also reported better trade during the Festival. West Berlin's administration financially assisted the art junket as usual.

Odeon Theatres Confab Lauds Return of Divvy

London, Oct. 12.

There were more newsmen than stockholders at the Odeon Theatres annual meeting last Friday (8) when the report of the group's recovery to a dividend paying status was accepted without comment. The proceedings would have been over in under five minutes but for the intervention of a stockholder who paid tribute to the efforts of the directors to restore the company's finances on a firm foundation.

The Odeon Theatres event was the final session of a group of company meetings which went on almost non-stop for almost two hours. The one controversial issue on the agenda, concerning the revised articles of association for Gaumont-British, had been held over in deference to representations made by Spyros Skouras and the other American directors.

Yank Films Dominated Italy's Summer Screen; Over 83% of Dates

Rome, Oct. 5.

Indications that Yank releases practically monopolized summer screentime in Italy are confirmed by recent figures released here concerning the key city grosses for July. During that month, the US total of $595,000 represented 83.69% of the local market. This compares with last year's figur (also July) of 74.99%. Italian observers also ascribe the approximate $180,000 rise in the month's b.o. total over July in 1953 almost entirely to the Yank product.

During the same period, the Italian slice was only 8%; the French one 4% and the British 1%. U.S. registered the only percentage gai over the previous year's totals.

American pix also lead in the seasonal boxoffice race, with key city figures for the period running from September last year to last July showing "The Robe" (20th) in the lead (with $560,000) over runnerup "Quo Vadis" (M-G) ($481,000). These two U.S. pix ar followed by the remarkably strong "Bread, Love, and Dreams" (Titanus), one of two Italos in the first 10.

"Moulin Rouge" (UA) follows in fourth place, trailed by "Return of Don Camillo" (Italian). Others, in order of strength, are "Roman Holiday" (Par) "Prisoner of Zenda" (M-G) "Khyber Rifles" (20th),

Still No 'Salt' Okay For Mex City Showing

Mexico City, Oct. 5.

"Salt of the Earth," the leftist pic about New Mexico miners still is not being exhibited here. Reds failed to get authorization to screen "Salt" in the Teatro Iris in this city. This is house where Mario Calvet, ex-20th-Fox press agent here, has been doing well showing Russian films.

Calvet, asserting he is not a communist, declared the Russian pix playing there are merely arty, have no propaganda.

Pic Director-Producer Takes ACT Action To Expel Him Into Court

London, Oct. 12.

A film director and producer applied in the High Court last week for a declaration that the decision of the Ass'n of Cine Technicians to expel him from membership was invalid. The application was made by Denis Leo Kavanagh, former managing director of Paragon Film Services, who also sought an injunction restraining the union from enforcing the expulsion resolution.

The decision to expel Kavanagh was taken by the ACT executive i February, 1953, and confirmed by the annual meeting two months later. The union contended the expulsion was valid. It said that Kavanagh was managing director of a company which in 1952 failed to pay in whole or in part the wages and salaries of some of its employees and also failed to stamp the employees' insurance cards.

The union contended that it was Kavanagh's responsibility to insure that the company's obligations to employees were discharged, and that his failure to do so was against the interests of the association. Kavanagh's case was that the liability was that of the company. He was a servant of the company and owned only a few shares. He was made managing director 1951, and the company went into voluntary liquidation in October, 1952.

'COINS,' 'CAINE' HITS IN SCOTLAND FIRSTRUNS

Glasgow, Oct. 12.

U. S. film grosses are higher here. "Three Coins in Fountain" (20th) is now into its sixth week at the Scala, city-center indie house controlled by cinema magnate Sir Alexander Boyne King, and still attracting long lines. Pic also has done strong biz at the Caley, Edinburgh.

"The Robe" (20th), having played first-run dates, is now playing smaller district theatres. It has been held over for a third week at the New Cinema, Motherwell.

"Caine Mutiny" (Col) drew packed houses at the Odeon, Glasgow, following a one-week showing of the British pic, "Romeo and Juliet." Latter has been booked into the art houses the Cosmo, Glasgow, and Cameo, Edinburgh.

8-CENT STUMBLING BLOCK

Price Row Stalls Chaplin's 'Lights' From Mex. City Date

Mexico City, Oct. 5.

Eagle-Lion, Mexico distributor for United Artists, after spending considerable coin advertising and ballyhooing Charlie Chaplin's "City Lights," had to drop plans to show the pic. It had been booked into the Cine Real Cinema here but was cancelled all because of an admission price difference of 8c.

The distributor wanted the 32c admission nick, highest here. But the city amusements supervision department insisted that the top be 24c. The department held that because the Chaplin film is a very old pic it was not worth 32c here, the highest charged for a new 1954 production.

EL decided that it wouldn't pay enough to play "Lights" at 24c top. "Witness to Murder" was substituted. It's showing to good trade at 32c.

ARG. FINALLY BOOSTS ADMISH SCALE ON PIX

Buenos Aires, Oct. 5.

After a long period of haggling, the Ministry of Commerce has at last authorized exhibitors to increase their admission prices, putting them back to the level of April 19, 1953. On that date, falling in line with Pres. Peron's plan to cut living costs, the exhibitors "voluntarily" cut the prices back, giving the Argentine people the cheapest film entertainmnet in the world. Price boost only came about after exhibitors offered to increase by 20 centavos the 40-centavo tax on all film theatre stubs sold in the country. A big slice of this tax goes to the Eva Peron Foundation, native producers get a cut which should endow them for life, and the Exhibitors' Federation gets a small proportion for mutual aid funds.

New prices now in force are 53 for firstruns, 42 for moveover houses and first weeks in neighborhood houses; 35c for second and part of third weeks in nabes, 28c for fourth week and 18c for fifth. Fees for the obligatory vaudeville tur , which so far only 80 city theatres have to feature, must come out aof the gross in future.

Colleano-Valentine Set For Glasgow Xmas Show

Glasgow, Oct. 5.

New revue starring Dickie Valentine, English singer, and Bonar Colleano, American-born comedy actor, is skedded for the Empire Theatre as Christmas and New Year attraction. Program will change fortnightly, with new guest acts over season.

Production is aimed at the teenage customers who have been attracted to the Empire by topline U.S. disk and film names. Last year's festive offering was a Tom Arnold panto starring the longtime comedian Vic Oliver.

Lew & Leslie Grade, English agents, are staging the show.

Valentine weds a Glasgow gal, ice-skating dancer Betty Flynn, in London Oct. 28, and the Colleanos await a visit from the stork in February.

Cric's Radio Series

London, Oct. 5.

Ivor Brown, until recently drai critic of the Observer, starts a new fortnightly radio series next Monday (11) entitled "Going Out With Ivor Brown." He will talk about some of the shows he's recently seen in town on the program.

Brown's radio program, unlike his Observer feature, will not be restricted to legit, but will include films, musicals, and other branches of show biz. Talks will be illustrated by recorded extracts from the shows concerned.

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CARMEN JONES

CINEMASCOPE Color by DE LUXE Released by Twentieth Century-Fox

Historical Society Exhibs' New Target

Exchanges, Sensitive to Pending U.S. Suit, Won't Withhold Product From 16m Channels

Columbus, Oct. 12.

Competition from the Franklin County Historical Society is being fought here by the Independent Theatre Owners of Ohio, which is plenty irked at 16m print distribution.

The Society offered eight films (six 20th-Fox, two Warner, with the newest being "The Will Rogers Story") to any non-member for $1. Thousands of families in the county were circularized. Robert A. Wile, ITO executive secretary, when he complained to Warner was told that film companies are being sued by the government to compel them to sell 16m films and refused to do anything about the Society purchase.

"Most exhibitors," Wile wrote in the ITO Bulletin, "can't understand why these companies can't ask groups like this to pay 50% or even 70% for pictures just like they do exhibitors. If they are afraid the government would say this is pricing the customers out of the market, what's the difference between these societies and the exhibitor who is also being priced out of the market?"

(Ohio is acting in echo to Minnesota in the above protest. A year ago film theatre interests went to the Minnesota state legislature in an all-out attack of campus "competition" by U. of Minnesota-operated house. Exhib's got nowhere, politicians being unwilling to curb education's privileges—Ed.)

CHICAGO FULLY DATED FOR 20TH 1954 LINE

Chicago, Oct. 12.

With sale of "Adventures of Hajji Baba" to the Oriental Theatre, 20th-Fox exchange here has sold out every one of its firstrun attractions which need release before the first of next year. This is no small accomplishment in view of the fact that all other exchanges are struggling to unload rafts of new pix in a city where most firstrun outlets already are stopped up with product until next January.

20th has placed "Carmen Jones" at United Artists to follow current "Gone With the Wind." "Black Widow" is set for McVickers after "Brigadoon" and "Betrayed." Remaining pix are pegged for the Oriental, with "Desiree," "Woman's World," and "No Business Like Show Business" slated for remainder of the season along with "Hajji Baba."

Cash Reward Offer Cuts Drive-In Speaker Thefts

Minneapolis, Oct. 12.

This territory's ozoners believe they have reduced the theft of speakers, which used to be an expensive operating item, by offering substantial rewards for the apprehension and conviction of offenders.

Idea, conceived by Reno Wilk, Triangle Outdoor Theatres' circuit general manager, has been adopted generally throughout the territory.

On the screens and over the p.a. systems the rewards are frequently advertised. In some instances as much as $100 is offered, but there is no instance of having to pay it—the mere offer has proved a deterrent to thefts.

In the Minot, N. D. Triangle ozoner a $25 war bond is offered and, through cooperation with the police department, the apprehended culprit is made to fork across for this reward to the informant.

Pitt's No. 1 Tent Okays Dames for '54 Banquet

For first time since annual Tent No. 1 Variety Club banquets were launched more than 25 years ago, women will be admitted to the 1954 event, scheduled for William Penn Hotel, Nov. 21. In the past, blowouts have been strictly stag. Mother tent here has always maintained this old tradition.

Harry Hendel, local indie exhibitor and leader, is chairman of banquet this year.

ROY BREWER RETURNS TO BROIDY FOLD

Hollywood, Oct. 12.

Roy Brewer has returned to Allied Artists, in charge of the company's exchange operations. Brewer was formerly with AA as president Steve Broidy's exec aide, resigning months ago to oppose International IA prexy Richard Walsh who won reelection at IA's recent Cincinnati convention.

Brewer for years was IA Hollywood Rep, resigning that post following a policy hassle with Walsh.

Quebec Censorship Makes Operation of Film Art Theatres Impossible

Montreal, Oct. 12.

Art theatres as such are almost non-existent in Quebec because of censoring and theoccasional foreign import that gets by needs heavy advertising to get over the wholesale slicing. France Film, biggest outlet for pix in the province and controller of most major houses using French language material, returns a large percent of films offered because expected censoring would destroy continuity and selling points.

The heavy hand of the Quebec Censor Board which can cut a film to the point of incoherence may inadvertantly boost film's possibilities in other Canadian provinces. Case in point is the "Martin Luther" film which was banned entirely from showings in this province but is doing capacity biz elsewhere partly because of resulting publicity, etc.

Sacha Guitry's long color-ramble about Versailles currently playing the Cinema de Paris here in Montreal has been cut a good 20-minutes and clips are obvious despite film's length.

CHICAGO NABES GET 'SUSAN SLEPT HERE'

Chicago, Oct. 12.

Chicago Police Censor Board has quietly recanted one of its own decisions. Appeal of producer Harriet Parsons and the local RKO exchange for the unlatching of an "adults only" clamp on "Susan Slept Here" apparently has clicked with the morals watchdogs, as they're allowing the pic to circulate in outlying situations as family entertainment. Kids were barred from seeing the pic during its seven-week firstrun at the Wood Theatre recently.

Ads of nabe theatres all specify "Family Show."

TOA Forum to Probe Drive-In Problems

Theatre Owners of America has scheduled a special forum for convention and trade show in Chicago Oct. 31 to Nov. 4.

Session will be under the supervision of Jack D. Braunagel and William T. Powell, co-chairmnen of the TOA Drive-In committee, and will include reports on problems facing ozoners, followed by a q. and a. period.

Jacon's Swing Around

Bernard Jacon, v.p. in charge of sales for IFE Releasing Corp., the Italian distribution outfit, has skedded a 14-week swing throughout the country to meet with his sales staff and survey the Italo film situation. He left Monday (11).

Future expansion of IFE distribution and manpower facilities will be determined by Jacon following his return.

C. S. Perkins, division manager of Altec's northeastern division since the '40s, was named operating manager. He replaces E. O. Wilschke, who recently resigned to become v.p. of Fine Sound, Inc.

REISSUE 'ETERNITY' FOR ART HOUSE FOLLOWUP

Chicago, Oct. 12.

"From Here to Eternity" likely will be reissued in Chicago soon as an art film. Columbia exchange here is seeking out an arty for exclusive showing of the pic this fall, after it's been out of circulation about six months.

World Playhouse is interested.

Exhib W. R. Frank In Role as Producer Has Hard Time in Hometown

Minneapolis, Oct. 12.

It was bitter medicine for W. R. Frank to have his "Sitting Bull" scathingly panned in his home community by St. Paul Dispatch critic Bill Diehl — a personal friend at that — and the indignant local theatre circuit owner-producer protested to the newspaper.

As a result of his protest, a unique deal has been worked out for the picture. On its opening days at the St. Paul Paramount and Minneapolis State, where it's playing day and date currently, Frank is handing out cards to patrons to obtain their reactions, similarly to the procedures at Hollywood and other previues.

Frank predicted that 90% of the patrons filling out the cards would praise the picture. If such is the poll's outcome, the newspaper promised him that it would publish what amounts to "retraction" of the critical slam, or at least a story about customers' favorable opinions, according to Howard Pearl, United Artists exploiter.

There have been other headaches here for Frank in connection with "Sitting Bull." Minneapolis Morning Tribune columnist Jones picked up and published an extremely adverse review of the picture in the newspaper at Rapid City, S. D., when it had its world premiere there. Jones even re-published the Rapid City newspaper headline—"'Sitting Bull,' She Steenks."

The Diehl St. Paul Dispatch review carried a six-column headline: "'Sitting Bull' Dies Again As Film Critic Weeps."

Among other things, Diehl commented: "Sitting Bull massacred George Custer. But that was nothing compared with what one producer has done to the Sioux Indian chief! 'Sitting Bull' . . . is a shockingly sub-standard production that somehow manages to falter in every department . . .

"If C'Scope were launched with this one instead of 'The Robe,' there is little reason to doubt the process would have gone the way of 3D . . . It was co-produced by W. R. Frank, who runs some restaurants and theatres in this area, the identity proclaimed in giant letters at the film's start. And in case you come in late, you can see the gigantic name at the pic's conclusion.

"In between lies a film uneven in story line, photography and content. The out-of-focus filming is the top mystery in the screenplay . . . Even the color is dull and washed-out. If there is such a thing as 'uncorrected C'Scope,' then this is it. Walls and doors all bend inward, toward the center of the screen, with the result that the principals seem about to be caught in a structural cavein at any moment. Interior settings are shallow and unconvincing . . . Direction and acting are both weak, with even the musical score consisting in the main of an amateurish repetition of a cavalry theme . . ."

498TH CINEMASCOPER SET FOR GERMANY

Frankfurt, Oct. 12.

CinemaScope far outdistances all the other widescreen systems with its 498th contract in Germany. Robert A. Kreier, 20th-Fox's gen'l mgr. here, points out that this expansion less than a year after the opening of Germany's first C'Scoper in Munich.

Greatest concentration is now in Dusseldorf district, where there are 203 C'Scopers. By year's end, country's total will be 750, and 25 of the first-runners will carry the 20th-Fox Christmas special, "The Egyptian."

Cinerama has not yet entered the field here, and RKO jumps into Germany when inventors Joseph and Irving Tushkinsky arrive in October with their SuperScope.

Latest Inside Stock Buys

Washington, Oct. 12.

Jack L. Warner, who has been acquiring Warner Bros. common stock in large chunks in recent months, has added another 2,300 shares. He now holds 290,499 shares of the common, plus another 13,400 in a trust account. Major Albert Warner added 2,500 shares of the studio's common last month to his trust account, upping it to 26,500 shares. Major Warner also owns 160,000 in his own name.

Daniel O. Hastings, member of the 20th-Fox board, reported acquiring 700 shares of that studio's stock last spring, giving himself 801 shares. Nate J. Blumberg converted his last 100 shares of Universal common into Decca Records common.

Thomas F. O'Connor purchased 1,800 shares of RKO Theatres, now owns 2,300. Harold E. Newcomb, of the same circuit, increased his holding to 1,000 shares by the purchase of 800.

Barney Balaban disclosed that he disposed of 3,300 shares of Paramount Pictures. This left him with 19,400. Stanton Griffis reduced to 1,000 shares his Paramount common in a trust account, by selling 500 shares. Griffis also owns 2,000 shares in his own name. Walter L. Titus, Jr., added 100 shares of common stock of Associated Motion Pictures Industries. He has 245 shares, with his wife owning 80.

WON'T DELETE DANCE

Allied's 'Human Jungle' Refused Okay For Memphis

Memphis, Oct. 12.

The local censor board, meeting with its 88-year-old chief, Lloyd T. Binford absent, ordered Allied Artists to delete a dance scene in "The Human Jungle." Allied refused, then tried to get Binford to intercede but he went along with his colleagues.

Avery Blakeney headed the three members who issued ban. Said he: "This picture has a vulgar dance in it, it's a carnival-type dance which the police would not permit at a show at the Fair; therefore I see no reason why it should be approved in a movie for our city." He added his opi ion that deletion of the dance scene would "not hurt the story."

Industry Women Chapters Due in Pittsburgh, Denver, Toronto Under Expansion

Dallas, Oct. 12.

Verlin Osborne, head of the original Dallas chapter, was elected president of the Association of Women of the Motion Picture Industry, which was "Nationally" organized here at the first WOMPI convention.

The two-day gathering was attended by filmrow women from Memphis, Atlanta, New Orleans and Dallas, the only exchange centers having WOMPI chapters at present.

Expansion committee was formed under the chairmanship of Billie Stevens. Next chapters are likely to be in Pittsburgh, Denver and Toronto.

Other officers named included Lorraine Cass, New Orleans, veepee; Nell Middleton, Atlanta, treasurer; Laura Kenny, Atlanta, recording secretary, and Lee Nickolaus, New Orleans, corresponding secretary.

WRITERS GUILD-WEST VOTING COME NOV. 17

Hollywood, Oct. 12.

Richard Breen and Frank Nugent, both screen writers, have been placed in nomination for the presidency of the new Writers Guild of America-West. Voting will be on Nov. 17.

For the vicepresidency the nominees, Gomer Cool and Paul Franklin, are from the former Radio Writers Guild and for the secretary-treasurer post the Television Writers Group that was (within the Authors League) provides the rival nominees, Curtis Kenyon and Erna Lazaraus.

Korean Relief Drive

Boston, Oct. 12.

A special drive to raise funds for the American-Korean foundation is being conducted in all pic theatres and ozoners in this area this week. All local exhibs have pledged cooperation with the committee, which is headed by Thomas A. Pappas, w.k. political leader and businessman, Samuel Pinansky, American Theatres Corp. prez, and Nathan Yamins, Fall River exhib.

Plans for the campaign were set up about three weeks ago when President Eisenhower invited Pappas, Pinansky, Yamins and other leading exhibs to attend a luncheon at the White House.

Margolin Beef: Dubbing Kills Italian Tongue

Crowding out of the indies from the Italian film market in the U. S. has had the effect that the Italian language is disappearing from the American screen, George Margoli of Continental Motion Pictures Corp. said in N. Y. last week.

Margolin recently returned from a lengthy trip to Italy and Germany. He reported that he had offered a proposition to the Italian Films Export board in Rome, suggesting a means of keeping the Italian-language film alive. IFE Releasing Corp. in the U. S. mostly concerned with handling pi that lend themselves to dubbing. Margolin said he hadn't heard from the IFE board.

He opined that the Italo industry was making a mistake by its concentration on "big" pictures in competition with Hollywood. And Margolin held that IFE made an error by going into distribution in the U. S. since this resulted in the indies losing interest in Italo product. "IFE is too tough a financial competition for them," he said. "They have to operate with their own, limited funds. Look what happened with 'Bread, Love and Dreams.' Many independents wanted it, but IFE got it." Margolin stressed that indie handling was a big plus factor in the future of the Italian films in the U. S.

He outlined the difficulties faced by Italian producers in obtaining financing and said that, despite impressions to the contrary, "the times of 'Open City' and 'Paisan' are not past. They're still turning out the kind of pictures that made them great abroad, not those elaborate productions that are tailor-made for dubbing."

Margolin, who was impressed with progress in western Germany, reported he was working on an Italo-German coproduction deal.

N.Y. PUBLICISTS BALL INCLUDES A SPOOF

The Screen Publicists Guild, repping N. Y. pub-ad staffers, is holding its second Movie Page Ball Oct. 15 at the Pierre Hotel. Shindig marks 14th anni of the founding of the union which reps staffers at 20th-Fox, Warner Bros., Columbia, Universal, and United Artists.

Following a custom established last year, SPGites will present gridiron-like spoof of the film industry. "The program will be windy," it's stressed, and "a few tender jibes" will be aimed at some of the newspapermen present.

Joe Smith Q.T. Settlement With Lippert Stipulated

A $92,000 suit brought by one-time Lippert sales manager Joseph R. Smith in N.Y. Supreme Court against his former employer was settled and discontinued last week according to a stipulation entered by attorneys representing both sides. Terms of the settlement went undisclosed.

Smith, who was associated with Lippert Productions from 1950 to early this year, asserted that hi dismissal violated terms of his employment contract. In seeking a total of $92,000, action claimed this amount was due him on commissions and salary.

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Stanley Kramer Now Shooting America's #1 Best Seller!

NOT AS A STRANGER

with one of the greatest all star casts of recent years

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Robert Mitchum
Frank Sinatra
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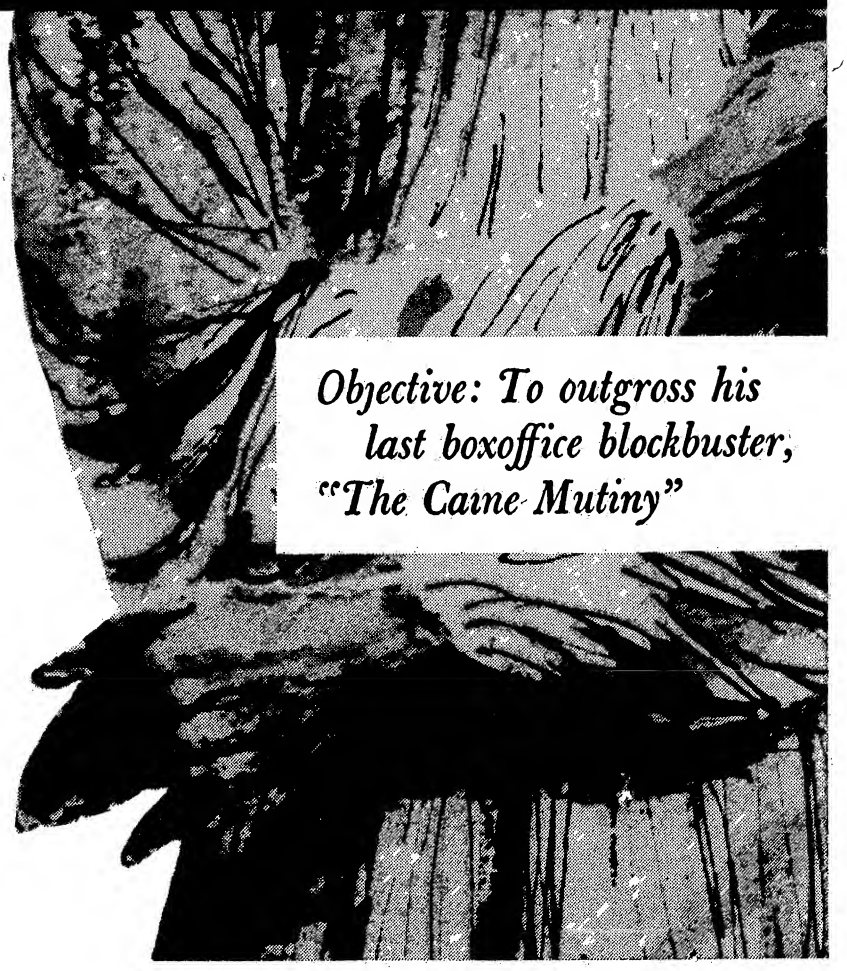


Objective: To outgross his last boxoffice blockbuster, "The Caine Mutiny"

COMPO Moves for Reduction Of Exhibs' $9,000,000 Insurance Bill

Council of Motion Picture Organizations is aiming to move in on the insurance business via a dual-pronged program designed (1), to substantially lop off liability premiums for theatres and (2), provide personal coverage for all industry employees.

Robert W. Coyne, special counsel for the industry organization, underway with exploratory work, has been holding meetings with officers of various circuits looking to work out a specific blueprint. Liability insurance is particularly meaningful to exhibitors. Their annual bill for this item amounts to $9,000,000.

Liability coverage is in two parts, the first concerning injuries to individuals and the second, where the so-called excess rates comes into play, protecting theatre ops against catastrophies.

Coyne figures that territorial grouping of theatres for benefits under the first part would be just as effective but would cut costs substantially. Under the present setup, each theatre company has its own insurance company. It's now proposed that all business would be carried on with established insurance companies ,COMPO's role being that of liaison. Protection against major mishaps, under the catastrophe clause, is relatively inexpensive and is not a key consideration in the group coverage.

Re the second part of the program, life insurance for trade personnel, this was proposed by COMPO a few months ago but was vetoed by the board of Allied States Assn. Since any COMPO project requires the unanimous endorsement of all members—Allied is a member, of course—the theatres association's continued ix would kill the plan. However, there's a chance that Allied might change its mind.

Allied's position has been that an insurance program simply is beyond COMPO's province. Argument against this, though, is that only the all-industry org could set it up with one of the major insurance outfits to the extent that it would cover all persons in the business. Allied or Theatre Owners of America, for example, operate only in the theatre field whereas COMPO would concern itself with, say, production and distribution groups and the trade press as well.

Censors' Labyrinth

Chicago, Oct. 12.

Differences in censorial opinion around the country sometimes can have unneighborly effects, as for example when one city suffers a trimming by another city's scissors. This is how it happened here recently:

Rose Dunn booked the French film, "Beauties of the Night, into the Hyde Park Theatre, which she manages for the Schoenstadt circuit. Film had been passed en toto by the Chicago Police Censor Board. When it opened, Miss Dunn did a burn because part of its famous bathtub scene had been snipped out.

United Artists exchange explained that a print had to be ordered from New York because the film had been out of circulation here. New York UA in turn ordered a print rushed from the nearest possible exchange city where one was available—in this case, Minneapolis. And apparently, Minneapolis censors had found it necessary to delete that portion of the bathtub incident.

PHILLY ARCHDIOCESE SETS 'DECENCY' DRIVE

Philadelphia, Oct. 12.

A "crusade for decency" in entertainment and literature has been launched by 20,000 members of the Holy Name Society of the Philadelphia Catholic Archdiocese.

Drive will be educational and conducted at the parish level rather than the "pressure" or "protest" type of campaign, according to Rev. Monsignor John J. McKenna, spiritual director of the Holy Name Union.

First phase begins this fall and is concentrated on films, with the enlistment of all Catholics to patronize only features approved by the Legion of Decency. Ratings of Legion will be posted in all church hallways. Parish committees will visit nabe theatre managers to tell them of their aims.

"This is not an anti campaign, and it does not call for any threats, picketing or public protest. We shall try to be realistic and face facts as they are. We are not going to attack or denounce court decisions which have weakened or done away with censorship," Monsignor McKenna said.

Movement was initiated by Archbishop John F. O'Hara, head of the archdiocese, after the U. S. Supreme Court decision last January restricting censorship. In a pastoral letter, Archbishop O'Hara said "Parents and Catholic parish societies must become more acutely aware of their responsibility to protect children from unwholesome entertainment and improper publications."

BESS SCHULTER URGES MONTHLY ROUNDTABLES

St. Louis, Oct. 12.

Mrs. Bess Schulter, owner of the Columbia, an indie nabe and one of the bulwarks of the Missouri-Illinois Theatre Owners, is of the opinion that regularly scheduled roundtable discussions between exchange representatives and exhibs could probably eliminate inequities which now plague the industry.

Speaking for some of the exhibs in the St. Louis area Mrs. Schulter said, "It is our studied opinion that either distributors are unaware of the struggle for survival that is still acute in exhibition, or that they choose to ignore it in spite of positive proof of the serious dilemma in which exhibitors find themselves.

"We feel that the individual approach in adjusted film rentals would in many cases assure continued revenue of the film companies and at the same time help many distressed theatre owners to keep their doors open and protect their investment and their means of making a living.

"Those theatres fully equipped with CinemaScope and stereophonic sound enjoy a decided advantage in quantity of product over those who, for various reasons, have not made such installation and are therefore suffering from a serious shortage of product.

"We honestly believe that many existing grievances could be resolved in regularly scheduled (perhaps monthly) roundtable discussions between qualified representatives of the exchanges and of exhibition and probably eliminate the possibility of such inequities attaining major importance. This, in our opinion, would lead the way toward a much to be desired greater measure of cooperation between these two important branches of the motion picture industry and point towards greater advantages for all."

TICKET SELLER SINCE 1909

Allied Will Honor Kate Gould, 89, and Still Selling 'Em

Honor guest at Allied States Assn.'s 25th anni convention in Milwaukee Oct. 12-14 will be 89-year-old Mrs. Kate Gould, who has been a cashier at the Crystal Theatre, Glencoe, Minn., since 1909 and who is still punching out tickets each night.

The Crystal Theatre is operated by Mrs. Gould's son, George C., who is a member of North Central Allied. She was the subject of feature stories in the Minneapolis and St. Paul papers and recently appeared on the "Welcome Travelers" tv show.

Film Editor Nominations

Hollywood, Oct. 12.

American Cinema Editors has picked five motion pictures and five telepix for that group's first annual Critic's Award, with the voting deadline set for Oct. 14.

Film nominees and their editors are: "On the Waterfront," Gene Milford; "Rear Window," George Tomasini; "The Caine Mutiny," William A. Lyon and Henry Batista; "The Glenn Miller Story," Russell Schoengarth, and "The High and the Mighty," Ralph Dawson.

Telepix nominees and editors are: "Dragnet," Robert Leeds and Lynn Harrison; "Ford Theatre," Richard Fantl, Aaron Stell and Edwin Bryant; "Four Star Theatre," Bernard Burton, Roland Gross, Samuel Beetley and Sherman Todd; "My Little Margie," Fred Maguire and Bert Jordan, and "Schlitz Playhouse," George Amy.

20th's 36 Cut To 'Important' 22

Hollywood, Oct. 12.

Twentieth-Fox's 1955 production program, originally calling for 36 pictures, has been reduced to 20 or 22 "important" films. Revised schedule followed conference between Spyros Skouras and Darryl F. Zanuck.

All the films will be made in CinemaScope with the largest aggregation of star names in the studio's history. Best sellers to be filmed are "The Greatest Story Ever Told," "Soldier of Fortune," "A Man Called Peter," "Lord Vanity," "The Left Hand of God," "The Gun and the Cross," "The Tall Men," "The Wandering Jew," "Sir Walter Raleigh" and "Tigre-ro." Best-sellers currently in work are "Untamed," "Prince of Players" and "The Racers."

Original yarns lined up for 1955 schedule include "Sabre Tooth," "India," "The Lady and the Tiger," "Jewel of Bengal" and "The Girl the Red Velvet Swing." Coming up as musicals are "The King and I," "Pink Tights" and "Daddy Long Legs."

Already completed films are "Carmen Jones," "White Feather," "Adventures of Hajji Baba," "The Seven Year Itch" and "There's No Business Like Show Business."

GEO. K. ARTHUR SHORTS IN PERCENTAGE DEALS

George K. Arthur, onetime actor turned producer, reports a group of his shorts have been booked on a percentage basis at the Fifth Avenue Playhouse, N. Y., and the Studio Theatre, Philadelphia. He states further that deals are being worked out for outlets in Washington and Chicago.

Four briefies, running a total of 73 minutes, comprise the group, namely "Stranger Left No Card," "A Prince for Cynthia," "Martin and Gaston" and "Gentleman in Room Six." Arthur makes the point that the four provide a "balance" for the 10 United Productions of America one-reel cartoons with which they are being programmed. In any case, selling shorts on percentage is rare, of course.

Arthur, now in N. Y., has returned to London where he operates.

Film Lots Wage Level

Sacramento, Oct. 12.

Average weekly earnings on the film lots in August amounted to $129.80, compared with the all-time high of $132.80 in July, according to the California Labor Statistics Bulletin. Figure in August, 1953, was down to $116.16.

Average hourly pay checks in August were $2.96, against $3.01 in July and $2.80 a year ago.

5th Admission Cuffo—For Kids

Columbus, Oct. 12.

A ticket gimmick for controlling the student problem in film theatres was suggested in a recent bulletin of the Independent Theatre Owners of Ohio by Denzel Russell of the Mystic in Utica, O.

The student signs a discount ticket in the presence of the cashier and after he has paid the regular price four times, he is admitted the fifth time for 10c. Printed on the ticket is "Courtesy ticket—not a contract." Eligible age 12 through high school.

Do As We Say, Not Do!

St. Louis, Oct. 12.

Although the Cardinals finished a dismal sixth in the 1954 pennant race for the worst record since 1932, Anheuser-Busch, owner of the club, is loaning a 28-min. film to various organizations. The film tagged "Let's Train With the Cardinals" was made by Condor Film Co., St. Louis, at the club's St. Petersburg, Fla. training camp last Spring.

Instructions and training in all phases of the game is pictorially described and lots of "inside baseball" shown. The story unfolded shows how players prepare for the rigors of a major league season. Stan Musial and others are shown in slow motion.

RAP BOOTH DEMANDS

Subsequent-Runs Wait At Union's Proposals In Mpls.

Minneapolis, Oct. 12.

Minneapolis' independent neighborhood exhibitors were called together by North Central Allied to decide whether to shutter their theatres because of AFL booth operators' new contract demands. Before making a decision group voted to have its committee confer again with union representatives in further effort to get latter to "see light."

Present contract expires Nov. 30 and union representatives are asking for what amounts to 30% wage scale tilt.

Sentiment at meeting favored closing houses unless booth operators "would take realistic approach to present exhibition problems." In light of present unsatisfactory box-office conditions in vast majority of subsequent-run houses, average stand needs lower booth costs as well as reduced film rentals to operate in black and cannot carry any heavier operating load, it was insisted.

Union demands 15% raise in one neighborhood deluxe house and 10% in other first year and 5% more in each of two subsequent years, along with a daily half-hour of preparatory time at scale. Also three weeks paid annual vacation.

'FINIAN'S RAINBOW' AS A CARTOON FEATURE

"Finian's Rainbow," 1947 legit musical which was produced in N. Y. by Lee Sabinson and William R. Katzell, will be done on the screen as a feature cartoon. Screen rights to the property are owned by Distributors Corp. of America, headed by Fred J. Schwartz.

Schwartz left N. Y. for the Coast last week for final huddles on the picturization. It was further learned that John Hubley, formerly with United Productions of America, will do the cartoon work on the film. Barry Fitzgerald already has been signed to do the voice of "Fi ian" and being eyed for other off-screen parts are David Wayne and Ella Logan, both of whom were in the original.

Set to roll along with "Finian's" under the DCA banner is "The Viking," adaptation of the Edison Marshall novel to be produced by Milo Frank. First DCA entry will be "Long John Silver," which is now being scored. Joseph Kaufman produced it in Australia.

Cullen Landis, Film Vet, To Iran for U. S. Info

Washington, Oct. 12.

Cullen Landis, onetime actor in silent films and more recently a director and producer of documentary and commercial pix, flew to Teheran last week under a two-year assignment as motion picture officer of the U. S. Information Agency in Iran.

Landis recently completed a training and orientation course at the USIA headquarters here. His job in Iran includes operation of mobile units which carry film screenings to Middle East villages.

Dave Ross' Retirement

After 46 years in show business Dave Ross will retire tomorrow (Wed.) as Los Angeles city district manager for Fox West Coast. His successor will be Fred Glass, who will be shifted from the Valley District in Northern California.

Starting in 1908 as an orchestra conductor in St. Louis, Ross first became associated with the Skouras Brothers in 1919 as a musical director. At various times in his long career he functioned as musical director at the Mastbaum Theatre in Philadelphia, the Roxy in New York, and Grauman's Chinese in Los Angeles. He rejoined the Skouras circuit in 1936.

Shifting B.O. Values in Chi Loop District

Chicago, Oct. 12.

Big pictures are putting offbeat theatres here back on the beaten track. For years, a concentration of houses on and around the intersection of State and Randolph Streets have reaped the Loop's plushest business, and any downtown theatre off that site necessarily found the sledding tough. These days it's taking more than location to bring in the customers.

Two notable examples are the Palace and McVickers Theatres. Some 60 weeks ago, the former went "Cinerama" and came out of a longtime doldrums at the west end of the Main Stem. McVickers smashed a 17-year house record twice in the past two months and apparently has been "found out" by theatre patrons as a purveyor of Class "A" pix.

This is a house that had played first sub-run dualers for many years, switched to firstrun oater combinations something like a year ago, and only recently tackled top-grade single features. New policy has paid off handsomely. "Seven Brides for Seven Brothers" grossed $41,000 in first week for a new high, and it lasted seven frames. Aaron and John Jones, who operate the 2,200-seater, say the pic could have run longer had it not been committed to outlying runs in advance. Immediately following, "Brigadoon" topped the record of "Brides" with $45,000 last week, its starting session. Also looks to run a goodly stretch and is being followed by "Betrayed" and then "Broken Wing."

Grand, owned by Van Nomikos, is another downtown house that has needed big pix to draw attention. House plucked one late in the summer, getting world preem of "Black Shield of Falworth" which had a healthy six-week run. House was followed with a pretty good dualer and will soon uncork United Artists' first CinemaScoper, Mexican-made "Sitting Bull." Monroe Theatre likewise has been helped vastly by a sheaf of good product, like present "Malta Story" and earlier "Man With a Million" and "Valley of Kings."

What's helped these houses to secure good product, of course, is the sudden overflow of big pix at all distribs and the stopgapping of the biggest ones at preferred theatres where they're getting long runs. With so much choice product to sell and so much competition from other exchanges, distribs are content now to land first run outlets whether or not they're on the beaten track.

STEREOPHONIC SOUND FOR MILITARY POSTS

San Francisco, Oct. 12.

CinemaScope sound systems are being furnished to the U.S. Army and Air Force Motion Picture Services by the Ampex Corp. Complete sound systems will be furnished to 14 military post theatres throughout the world. All are stereophonic.

The equipment supplied to the military posts is specially designed so the stereophonic sound can be maintained even under emergency conditions such as tube burnouts. The systems were modified by Ampex so that existing amplifiers, used with optical sound tracks, could be removed from the crowded projection booths found in many post theatres. Provision was made so that a high fidelity Ampex amplifier could be used with optical sound tracks.

"We Saw A Sneak Preview!"

(A Report from M-G-M's Sales Managers, recently in Convention at Culver City, Cal.)

"On our recent visit to California, we attended the Preview of 'THE LAST TIME I SAW PARIS' at the Picwood Theatre. The reaction of men who sell the pictures may be of interest to those who create them.

"Our first concern: 'Is it commercial?' This can be answered quickest by reporting that our group unanimously recommended its release for Thanksgiving, the most valuable playing time of the year. Three to four hundred of the top theatres of the nation in the largest cities will show it at that time.

"It is a long while since the screen has had such a powerful love story, a real love story of the kind that makes hits. From the first electric moment when Elizabeth Taylor gives Van Johnson that fleeting but passionate kiss during the chaos of the V-E day celebration in Paris, right through their fevered courtship and romantic adventures, the deep, but troubled love of these two is of overpowering, compelling interest.

"Our studio people have skillfully captured the background and the spirit of the F. Scott Fitzgerald story and the M-G-M cameras that went to Paris have brought back the realism that makes the drama all the more powerful and believable.

"As sales representatives of M-G-M, we're mighty proud of 'THE LAST TIME I SAW PARIS' and congratulate all who had a hand in its making."

"...a fleeting but passionate kiss during the chaos of the V-E day celebration in Paris..."

M-G-M presents

Color by TECHNICOLOR

"THE LAST TIME I SAW PARIS"

Starring

ELIZABETH TAYLOR
VAN JOHNSON
WALTER PIDGEON
DONNA REED

with

EVA GABOR • KURT KASZNAR

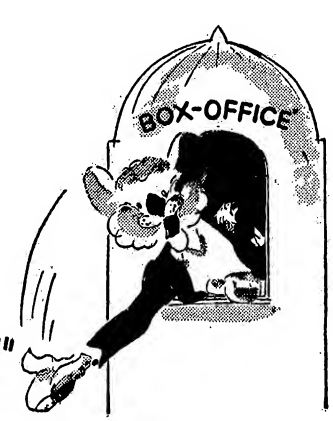
Screen Play by

JULIUS J. & PHILIP G. EPSTEIN and RICHARD BROOKS

Based On a Story by F. Scott Fitzgerald

Directed by RICHARD BROOKS • Produced by JACK CUMMINGS

"Something to be thankful for at Thanksgiving!"



(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

Clips From Film Row

NEW YORK

William B. Zoellner, short subject and newsreel sales head for Metro, returns to homeoffice Oct. 22 from tour of five exchanges.

Arthur Davis, foreign film importer, planed to Europe yesterday (Tues.) on his annual trip abroad to scout fresh product.

Rudolph (Rudy) Sanders, longtime Brooklyn projectionist, will be feted Sunday (17) by the Jewish Chronic Disease Hospital in that borough to commemorate his 75th birthday.

William Moclair, Roxy Theatre managing director, on the Coast checking forthcoming product for the house. It is a combination bizpleasure trip since he's on a vacation. William Miller, assistant manager, is in charge of Roxy while he's absent.

Several news sales reps were named last week by Sales Chief Cresson E. Smith of Louis de Rochemont Associates in a move to expand distribution of "Martin Luther."

Robert I. Kronenberg of Manhattan Films International, Inc., has been named to rep the Los Angeles area. Edward Salzberg of Screen Classics, Inc. will handle "Luther" in Cincinnati. David Emanuel of Phoenix Films, Inc. will sell the film in the Albany and Buffalo exchange areas.

Kay Film Exchanges will cover the Atlanta and New Orleans territories. Also added to the de Rochemont staff are Frank Mantzke, who'll handle the Milwaukee zone; Bernard Rubin of Imperial Pictures, assigned the Cleveland area, and John Kane of Concordia Pictures handed the Indianapolis area.

CHICAGO

Elmer Upton of B&K in Passavant Hospital for surgery.

Edwin Wappler, former legit company manager and onetime manager of Blackstone Theatre, joined Chi Cinerama as resident topper under Doug Helgeson.

MeVickers booked "Deep In My Heart" for Christmas opening.

Cinerama here has lineup of special matinee showings booked into December, with International Harvester repeating its 4-H show on Nov. 29 Boy Scouts or school groups taking over house three days in October, four in November, and two in December so far.

B&K Marbro and Essaness Crown Theatres getting $1.50 admissions for Michigan State-Notre Dame football telecast Oct. 16.

DALLAS

Billy Duckett named new manager of Highway Drive-In, shifting over from South Loop Drive-In here.

Interstate Circuit announced sale of the Ellanay Theatre in El Paso to Trans-Texas Theatre Circuit. Bill Bohling stays on as manager.

Jack Farr, operator of Trail Drive-In, Houston, has a new method of dealing with gate crashers which pays off. Previously when a gate crasher was caught the local police were called and the culprits fined. It did not work, so Farr, with the permission of local police gave one group their choice of going to jail or picking up small rocks and stones in the parking lot of the ozoner.

Plaza Theatre here reopened by new operators, Mrs. Ruth Wafford and J. T. Orr. Mrs. Wafford also runs the Lagow in Dallas.

Park Agnew is new office manager for RKO exchange here, replacing E. K. Dalton, promoted to salesman in West Texas. Dalton succeeds Vernin Christian.

The Texas Drive-In opened at Beeville, according to owner A. M. Gaines.

Leon Glasscock, head of Glasscock Circuit, reports that C'Scope equipment is being installed in seven theatres and two ozoners he operates in Texas.

Jack Veeren is new manager for the Belknap Drive-In Theatre, Fort Worth.

Parke Agnew is new RKO exchange office manager, succeeding E. K. Dalton who was promoted to salesman in west Texas area. Dalton succeeded Vernin Christian who quit to sell tv film for Ray Wild.

Marcus Hatckel joined Southwestern Theatre Supply Co. office here as sales manager.

Thomas Bollarhide of Universal booking department left for Army duty.

Maurice Miller named manager of recently reopened Odeon at Palmer.

Louis Mesenkop, Paramount VistaVision technician, conferred with R. J. O'Donnell, general manager of Interstate Circuit, on plans for installing process at all Interstate theatres. Al Kane, Paramount division manager, also in on planning.

Ownership and management of the Empire, downtown San Antonio house, switched from the Interstate Circuit to Trans-Texas Theatres.

George Kaczmar, assistant manager of the Empire and the State for Interstate about 15 years, took over as manager of Empire. Henry Bergman, former Empire manager, becomes manager of State.

In recent weeks, Trans-Texas acquired four theatres from Interstate Circuit, three at Denton and one at El Paso, Tex.

ST. LOUIS

Mrs. Mary Vaughn, head of film inspection department of local Metro exchange for 35 years, has retired. She never missed a day's work because of illness. Execs of exchange hosted her.

H. E. (Barney) Coen, principal owner of an ozoner near Olney, Ill., and Perry Fulk, an Olney resident, contributed $1,000 apiece to send Graeme Stewart, Plainfield, Ill., to the International Powing Matches to be held in Ireland.

Carlow Perryman completed 14 years of service with the Frisina Amus. Co. He's now connected with the Roxy, Shelbyville, Ill.

Tom Williamson, a member of the sales staff of the RKO St. Louis exchange, succeeded Ray Nolan as branch manager. Nolan was transferred to Chicago as successor to Sam Gorelick, upped to Midwest district manager.

PHILADELPHIA

Sidney Samuelson, prexy and business manager of Allied of Eastern Pennsylvania, suffered injuries to left leg and arm in auto accident.

Variety Club, Tent 13, will sponsor the matinee and evening performances of "Ice Capades of 1955" at the Arena (Oct. 24) to aid the club's Camp for Handicapped Children.

Walter Wanger and Joan Bennett hosted press at Warwick luncheon to exploit "Adventures of Hajji Baba," due at the Fox on Oct. 8.

ALBANY

Paramount Exchange building on Film Row for sale by the Farley Estate. Second floor has been unoccupied since Paramount Film Distributing Corp. moved to a downtown office building in July.

Brandt Theatres, of New York, now buying and booking Pontiac Theatre and Riverside Drive-In, both operated by John Free, in Ogdensburg. It's the most distant point in the Albany exchange district serviced by Brandt.

Jack Sussman, new Columbia salesman, coming here after a year with the company in Des Moines; replaces Harvey Appell. Appell was transferred to Boston.

The Capitol in Roxbury shuttered. Frank Vargos operated it five years.

Schine Circuit cut operating time for the Strand in Hudson Falls to four days.

BOSTON

American Theatres Corp. will celebrate its 6th anni by conducting a "Managerial Showmanship Drive" with Government bonds for prizes. Drive is from Oct. 24 to Jan. 8.

Michael Myerberg, producer of "Hansel and Gretel," here for a day for screening of pic followed by press luncheon.

Robert Rancatore joined 20th-Fox staff as student booker replacing George Shovinsky, who recently entered the Navy.

OMAHA

F. L. Kerwood named prexy of Grand Island Film Operators No. 586.

New owner Charles Greenlee installed CinemaScope at his Silver Hill Theatre, Oshkosh, Neb. Screen and equipment purchased from National Theatre Supply.

Gilbert West reopened his Peru, Neb., theatre after redecorating and installation of widescreen and new projection equipment.

Ed Christensen and Dan Huff building a 300-car ozoner near Ord, Neb. Christensen owns the house.

'DUEL' DANDY $12,000, INDPLS.; BRANDO 9½G

Louisville, Oct. 12.

Weather was rather hot over weekend and class of product was just lukewarm in spots; hence, overall story of mainstem biz reflects the temperature report. "Duel In Sun" at Rialto is coming through in great shape. "Bounty Hunter" at the Mary Anderson is light. Second round of "Living It Up" at the Kentucky is robust.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75) —"Living It Up" (Par) (2d wk). Robust $7,500 after last week's $8,000.

Mary Anderson (People's) (1,000; 50-75)—"Bounty Hunter" (WB). Not much patron excitement here, mild $5,500. Last week, "King Richard Crusaders" (WB), same.

Rialto (Fourth Avenue) (3,000; 50-75)—"Duel In Sun" (SRO) (reissue). Fast $12,000. Last week "Black Shield Falworth" U), same.

State (Loew's) (3,000; 50-75)—"Her 12 Men" (M-G) and "Yellow Tomahawk" (UA). Opened Friday (8). Last week, "On Waterfront" (Col), modest $9,500, under hopes, for Marlon Brando starrer.

BUFFALO

(Continued from page 9)

"Angel and Bad Man" (Rep) and "Quiet Man" (Rep) (reissues). Okay $8,000. Last week, "Shanghai Story" (Rep) and "Outcast" (Rep), $9,000.

Lafayette (Basil) (3,000; 50-80)—"Bullet Is Waiting" (Col) and "Terror Ship" (Col). Soft $7,000 or close. Last week, "Naked Alibi" (U) and "Dawn At Socorro" (U), $8,000.

Century (Buhawk) (3,000; 50-80) —"Weak and Wicked" (AA) and "The Desperado" (AA). Good $12,000. Last week, "Raid" (20th) and "Princess of Nile" (20th), $8,200.

TV in 2 Words

Continued from page 1

three ways. The day is gone when a sponsor can think in terms of the long haul and play around with a show until habit sets in or a format is resolved. Bring in two consecutive bad shows and you're in trouble, even with sponsors who are committed to a firm 39-week stretch, for with so much coin at stake the latter boys know how to get off the hook these days.

"Overnight Medium'

Video is fast becoming an "overnight medium." The "show biz in a hurry" is reflected in the fact that the agency and the network boys, along with the guy who's footing the expensive tab, are no longer waiting around for those five-weeks-later Nielsens in order to crystallize their thinking as to whether they have a success or a failure on their hands. They can't afford to wait that long. Today it's those overnight 10-city Trendex reports, regardless of one's thinking as to their value and accuracy in achieving a worthy coast-to-coast sampling, that's taken new importance.

It's practically reduced itself to a "rating-while-you-wait" situation, and with the unprecedented number of new shows and new program patterns premiering over the past few weeks, everybody and his cousin in the business is talking 10-city Trendex. Nor is it just a one-shot Trendex for each individual show, for week after week and spec after spec, the whole NBC vs. CBS competitive program picture starts all over again, for, in truth (with the possible exception of the Milton Berle 8 to 9 Tuesday night NBC period and Jackie Gleason's Saturday night 8 to 9 CBS slot), by and large, there is no such thing this season as a "safe" period. Already NBC-TV's Monday night "Medic" has started inching away at the No. 1 "Lucy" rating (though still way behind). Comes a one-a-month Chrysler "Shower of Stars" on CBS, and the rival "Dragnet" can only break even on share-of-audience, though on subsequent weeks it could have a murderous effect on the Columbia competition. One week Ed Sullivan's "Toast of the Town" takes the Trendex rap from an Eddie Fisher on "Comedy Hour" then turns around, with a Lucille Ball-Desi Arnaz assist, and atomizes the Colgate showcase.

Actually very little about tv is constant today; the fluctuations, in the wake of the cross-patterns in programming, have got them all in a tizzy. They're nervous and they want their ratings in a hurry. Trendex never had it so good.

Picture Grosses

BALTIMORE

(Continued from page 9)

row (Wed.). "Battle Of Rogue River" (Col) was modest $3,500.

New (Fruchtman) (1,800; 50-$1) —"Woman's World" (20th). Topping the town at solid $15,000. Last week, "The Egyptian" (20th) (6th wk), $5,500.

Stanley (WB) (3,200; 30-85)—"Bounty Hunter" (WB). Fairish $7,200. Last week, "Duel In Sun" (SRO) (reissue), $7,500.

Town (Rappaport) (1,600; 35-80) —"Suddenly" (UA). Socko $12,000. Last week, "Seven Brides" (M-G) (5th wk), $7,000.

'World' Robust $12,000, Indpls.; 'Tanganyika' 8G

Indianapolis, Oct. 12.

Biz remains spotty at first-runners here this stanza, with only one standout on bill. "Woman's World" is top money film with nice figure at the Indiana. "Tanganyika" at Circle shapes okay while "Her Twelve Men" at Loew's is tepid.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-80)—"Tanganyika" (U) and "Dawn at Socorro" (U). Okay $8,000. Last week, "Captain Kidd, Slave Girl" (UA), with Esther Williams revue onstage, nifty $12,500 in three days at 60c-$1.10 scale.

Indiana (C-D) (3,200; 50-80)—"Woman's World" (20th). Good $12,000. Last week, "Duel in Sun" (SRO) (reissue), $8,500.

Loew's (Loew's) (2,427; 50-80)—"Her 12 Men" (M-G) and "Riders to Stars" (Indie). Dull $5,000. Last week, "Caine Mutiny" (Col) (2d wk), oke $7,500 at $1 top.

Lyric (C-D) (1,600; 35-70)—"Hell Raiders of Deep" (IFE) and "Girls Marked Danger" (IFE). Very nice $6,500, with Hank Snow and All-Star Jamboree replacing second feature Sunday only at $1. Last week, "Thunder Pass" (Lip) and "Terror Ship" (Lip), $4,500.

'Rogue' Good $10,000, Denver; 'World' 20G, 2d

Denver, Oct. 12.

Half the first-runs here currently are holding over, one going into a fourth and another into a third session. New product is not shaping too well for most part. "Woman's World" continues pacing the city with another smash total in second week at the Centre.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"Woman's World" (20th) (2d wk). Smash $20,000. Holds again. Last week, $25,000.

Denham (Cockrill) (1,750; 50-85) —"Sabrina" (Par) (3d wk). Fancy $11,000. Stays on. Last week, big $16,000.

Denver (Fox) (2,525; 50-85)—"Gambler from Natchez" (20th) and "Jungle Gents" (AA). Mild $8,500. Last week, "Egyptian" (20th) (3d wk, $9,500.

Orpheum (RKO) (2,600; 50-85)—"Rogue Cop" (M-G) and "Terror Ship" (Lip). Good $10,000. Last week, "Betrayed" (M-G) and "Thunder Pass" (Lip) (2d wk), $7,500.

Paramount (Wolfberg) (2,200; 50-85)—"Three Hours to Kill" (Col) and "Pushover" (Col). Trim $10,500. Last week, "Human Desire" (Col) and "Black Dakotas" (Col), $9,000.

Vogue (Pike) (442; 74-90)—"Mr. Hulot's Holiday" (GBD). Fast $2,600. Holds. Last week, "High and Dry" (U) (3d wk), $1,800.

SEATTLE

(Continued from page 8)

Swords" (UA), slow $2,800—at 90c top.

Coliseum (Evergreen) (1,829; 75-$1)—"Suddenly" (UA) and "Khyber Patrol" (UA). Big $11,000. Last week, "Bullet Is Waiting" (Col) and "Pushover" (Col), $7,700 at 90c top.

Fifth Avenue (Evergreen) (2,500; $1-$1.50) — "Woman's World" (20th). Nice $12,000 or near. Last week, "Egyptian" (20th) (5th wk-5 days), $5,800 at $1-$1.50 scale.

Music Hall (Hamrick) (2,300; 90-$1.25—"7 Brides" (M-G) (3d wk). Swell $8,000 after big $11,300 last week.

Orpheum (Hamrick) (2,700; 65-90)—"Betrayed" (M-G) and "Terror Ship" (Lip), (2d wk-2 days). Oke $2,200. Held only briefly because house was rented. Last week, $6,700.

Paramount (Evergreen) (3,039; $1.25-$1.50)—"Star Is Born" (WB). Terrific $20,000 or close. Last week, "Sitting Bull" (UA), $7,200.

'Waterfront' Noisy 22G, Prov.; 'World' Hep 12G, 'Window' Sharp 7½G, 2d

Providence, Oct. 12.

The State's "On The Waterfront" is getting the big play here in a fairly healthy week. It is smash. At the Majestic, "Woman's World" looks solid. "Naked Alibi" at Albee shapes fine as does "Rear Window" in second Strand week.

Estimates for This Week

Albee (RKO) (2,200; 50-75)—"Naked Alibi" (U) and "Black Horse Canyon" (U). Nice $7,000. Last week, "Susan Slept Here" (RKO) and "Scarlet Spear" (UA), neat $6,500.

Majestic (Fay) (2,200; 70-90)—"Woman's World" (20th). Very big $12,000. Last week, "Black Shield Falworth" (U and "Dawn at Socorro" (U), good $10,500.

State (Loew) (3,200; 70-95)—"On Waterfront" (Col). Socko $22,000 or near. Last week, "Betrayed" (M-G) and "Gun Belt" (UA), $15,000.

Strand (Silverman) (2,200; 50-75) —"About Mrs. Leslie" (Par). Opened Monday (11). Last week, "Rear Window" (Par) (2d wk), fi $7,500.

'STAR' GIANT $20,000, PORT.; 'KARAMOJA' 8G

Portland, Ore., Oct. 12.

"Star Is Born" is pacing the city this session by a wide margin. It looks to hit a huge total at the 1,600-seat Orpheum with $1.50 top. Other newcomers are not doing well at all. "Karamoja" looms standout of extended-runs with another big session in third week at the Liberty. "The Egyptian" still is doing well in fifth Fox stanza.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"The Outcast" (Rep) and Roogie's Bump" (Rep). Mild $5,000. Last week, "Human Desire" (Col) and "Jesse James Vs. Daltons" (Indie), $6,800.

Guild (Indie) (400; $1)—"Vanishing Prairie" (Disney) (2d wk). Hefty $7,000. Last week, $7,900.

Fox (Evergreen) (1,536; $1-$1.50) —"The Egyptian" (20th) (5th wk). Steady $8,000. Last week, $9,000.

Liberty (Hamrick) (1,875; $1)—""Karamoja" (Hall) and "Half Way To Hell" (Indie) (3d wk). Loud $8,000 or near. Last week, $12,000.

Oriental (Evergreen) (2,000; $1-$1.25)—"Sitting Bull" (UA) (m.o.). So-so $2,000 in second week downtown. Last week, "Dragnet" (WB) and "Son Belle Starr" (Indie) (5th wk), $2,000.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Star Is Born" (WB). Giant $20,000 or close. Last week, "Sitting Bull" (UA), $7,800.

Paramount (Port-Par) (3,400; 65-90)—"Pushover" (Col) and "Law Vs. Billy Kid" (Col). Small $7,000 or less. Last week, "Betrayed" (M-G) and "Silver Lode" (RKO) (2d wk), $7,400.

'Caine' Crisp $33,000, Mont'l; 'Suddenly' 12G

Montreal, Oct. 12.

With Canada's Thanksgiving holiday observed here Monday (11), biz is perking in most first-runs. Standout is "Caine Mutiny," with a terrific session at Loew's. "Suddenly" shapes very good at the Princess. "Magnificent Obsession" still is fancy in third Capitol week.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1) — "Demetrius and Gladiators" (20th) (2d wk). Good $17,000 following $27,000 opener.

Capitol (C.T.) (2,412; 45-75) — "Magnificent Obsession" (U) (3d wk). Fine $17,000 after second hit $24,000.

Princess (C.T.) (2,131; 45-65) — "Suddenly" (UA). Good $12,000. Last week, "Pushover" (Col), $11,000.

Loew's (C.T.) (2,847; 50-85) — "Caine Mutiny" (Col). Sock $33,000. Last week, "High and Mighty" (WB) (2d wk), $21,000.

Imperial (C.T.) (1,789; 43-63) — "Coins in Fountain" (20th) and "Gambler from Natchez" (20th). Nice $8,000. Last week, "River No Return" (20th) and "Crossed Swords" (20th), $9,000.

Orpheum (C.T.) (1,048; 40-65)— "Bullet Is Waiting" (Col) and "Untamed Heiress" (Col). NSG $6,000. Last week, "Bitter Rice" (UA) and "Adventures Berlin" (UA), $7,000.

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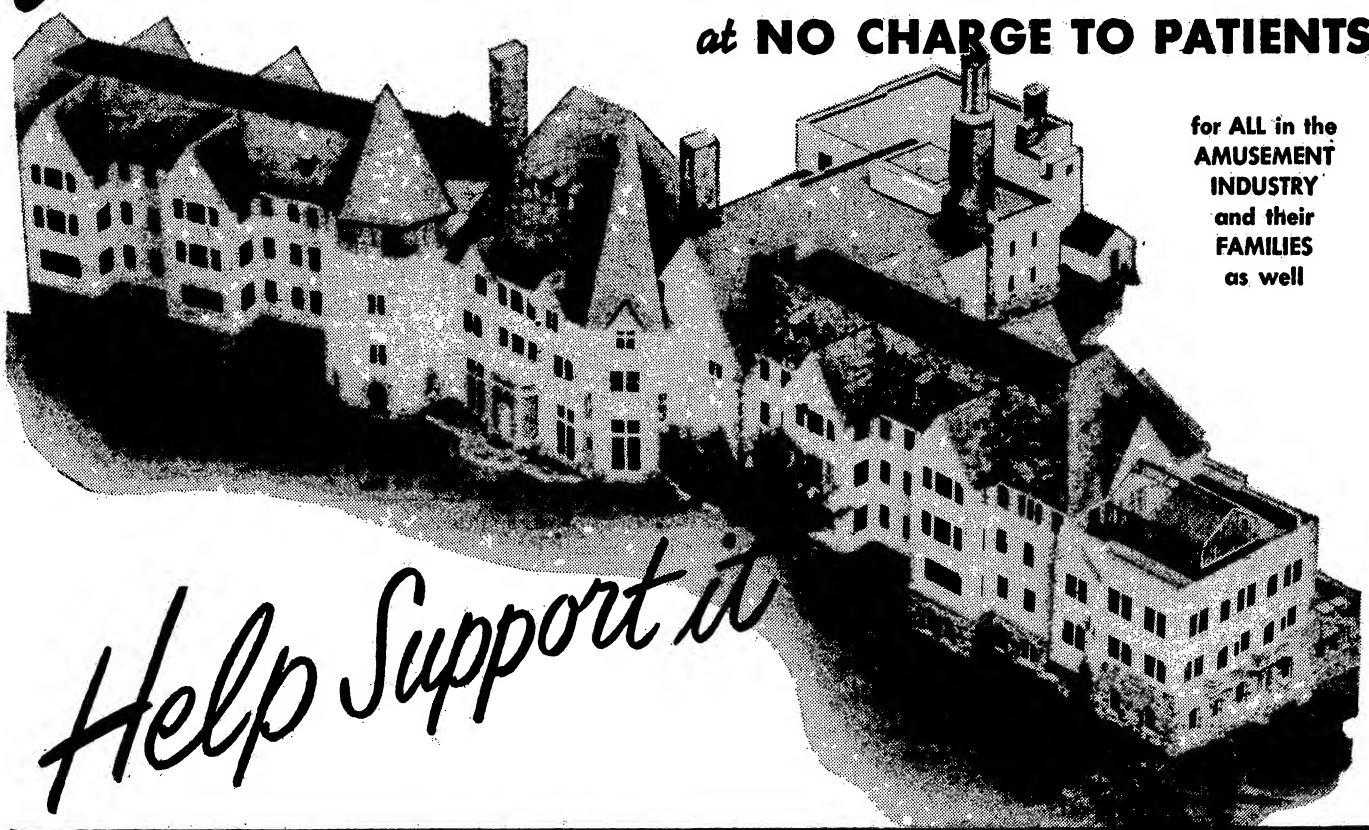

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Briefs From the Lots

Hollywood, Oct. 12.

Nat Holt signed **Tim Whelan** to direct "Seven Bad Men," starring **Randolph Scott**, for RKO release . . . **George Brangier** returns to the screen for a role in "Mister Roberts," currently filming in Honolulu . . . National League of Decency handed a "B" rating to "Cangaceiro," Portuguese film released by Columbia, because of "low moral tone" and "excessive brutality" . . . **Gene Barry** drew a featured role in UI's "The Purple Mask," starring **Tony Curtis** and **Coleen Miller** . . . **James Mason** will portray Father Junipero Serra in "The Gun and the Cross" **Charles Brackett** production at 20th-Fox . . . Republic signed **Valentina Cortese** to replace **Rhonda Fleming** in "Magic Fire," currently filming in Germany.

George Marshall set to direct **Edmund Grainger's** first indie production, "O Promised Land," starring **Alan Ladd** . . . **Slim Pickens, Leo Gordon** and **Irene Tedrow** joined the "Santa Fe Passage" cast at Republic . . . **Frank McDonald** will direct "Sweet Charity," starring **Richard Conte**, at Allied Artists . . . **William B. Murphy** replaced **Otto Ludwig** as film editor on Hecht-Lancaster's "The Kentuckian" . . . **Evelyn Ellis** checked in at Metro for a featured role in "Interrupted Melody" . . . **Walt Beaver** gets a spot in Warners "Strange Lady in Town" . . . **Ken Englund** scripting "The Vagabond King," **Pat Duggan** production at Paramount . . . Republic assigned **Eddie White** to produce "Little Big Shot" . . . **Nicky Blare** snagged a role in U's "The Shrike."

Otto Lang and **Robert Snody** will head two units shooting foreign backgrounds for 20th-Fox's "Lord Vanity" at a cost of more than $750,000 . . . **Burt Lancaster** directing "The Kentuckian," completed a continuous take running 16 minutes and 15 seconds for a total of 1,462 feet . . . **Charlotte Austin** will play a college girl in "Daddy Long Legs" at 20th-Fox . . . **Jan Arvan** drew a role in U's "Lady Godiva of Coventry" . . . Filmakers will produced seven films in 1955, compared with six this year . . . **Aubrey Schenck** signed **Jan Merlin** for a part in "Big House, U.S.A." . . . Hecht-Lancaster added **Joe Mantell** and **Augusta Chioli** to the "Marty" cast . . . **Raymond Massey** leaves for England this week to star in the film version of "The Hanging Judge" . . . **Philip Ahn** checked in at Warners for a role i "Jump Into Hell."

John Howard snagged a key role in Landmark's "Top of the World," with **Lewis R. Foster** directing . . . **Jack Brooks** wrote the title song for Metro's "Green Fire" . . . **Alex Romero** handling choreography for "Love Me or Leave Me" at Metro . . . **Samuel Goldwyn** returned from his Honolulu vacation and started prepping "Guys and Dolls" . . . **Millie Gussie** joined Case-Boetticher Productions os casting director . . . **Kenneth Tobey** drew a featured role in **Nat Holt's** "Seven Bad Men" . . . First role for **Anne Francis** under her new Metro contract will be femme lead in "The Blackboard Jungle" . . . H & M Productions' "The Liberator" rolls Nov. 11 in Mexico City . . . Metro assigned **Howard Keel** to star in "International Review," a musical.

Roy Gordon drew a role in Columbia's "The Gun That Won the West" . . . Nat Holt handed **Mike Ragan** a part in "Seven Bad Men" **Billy Dix** joined the cast of "Justice Comes to Tomahawk" . . . **John Wayne's** son, Pat, will play his third role in **William Wellman's** "C'est la Guerre" . . . **Jill Esmond** will play **Richard Todd's** mother in "A Man Called Peter" at 20th-Fox . . . **Myrna Hansen** gets a featured role in UI's "The Purple Mask" . . . Ochoa Productions of Cuba signed **Rosemary Bowe** to play an American showgirl in "Camaguey" . . . **Edmund Purdom** and **Pier Angeli** will co-star in "Green Mansions" at Metro . . . **Angela Lansbury** costars with **Tony Curtis** in UI's "The Purple Mask" . . . Band leader **Eddie Gomez** signed by UI for a featured role in "The Shrike."

Republic signed **Sterling Hayden** for the title role in "The Admiral Hoskins Story," biofilm of Rear Admiral John M. Hoskins . . . **Danny Kaye's** "The Court Jester" gets a four-month shooting schedule, starting early next month . . . **Wanda Tuchok** signed a one-picture agreement at 20th-Fox . . . U assigned **Ross Hunter** to produce "The Outer Darkness," based in a novel by W. R. Burnett . . . **Tyler MacDuff** handed a featured role in Columbia's "Cell 2455" . . . **Richard Cahoon** joined Case-Boetticher Productions as editorial supervisor . . . Columbia is dickering for the services of **Spencer Tracy** as star of "Reminiscences of a Cowboy" . . . **Blake Edwards** will make his directorial bow on "Exactly Like You," starring **Frankie Laine** at Columbia.

Glenn Ford moves into Metro to star in "The Blackboard Jungle," to be produced by **Pandro S. Berman** and directed by **Richard Brooks** . . . Warwick's next production for Columbia release, "Cockleshell Heroes," will be directed by **Terence Young** in England . . . Allied Artists will film "Dangerous Assignment," **Brian Donlevy** starrer, in Hollywood instead of London as originally planned . . . **Doris Merrick** returns to the screen for a role in Metro's "Interrupted Melody" . . . **Dan O'Herlihy** signed for one of the leads with **Tony Curtis** and **Coleen Miller** in UI's "The Purple Mask" . . . **David Brian** will co-star with **Marsha Hunt** in **Josef Shaftel's** "No Place to Hide," to be filmed in Manila

Pre-production shooting on "Daddy Long Legs" started at 20th-Fox with **Roland Petit** handling the choreography . . . **Richard Boone** will co-star with **George Montgomery** in "Robbers Roost," to be co-produced by **Robert Goldstein** and **Robert Jacks** for United Artists release . . . **Boyd Morgan** and **Billy Williams** joined the cast of "Justice Comes to Tomahawk" at UI . . . **Anthony Caruso** drew a role in Republic's "Santa Fe Passage" . . . **Bruce Cowling** plays a captain in the **Audie Murphy** starrer, "To Hell and Back" at UI . . . Deputy Sheriff **Fred Fosler** signed as technical advisor on **William Wyler's** "The Desperate Hours" at Paramount . . . UI signed **Herbie Faye** for a features part in "The Shrike."

Barbara Stanwyck will star in "There's Always Tomorrow," **Ross Hunter** production, starting in January at U . . . **Carl Hittleman** will produce "Kentucky Rifle" under the Howco Productions banner . . . **Harry Franklin** joined the King Bros. production staff . . . **Joby Baker**, Army private at Fort Carson, Colo., drew a role Warners' "Target Zero" . . . **Samuel G. Engel** assigned to produce Sheriff of Fractured Jaw" for 20th-Fox . . . Columbia took over **Stirling Silliphant's** package, "Five Against the House" . . . **Stephen Papich** set as choreographer on "Lord Vanity" at 20th-Fox . . . **Virginia Grey** and **Ben Cooper** drew featured roles in Republic's "The Admiral Hoskins Story" . . . **Benedict Bogeaus** borrowed **David Farrar** from **J. Arthur Rank** for one of the male leads in "Bow Tamely To Me" . . . **James Mitchell** signed for dancing role in Rodgers - Hammerstein's "Oklahoma" at Metro.

Expand Ted Allan Studio

Hollywood, Oct. 12.

Reconstruction job on the Ted Allan studios, once a market, has provided two sound stages, 11 offices, seven cutting rooms, two prop rooms and a large enclosure for background sequences.

Slated for early production are a theatrical film, Edward Wood's "The Vampire's Tomb," and the "Hank McCune Show" for television.

DISTRIBS WIN

Metropolitan L.A. Antitrust Action Is Dismissed By Court.

Los Angeles, Oct. 12.

Metropolitan Theatres' $990,000 treble damage anti-trust suit against seven major distributors was dismissed by a directed verdict in Federal Court. Plaintiff had charged the defendants with conspiracy to prevent the Orpheum theatre from obtaining first-run product from May, 1950, through January, 1952. Judge Harry C. Westover ruled that no evidence of conspiracy had been produced in court.

Defendants were Loew's, Paramount, 20th-Fox, Warners, RKO, Columbia and Universal-International.

Roy Rogers

Continued from page 3

wood Canteen," "Melody Time," and "Son of Paleface" in 1951.

In view of the continuing demand for westerns, Rep has reissued the Rogers films domestically six and even eight times, Rush said. Abroad, too, they're very strong at the b.o. Rush indicated that when Rogers rolls his own pix, they'll be essentially based on the same format that's been such a success in the past. Films will feature the Sons of the Pioneers vocalizers and, of course, Dale Evans, Roger's wife.

Rush said he was still discussing distribution for the new Rogers product, but indicated it would be a major outlet. Best bet, it's understood, is United Artists, with Allied Artists also said to be in the running.

The Rogers agent, citing the cowboy's activities in 11 different fields ranging from comic books to records, tv and merchandising, stressed that, despite the lack of new Rogers pix in the theatres, the western's star's drawing power was as potent as ever.

"If Hollywood feels they don't want that kind of drawing power, we're now ready to go ahead with our own production," Rush said. He reported that the Rogers merchandising company this year alone will do a business amounting to around $35,000,000. The Rogers outfit is now on the last lap of a five-months tour which set many attendance records including one at the Canadian National Exhibition.

Rogers is president of Roy Rogers Frontiers Productions which was set up some three years ago on the Coast and now is taking on outside tv production deals. Rush is exec producer of the outfit and Jack Lacey is in actual charge of production.

Allied's 'Law'

Continued from page 5

and the antitrust division of its unwelcome duty of enforcing decrees by means of contempt proceedings."

The bill is divided into seven sections, with the heart of the measure in section three (Excessive film rentals prohibited), section four (Unfair trade practices) and section five (Powers and duties of the Agency). The remaining sections include findings and declaration of policy, definition of industry terms, enforcement provisions, and effective date (six months after its enactment).

Under the subject of excessive film rentals, the bill provides:

It's unlawful for a distrib to charge or receive an amount higher than that certified to the FTC as the maximum film rental for the class of picture and type of theatre involved in the transaction.

Distribs will be required to file classifications with the Agency on each film, designating them by letters of the alphabet with "A" for the best picture. At the same time, distribs shall also file designations of theatres such as firstrun large city, key neighborhood, subsequent run city, firstrun medium town and city, and firstrun smalltown. Purpose of these classifications is "to establish reasonable classifications of pictures and theatres which will permit of the determination of the fairness and reasonableness of the maximum film rental filed with the Agency . . ."

To arrive at reasonable classifications of films and theatres, distribs may lawfully confer with one another and with representative groups of exhibitors "any provision of the antitrust laws to the contrary notwithstanding," or the FTC may call reps of distribs and exhibs together to a trade practice conference to settle problems relating to the classification of films and theatres. However, it's stressed that the immunity under the antitrust law allowed shall not extend to cooperation among distribs in fixing rentals.

It's recognized that some pictures are better attractions in certain areas, and the distrib, with the approval of the FTC, may allocate a particular picture for a higher classification in some areas than in others.

Maximum Rentals

Maximum film rental filed for each picture may be stated in terms of flat rentals, percentage of gross receipts, or any combination of the two.

The distrib is permitted to run a suitable number of test runs of a picture before classifying it, but the information must be available to the FTC in case the picture's classification is challenged.

Listed as unfair trade practices and therefor unlawful under the bill are:

Setting of the admission price by the distrib as a condition to the sale of the picture.

Granting any clearance between theatres not in substantial competition.

Granting or enforcing any clearance that is in excess of what is reasonably necessary to protect the licensee on the run granted.

Conditioning the sale of one picture on one or more additional pictures.

The act is designated an antitrust law within Section 4 of the Clayton Act authorizing actions for triple damages by persons injured in their business or property by reason of anything forbidden in the antitrust laws.

The Federal Trade Commission is designated the enforcing agency and its duties include:

To issue and serve on the distribs a formal complaint for violations stating the charges when complaints are received from 25 or more exhibs.

The distrib shall enjoy the right of judicial review.

If the FTC decides that the complaint is well founded, it shall serve a cease and desist order and prescribe the fair and reasonable rental terms. Methods for the FTC to determine he maximum classificaion for any picture are outlined.

Should the act become law, provision is made for review after three years at which time the FTC shall submit to Congress its experience with recommendations whether the law should be strengthened or modified.

Inside Stuff—Pictures

Going virtually unnoticed in the detailed opits on Bert Lytell last week was the fact that the former "matinee idol" had cut quite a figure in a "super special" of some 30 years ago. This was Sir Hall Caine's "The Eternal City" in which he played David Rossi to the late Barbara La Marr's Donna Roma. The Samuel Goldwyn presentation (he had exited Goldwyn Pictures shortly before) was produced by George Fitzmaurice in 1924, but actually this was a remake, having first been screen ed in 1915 by Famous Players-Lasky with Pauline Frederick as the heroine. The second "Eternal City" opened at the N. Y. Strand, where the customers were overwhelmingly of Latin origin; in fact, they created quite a demonstration of acclaim when, in an anachronistic insert, Mussolini (then Italy's premier) was shown via newsreel clips posturing from his Roman balcony. Inclusion of the clip drew catcalls from enemies of the Duce, among them Hall Caine himself, author of the famed novel on which the film was based. Lytell's as well as Miss La Marr's work in "Eternal" drew general kudos. Other principals were Lionel Barrymore, Richard Bennett and Montagu Love, pic pioneers all.

Ernest E. Blake, who retired as chairman of the board of Kodak, Ltd., last week, had been with the company 51 years and pioneered in the field of motion pictures in Great Britain. His first assignment, in 1903, was in the trade control department. Five years later he was in charge of all sales and technical service for the 35m cine film sent to Europe and overseas from Kodak, Ltd. He was made managing director in 1930 and board chairman in 1945. Harold S. Carpenter takes over as board chairman in addition to continuing in his present post as managing director. I. D. Wratten, a director of Kodak, Ltd., and supervisor of motion picture film sales in England, Europe and India, has been named a deputy managing director.

Howard Pearl, United Artists' exploiter out of New York, in Minneapolis on behalf of "Sitting Bull," got lengthy mention for himself and the picture in George Grim's Morning Tribune column by promising to have a bull sit down in front of the State Theatre where the picture is showing. Pearl tried to make good on his promise, but failed. He succeeded in riding the bull briefly after being tossed off a couple of times and got it in front of the theatre. He coaxed and coaxed and the bull's owners tried various devices to induce the bull to sit, but they finally had to give up.

S. H. Fabian, president of Stanley Warner, and Spyros P. Skouras, 20th-Fox chief exec, will be chairman and honor guest, respectively, of the annual dinner concert of the American Fund for Israel Institutions at the Waldorf Astoria, N.Y., Jan. 5, 1955. Event each year yields over $150,000, according to Edward A. Norman, president of the Fund. It's used to support cultural institutions in Israel such as theatres, the Israel Philharmonic Orchestra, Inbal Dance Company, art and archeology museums, etc.

Director Robert R. Parrish, now on the Paramount lot in Hollywood, footnotes VARIETY's favorable review of his "The Purple Plain," from London, that John Bryan rated the production credit on this J. Arthur Rank release of a Two Cities film. Parrish, who directed the Gregory Peck starrer, from an Eric Ambler screenplay, stresses the close collaboration by all four on the film. The official Rank credits, however, merely credited Two Cities as the producer, with no accent on Bryan's individual contribution but it is included now at Parrish's suggestion.

Donation of $15,000 to the Screen Directors Guild's building fund has been made by the SDG Educational and Benevolent Foundation, of which David Butler is chairman. Contribution, with more to follow, will be used to buy equipment for the new $300,000 headquarters and theatre. Theatre will be designed for the showing of films in all wide-screen and 3-D systems, the first film house of its kind in Southern California.

Lorin D. Grignon, an engineer on the staff of 20th-Fox's research department staff, has been awarded the 1954 Samuel L. Warner Memorial Gold Award of the Society of Motion Picture and Television Engineers. He'll get it at a luncheon Oct. 18 in Los Angeles, during SMPTE's 76th semiannual convention at the Ambassador Hotel.

Allied Artists is making prints of "The Bob Mathias Story" available to the U.S. Olympic Committee for special showings of the pic around the country. Proceeds to the fund for equipping and transporting the Olympic team of 1956.

New York Theatres

WARNER BROS. A STAR IS BORN
STARRING JUDY GARLAND JAMES MASON
CinemaScope
TECHNICOLOR and STEREOPHONIC SOUND
ALSO STARRING JACK CARSON CHARLES BICKFORD
WITH TOM NOONAN · MOSS HART · SIDNEY LUFT
SCREEN PLAY BY PRODUCED BY
DIRECTED BY MUSICAL DIRECTION BY RAY HEINDORF
GEORGE CUKOR A TRANSCONA ENTERPRISES PROD
PRESENTED BY WARNER BROS. ORIGINAL MUSIC BY HAROLD ARLEN AND IRA GERSHWIN LYRICS BY

CONTINUOUS AT TWO THEATRES!
PARAMOUNT B'way & 43rd St.
VICTORIA B'way & 46th St.

RADIO CITY MUSIC HALL
Rockefeller Center
IRVING BERLIN'S "WHITE CHRISTMAS"
in VistaVision starring
BING CROSBY · DANNY KAYE
ROSEMARY CLOONEY · VERA ELLEN
Color by Technicolor · A Paramount Picture
and SPECTACULAR STAGE PRESENTATION

UNITED ARTISTS THEATRE CIRCUIT, Inc.
COMMON STOCK
Bought — Sold — Quoted
TWEEDY, BROWNE & REILLY
52 Wall Street, New York 5
HAnover 2-4694

10-POINT CRITERIA ON RATINGS

RCA Network Next?

Although NBC prexy Pat Weaver says "to my knowledge no such thought is being entertained," there's conjecture in some well-informed quarters as to whether the recent moves to establish a closer identity between the NBC owned-and-operated stations and the parent Radio Corp. of America may not result soon in the scrapping of the NBC call letters completely and changing it to the RCA Network.

Obviously, the added values from a promotion standpoint and otherwise that would accrue to the parent "it's-bigger-than-both-of-us" corporation, with its soon-to-be-realized billion-dollar annual gross, would be incalculable. The move to achieve the closer link has already resulted in WNBC and WNBT, N.Y. becoming WRCA and WRCA-TV and KNBC becoming KRCA in Hollywood, with the station-break picture featuring the RCA tagline to-th exclusion of NBC.

Naturally, such a move on a network basis would invite its problems, principally with affiliates owned by rival manufacturing companies such as the Westinghouse stations in Philadelphia and Boston.

Since both stations are dedicated to perpetuating the parent Westinghouse company, it's a cinch they wouldn't go for the "RCA service" tag as presently pertains to the o & o outlets.

Some say board chairman David Sarnoff has long cherished such a fulfillment for his network.

TV Just a Big 'Baby Sitter'

Chi Moppets Most Pampered in World as Clients Bid For 'Diaper Trade'

Chicago, Oct. 12.

It's estimated there are about 400,000 kids of pre-school age in the Chicago area. In terms of television time devoted to them, these tykes are undoubtedly the most pampered in the entire nation. Everyone of the four Windy City stations have entered the "baby sitter" act to the extent that some of the advertisers and agencies angling for the infant trade are beginning to wonder if the diaper field isn't being exhausted.

It all started back in 1952 when Chi NBC education director Judith Waller and program manager George Heinemann launched "Ding Dong School" as an experiment on WNBQ. Conducted by Dr. Frances Horwich, a specialist in pre-school teaching, "Ding Dong" set the pattern for what has become a virtual flood of baby tender tv formats. The show was taken on by the network and Miss Frances soon became a national celeb to probably the youngest following in show biz annals.

The problem of how to plug merchandise on a program aimed at a clientele whose vocabulary and bankroll are nil is skirted with the hope that the mothers will react sympathetically to the sponsors of

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Kaiser Cancels Lowell Thomas

Lowell Thomas is sans a sponsor for a rare occurrence in his long career. The CBS Radio commentator-globetrotter-author lost his underwriter, Kaiser Cars, just 24 years after he landed his first check-payer. This was Funk & Wagnalls, the publishing outfit which was then — Sept. 29, 1930, to April 25, 1931 — plugging its Literary Digest, long defunct.

Thomas rode sustaining to June of the next year, then put in a long period, to 1947, for Sunoco, and thereafter until Kaiser's entry for Procter & Gamble (Ivory Soap). Kaiser hopped the Thomas stanza over a year ago.

Barry to Wm. Morris?

Don't be surprised, goes the report, if Charles (Bud) Barry winds up as an exec at the William Morris Agency. Barry reached a settlement on his contract with NBC last week after being on the "inactive list" since the ascendancy of Pat Weaver as prexy.

During his NBC regime in program and sales and his longtime prior identity with ABC, Barry has had a close association with the Morris office and it's understood that talent agency factotum Abe Lastfogel has always had a high regard for Barry's capacities.

Buttons Does It

Top rating surprise of the week was Red Buttons, who in only his second time up (8) in the Friday at 8 slot on NBC-TV, topped the six-year old "Mama" display on CBS-TV on the basis of the overnight 10-city Trendex report. (Previous week's initialer gave "Mama" much the best of it.)

Buttons copped 18.9, with "Mama" trailing with a 16.4 and ABC-TV competition, "Ozzie & Harriet," bringing up the rear with a 6.9.

Trendex Again Hexes the Specs On Both Webs

NBC's and CBS' outsize and "baby" specs, respectively, took a Trendex pasting from the rival lineups (meaning the same webs in juxtaposition). Max Liebman's third 90-minuter for NBC, the Judy Holliday-Steve Allen-Dick Shawn "Sunday in Town" (10), was behind Columbia's "Private Secretary" (Ann Sothern), 18.4 to 20.2 at the 7:30 mark. "Toast of Town" came in at 8 o'clock with a 34.2 vs. NBC's 18.7 to the 8:30 anchor, and in the final half-hour opened the gap even wider with 47. to 12:5 (apparently the NBC tune-outs were caused in part by the specola's "Filling Station" ballet, a longie displayed to conclusion). "Toast" average for the hour was 40.9, while NBC's hour and a half score was less than 17.

In the Thursday (7) sweepstakes, CBS-Chrysler's preeming hour-long "Climax" melodramatics, with Dick Powell, Teresa Wright and Cesar Romero in "The Long Goodbye," averaged 18.9 against NBC's 30.5, getting a 20.6 against 24.5 for "Justice" and a 17.2 vs. 35.6 for "Dragnet." ("Justice" score was for nine cities of the measuring outfit's 10-city cluster.) The 8:30 "T-Men In Action" on ABC teed of in the spot (having switched from NBC) to rack up a 6.3.

'Chuck' Holden to CBS

Charles (Chuck) Holden will join CBS-TV in about three weeks as production manager of the web's Coast setup. He'll operate out of Television City in Los Angeles as soon as he settles his affairs in the east.

Holden, longtime program production manager at ABC-TV, was cut loose about three weeks ago there in the economy wave that engulfed many of the web's top execs.

'KINSEY REPORT ON TV' READY

The 10-man committee appointed by the Advertising Research Foundation two years ago to investigate the whole rating picture in radio-television in an all-out industry effort to end confusion, is ready to make its report, it's been learned. It sets forth 10 criteria for the ideal rating service and hastens to add that none of the existing services can meet all 10.

Here are the 10 criteria "which none of the measurements today can deliver in all its elements":

Accuracy specifications:

1. A representative sample of an entire household.
2. Minimum error of recording.
3. Total broadcast area coverage.
4. Minimum conditions of timing behavior.
5. Adequate sample size.

Information specifications:

6. An average instantaneous audience.
7. Total tuning (autos, portables, etc.)
8. All broadcasting hours.

Mechanical specifications:

9. Adequate frequency.
10. Reasonable speed.

Report is still being kept secret, with the industry alerted to the imminent publication of the committee's findings based on hundreds of pages of testimony started back in 1952 designed to end the present chaotic, confused state of ratings. (Just what the industry will do after it digests the study is something else again.)

Nielsen Fares Best

Nielsen, it's understood, comes off best in the study, the report showing his Audimeter failing on only two counts—inability to measure out-of-home listening and the likelihood of the presence of the Audimeter device psychologically affecting a family so that they'd watch tv more than they otherwise would. On two Nielsen counts (possibility of mechanical failure and small number of homes sampled) only a conditional okay is granted.

The committee will recommend a minimum sample of 400 homes for an independent station and 1,200 households in terms of gauging national audience measurement accurately. However, figure of 1,200 is based on selection methods so tightly controlled that the present Nielsen sample (of 700) may have to be expanded to as many as 1,800 homes to meet the report's standards.

Both on the diary and telephone method of sampling, the committee report is said to be far more critical, the "diary boys" taking the rap chiefly on Points 2, 4, 6 and 7, and the telephone samplers getting the negative treatment on points 1, 2, 7 and 8.

Article on tv ratings in upcoming Collier's by Bill Davidson quotes the committee chairman, Dr. E. L. Deckinger, of the Biow agency: "We have a feeling that the study will be the Kinsey Report of the tv industry."

CBS Sells All Minority Holdings, $7,500,000 for WTOP & WCCO

CBS has cleared the decks for its St. Louis and Boston VHF applications by disposing of its minority holdings. Sale of WTOP (AM & TV) in Washington was consummated last week (although actual cash transaction is set for Dec. 15), with the Washington Post, owners of the majority interest, paying $3,500,000 to obtain full acquisition. CBS owned 45% with the Eugene Meyer-owned daily controlling the remainder. Total valuation of the station is $7,500,000.

Meanwhile, CBS 'prexy Frank Stanton flew to Minneapolis Monday (11) to complete negotiations for transfer of Columbia's 47% holdings in the lucrative Ridder-McNally WCCO (AM & TV) stations, which will fetch CBS $4,000,000. (Actual value of stations is $8,400,000.) Thus the D. C.-Minneapolis divestments will bring in $7,500,000: In addition, CBS has also disposed of its minority interest in KQV, Pittsburgh. Station reverted back to its original owners, Earl F. Reed, Pitt attorney, and I. D. Wolf, department store biggie. Transaction won't affect KQV's CBS affiliation.

Stanton also has opened negotiations for a tv property in a major city, although the network isn't tipping what station, what city or what part of the country.

With stations in New York, Chicago and Hollywood, CBS hopes to attain its V maximum on o&o's by moving into St. Louis and Boston. However, it faces some rough competition in both cities from others trying to grab off the same V channel.

Used Blurb, Anyone?

A footnote to the D. P. Brother Agency woes accruing from that $18,000 pricetag for three one-minute tinted Oldsmobile commercials used on the Max Liebman "Lady in the Dark" spectacular is the somewhat awesome fact that after next month the agency won't be able to use the color film blurbs. Reason is that fact that Olds is bringing out its new 1955 models, thereby dating the footage completely.

Agency loses out completely on the residual or replay value of the filmed blurbs because of the model changeover. New commercials employing the '55 models will be good for all of next year, of course, but those filmed for the first spec will be useless—unless Olds wants pitch used cars.

LuxTV In Flux, Story Lack May Cue L.A.-to-N.Y.

Cornwell Jackson, J. Walter Thompson topper on the Coast doubling as executive producer on the agency's "Lux Video Theatre" full hour Thursday night showcase on NBC-TV, has been in New York the past week attempting to resolve difficulties with the Hollywood-originating program. It's something of an emergency expedition for Jackson, involving huddles with the sponsor, Lever Bros. who, by virtue of the fact that they have a $4,000,000 annual stake in the show, are far from happy with the end results.

Also sitting in on the huddles is Fred Coe, who is on the Lever-JWT payroll at a $40,000 fee to serve as the eastern "trouble-shooter" on the show and act as liaison between agency, sponsor and production team. (Since Coe

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IRVING MANSFIELD IN NBC-TV HUDDLES

Irving Mansfield, tv producer, has initiated talks with NBC prexy Pat Weaver and tv program chieftain Tom McAvity which may result in Mansfield joining the web's production ranks in an exec capacity. Nothing as yet, however, has been finalized.

Mansfield resigned from CBS-TV a few months ago after a long-time association with that network. However, he's still getting royalties from his incepting of "Talent Scouts" and the Jane Froman show. He also produced the defunct "This Is Show Business."

Fineshriber To Head Up Quality?

William H. Fineshriber, NBC veepee helming the radio network, is reported out in front as the choice of the new Quality Radio Group to head up the operation. Latter berth, it's understood, carries a fancy salary figure, with a number of key industry figures mulled for the directorship.

Quality is the group of high-powered AM operations throughout the country, virtually all of them with NBC and CBS affiliations, though most in the NBC camp, banding together for an interchange of transcribed programming, with their own sales division, etc.

While not designed to replace the major radio networks, nonetheless it's the expectation that "this might be the answer" in resolving national sponsors' problems seeking to penetrate a limited number of major markets at reasonable costs.

The Rumor Season

It happens on an average of once a season, and apparently the '54-'55 versions are now in full swing. First it was Jack Van Volkenberg, prexy of CBS-TV, with the widespread rumors having him leaving Columbia to (1) join ABC, (2) enter into an agency partnership with Terry Clyne, who is checking out of the Biow agency, with the $5,000,000 Bulova billings as the initial account. It took a couple of weeks and some strong denials from corporate prexy Frank Stanton for this one to simmer down.

Then came along the report that Hubbell Robinson was checking out of CBS as tv programming chieftain to go to ABC. This, too, took some undoing. Simultaneous with the two previous reports was the practically-coast-to-coast rumor that "it's just a question of days" before ABC prexy Robert Kintner is handed his walking papers from the "Paramount gang." Leonard Goldenson's refutation of this one not only has Kintner standing pat but actually solidifies his position.

This week's version has veepee Robert O'Brien, another of the "three ABC Bobs" (Kintner, O'Brien & Weitman), exiting the fold (whereas previous rumors had him superseding Kintner). Actually, of all the aforementioned stories, the O'Brien one comes closest to approximating reality, with his future status in the ABC-Par combine in the next-five-weeks-or-so area of crystallization.

Wm. Morris to Package Closed Circuit Programs

William Morris Agency is delving into closed-circuit television. Department being started under the direction of Sol Shapiro, will package programs for meetings.

They are attempting to work through such organizations as Box Office Television and Theatre Network Television.

Jake Evans' NBC Exit

Jacob A. Evans has submitted his resignation as NBC's director of advertising and promotion.

While the network is not commenting officially on Evans' exiting, merely to say he's on a "leave of absence," it's known that differences between Evans and his boss, Ken Bilby, veepee in charge of public relations, on advertising-promotion plans, cued his decision to ankle the network.

NETWORKS GET AFTRA DEMANDS AS TOUGH TIME LOOMS ON NEGOTIATIONS

American Federation of Televi- & Radio Artists unveiled sweeping new contract demands that call for the establishment of welfare and pension fund and salary increases both network television and radio. Demands were given the networks at a meeting Monday (11) at the Park Sheraton Hotel in N. Y., with the first negotiating get-together slated for next Monday (18) at CBS in N. Y. Present pact expires Nov. 15.

Indications are that tough negotiating road lies ahead, not only for the welfare and pension fund, but for the salary scales in television and radio and a new transcription setup that establishes differentials for number of cities in which the spots are used. It's felt by trade observers that AFTRA, as per usual in any negotiation where there's a bidder, has hiked its demands above what it actually expects to get. Nonetheless there are some demands which may cause trouble.

Welfare and pension plan calls for contributions only by the employers, with the contributions to total 10% of the performer's gross compensation. In the case of contract players, it would be 10% of the minimum scale, thereby effecting a lower rate for the contractees. Fund or funds would be jointly administered by the union and the webs, with equal representation from each. Management feeling is that the 10% figure is too high, with web execs pointing out that few if any such funds operate on so high a percentage.

Union demands a 20% cross-board salary hike for network from the present minimums of $79 for

(Continued on page 35)

MBS Wields Axe, Hint at 10% Cut

Mutual axed three execs this week. And while one move had no evident connection with the other, it also came to light that the network was considering steps that could specifically be labeled as budgetary cuts.

Lopped off were Sandy McVarish, in charge of audience promotion, and his second-in-command, Bob Hare. A station relations exec was also laid off.

The cuts were made in what the web considers non-essential areas. Audience promotion departments in radio generally are believed of less use than before. As for the axing station relations, Mutual has more or less passed a critical period with affiliates. A web spokesman declared that the new participation contracts are signed, meaning that recent "multi-message" shows should have clear sailing among the stations. Heretofore, this apparently necessitated careful attention on the part of station relati

One report was that Mutual was retrenching 10% on overall budget.

STORER BUYS CLEVE. WJW FOR $330,000

Cleveland, Oct. 12.

Sale of WJW for $330,000 to the Storer Broadcasting Co. was announced by William M. O'Neil, president of WJW, Inc., Sale, when confirmed by the FCC, will give William B. Storer a radio outlet here along with his purchase of WXEL, tv operation also awaiting FCC okay.

Storer presently controls eight radio and eight tv operations, but his sale of San Antonio's KGBS is expected to be okayed by the FCC along with Storer's purchase of WXEL and other units of the Empire Coils Co. This will give the Storer chain the legal seven outlets under the new governmental dictum.

With the signing of the sale, William Lemmon, vice president of WJW, announced his resignation to devote full time to operation of the Ohio Music Co., local franchise holder for "Music by Muzak."

Who Owns a Voice?

San Francisco, Oct. 12.

An interesting angle to the current NABET-AFTRA strike of KEAR in San Francisco, the question of whether man's voice is his own property.

William Agee, longtime member of the KEAR announcing staff currently engaged in picketing the station along with other members of AFTRA, was amazed to hear himself announcing a music program during the evening hours at the time he was actually on the picket lines. Agee charges that Stephen A. Cisler, owner of the station, was using a tape recording of previous broadcasts in which Agee had participated.

"I'm not sure where I stand legally," Agee said, "but I don't feel it's right to use my voice to break a strike which I am personally participating."

Violence Threats In Frisco Strike

San Francisco, Oct. 12.

Strike of AFTRA and NABET personnel against the 10,000-watt "good music station," KEAR here, went into its second week today (Tues.) amid threats of violence and mutual recriminations and protests to the FCC. Strike broke out over contract demands by NABET, which claims that the station, operating in San Mateo, in reality covers the San Francisco market and should consequently pay a scale comparable to that of San Francisco stations. AFTRA joined the walkout in sympathy.

Negotiations have been stalled because of owner Stephen A. Cisler's refusal to negotiate until the pickets have been removed. Unions have refused to call off their pickets. Latest flareup came when Cisler took to the air to advertise for technicians and announcers to work at the strikebound station, with the unions countering by telegramming the FCC that Cisler was violating his grant to operate in the public interest by broadcasting for "strike breakers."

Station went back on the air only a few hours after the walkout last week and has been kept in operation by technical director Paul Farrelle. Unusual aspect of the strike is that the IBEW, of which Farrelle is a member, has joined the strike in protest over Farrelle's action. IBEW and NABET are rival unions. Farrelle insists he's operating in a "supervisory" capacity, however. Farrelle, incidentally, reported he had received anonymous phone threats against himself and his seven-year-old child, and also declared rocks had been thrown against the KEAR transmitter building and damage done to his car. KEAR general manager Ken Hildebrandt thereupon asked for police protection for Farrelle.

'Gunsmoke's' Weekly Playback on CBS Radio

In what shapes as an unprecedented programming approach, at least as far as CBS Radio is concerned, a playback of "Gunsmoke" will be slotted at 12:30 p.m. Saturday, with Liggett & Myers again accepting the invoice. The western series starring William Conrad is berthed Saturdays at 8 p.m., with the replay on the following Saturday to be ushered in this week (16). Post-noon slot formerly housed the sustaining "Saturday Theatre," and before that hosted "Stars Over Hollywood" backed by Carnation Milk.

Web claims the "duplicate audience" factor is extremely low.

Barry Gray to Hutton's After Delmonico Exit In Management Hassle

Sharp differences drove Barry Gray's nightly two-hour radio show via WMCA, N. Y., out of its origination point at the Delmonico Hotel after brief five-week stay. The shift, temporarily back to a studio, came Saturday (9) with barely 24 hours warning.

Cessation of dealings between the hotel and the commentator was accompanied by considerable ill-will. WMCA, acting for Gray, said at first that nobody was "keen on a hotel atmosphere anyway." It was admitted shortly thereafter, however, that there were "uncooperative personalities" at the hotel who rubbed station execs and the commentator the wrong way. What happened actually was that a hassle grew in the short stay at the Delmonico over finances. Hotel management was unwilling to continue forking Gray's share of the gate, taken from customers who used the hotel table and bar facilities to get an in-person peek at the midnight-to-two ayem gabber.

Gray, who moved into the Delmonico shortly after ending a contract for a nightly tv news stanza with WABD, N. Y., is already lined up to take his WMCA radio show into Hutton's on Lexington Ave. on Wed. (20). Another Hutton's restaurant in N. Y. once housed a Henry Morgan gab show.

Everybody Getting Into Edison Act In Jubilee Hoopla

When Tom Edison sat down in his Menlo Park lab he didn't know that the strange incandescent lamp he was showing the boys would break out all over tv in celebration of the gadget's 75th anni come next week. Although David O. Selznick's four-network all-electric-sponsored "Light's Diamond Jubilee" on Oct. 24 has been in the making for months, several regular shows are latching on to the "Operation Lamp" theme. A matter of getting in ahead of the "light spectacular." Chief among them, naturally, are companies not unknown for their bulb-ous growth, General Electric and Westinghouse, both participants in the mai Oct. 24 event. "GE Theatre" on CBS-TV will get in exactly a week ahead (17) with Burgess Meredith starring as "Edison, the Man," based on the old film produced by Metro, which has turned over the rights for the one-shot in the "public service" groove. Teleadaptation has been condensed from the original Dore Schary-Hugo Butler pic version which fronted Spencer Tracy. Same night, same web, couple

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Nabisco Exit Cues Godfrey Ayem Shifts

With Nabisco exiting its Tuesday and Thursday 11 to 11:15 a.m. segment of CBS-TV's "Arthur Godfrey Time" effective after the Oct. 21 playout, the web will fill the vacancy by shifting current clients forward. Through this process, there'll be a vacancy left in the Monday and Wednesday 10:30 quarters, but taking up the slack pronto (Oct. 25) will be Bristol-Myers in a longtermer via Young & Rubicam.

Kellogg, via Leo Burnett, returns to 10:45 Tuesday and Thursday on the 26th in a year-round renewal. As of that week, here's the full Godfrey lineup:

Bristol-Myers, Mon., Wed., 10:30; Frigidaire, Tues., Thurs., 10:30; Scotch Tape, Mon., Wed., 10:45; Kellogg, Tues., Thurs., 10:45; Lever Bros., Mon., Wed., 11; Toni Co., Tues., Thurs., 11; Pillsbury, Mon.-through-Thurs., 11:15.

TV Network Premieres

Oct. 13-23

FRI., OCT. 15

Adventures of Rin Tin Tin (film). Adventure, ABC, 7:30 to 8 p.m., National Biscuit Co., via Kenyon & Eckhardt.

SUN., OCT. 17

The Search (film). Documentaries, CBS, 3:30 to 4 p.m., sustaining.

Omnibus (Alistair Cooke). CBS, 5 to 6:30 p.m., Scott Paper vi J. Walter Thompson, Aluminum Ltd., via J. Walter Thompson, Norcross Cards via Abbott Kimball (co-sponsors).

Opera Cameos. Opera, DuMont, 7:30 to 8 p.m., Udd & Taormina Co., via Carlo Vinti.

MON., OCT. 18

Producers Showcase (color)—"Tonight at 8:30" (Ginger Rogers). Musical comedy, NBC, 8 to 9:30 p.m. (every fourth week), RCA Victor, Ford, both via Kenyon & Eckhardt.

TUES., OCT. 19

Halls of Ivy (Ronald Colman, Benita Hume) (film). Situation comedy, CBS, 8:30 to 9 p.m., International Harvester via Leo Burnett, National Biscuit Co. via McCann-Erickson (alt. weeks).

WED., OCT. 20

Stu Erwin Show (film). Situation comedy, ABC, 8:30 to 9 p.m., Liggett & Myers, via Cunningham & Walsh.

Saturation News Packages, Strips Seen Key to New Radio Timebuying

The "new" type of network radi timebuying—in saturation packages with multi-week exposure instead of the rapidly disappearing half-hour unit purchase—is expected to find its biggest outlet i saturation news packages or strips. Trend has already begun, with ABC selling out its weekend news package on a year-round basis and getting nighttime bankrollers for three-a-night strips. But it's a rating study by the web on its weekend package that's expected to clinch the concept for cost-per-thousand-conscious agencies and clients.

Fact is that such a package, priced at little more than the equivalent of a half-hour time-and-talent tag, pulls more gross audience than the top five nighttime shows combined. Figur from the August 2 Nielsen give the ABC package of 22 five-minute news capsules (spaced over Saturday and Sunday) a gross audience of 20.7. Combined gross audience for the five top-rated evening shows (Olsen-Castellani fight, "Dragnet," "Roy Rogers Show," "Gunsmoke" and "People Are Funny") was 20.3. Entire weekend news package sells for about $13,500 net, which is about the same as the time-and-talent cost for any one of the top five.

Ratings would appear to justify the network's new nighttime and weekend concept of music-and-news, insofar as news is concerned. Although there are no ratings available on the web's weeknight saturation packages, about half of the weekend shows are in nighttime hours, and the network is assuming the gross audience is about the same. Only problem still facing the web in the matter of news is the question of programming.

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Watters: 'I Was Wrong'

Cincinnati, Oct. 12.

Mortimer C. Watters, general manager of WCPO operations, has reversed his opinion about radio succumbing to tvitis.

Announcing a policy change for the Scripps-Howard stations, Watters said: "TV is theatre. News no longer has an important place in television any more than it has in motion icture theatres.

"For years I operated on the hopeful theory that radio was dead. It seemed to me that tv had saturated the market. I was wrong. Radio is very much alive."

At the same time Watters stated that from now on radio, which has been played down in the local set-up, will rate equal importance with tv, especially for news.

Then he made these promotions: Glenn Clark Miller to station director of tv i addition to radio, Pat Grafton to tional sales director, John Sweeney to business manager, and Earl Corbett to radio station director.

Chevvy Rides ABC Election Coverage

ABC scored a double coup this week in selling both its radio and television coverage of the election returns to Chevrolet. Radio coverage starts at 9 p.m. Nov. 2, with the teevee end coming in at 11 p.m. with the returns being simulcast thereafter. Dual setup eliminates all preemptions, thereby putting the network in a better position insofar as net profit on coverage is concerned.

Coverage will be handled by a host (more than 20) of ABC commentators, headed by John Daly, Elmer Davis, Martin Agronsky, Paul Harvey and Ted Malone. Daly will handle the running commentary. Web claims some 750 persons will be at work handling the one-shot.

National Carbon Coin

National Carbon, plugging its Prestone anti-freeze, will share the time with Roto-Broil in the 11 p.m.-to-conclusion of CBS-TV's Election Night (Nov. 2) coverage. Web will tee off the balloteering at 9 o'clock and is looking for clients to take on the two-hour lead-in to the Roto-National Carbon auspices.

'Amahl' Set For Xmas

Chicago, Oct. 12.

Hallmark is again reprising "Amahl and the Night Visitors," as an Xmas special on NBC-TV. There's a possibility that the Gian Carlo Menotti opera which takes over the regular "Hall of Fame" 5-6 p.m. berth Dec. 19 may again be done in color.

The tailored-for-tv opera has become a holiday fixture for the greeting card firm. Hallmark has presented the show four times previously, three Christmas seasons and on Easter Sunday. Agency is Foote, Cone & Belding.

Benny & Blossom In WMGM Exit

Benny Fields & Blossom Seeley ankled WMGM, the Loew's-owned radio indie in N.Y., last week after a year with the station. Pair's contract has come up for renewal, and they and the station couldn't come to terms, with the outlet wanting to set up options on a week-to-week basis and cut their guarantee. William Morris office is now dickering with other stations for a possible berth.

Pair were in under a three-year pact which started last October, under which they were renewed in 13- and 26-week cycles. Station, apparently wishing to effect economy moves under the new management, wanted to change the terms of the pact, but Fields and Miss Seeley couldn't see it that way. Theirs, incidentally, was the first contract up for renewal under the new Arthur Tolchin administration. Team had been airing two hours daily, six days a week, and at last count had 14 participating clients. Parting was extremely amicable, with the station execs and minor personnel giving them a big send-off on their Saturday morning (9) show, complete with flowers and gifts.

'WE'RE STANDING PAT': WEAVER

Bulova to McCann-Erickson

The battle of the watch accounts grows crazier by the minute. First it was Bulova, scramming the Biow agency when exec veepee Terry Clyne vamped the agency. Then, in the bustup of Cecil & Presbrey agency, Biow inherited the $1,500,000 Benrus account.

Now comes word from McCann-Erickson agency that it has resigned the $2,000,000 Gruen account. This is preliminary to McC-E taking over the $5,000,000 Bulova biz, scheduled for official announcement today (Wed.).

It's presumed that Clyne, who has had the Bulova biz in the palm of his hand, will move into McCann-Erickson on a top exec level, although no announcement on this score is forthcoming yet. (He's been mulling a number of agency bids.) Meanwhile, Madison Ave. agency hooks are out for the Gruen billings.

In the imminent dissolution of Cecil & Presbrey, incidentally, only the Marlboro account had yet to be resolved. This is the filter cig of Philip Morris. It's no great shakes currently in the billings sweepstakes, but in view of the increased filter attention, it could mean much.

Can't Wash Show Biz Out . .

Roles of Major TV Talent on Nighttime Sked Run The Vocational Gamut

Day-by-day tabs on the vocational preferences of some major nighttime actors plying the tv route:

Monday—Desi Arnaz is himself as a show bizzer in "I Love Lucy," but:

Richard Boone is a doctor in "Medic," Spring Byington a marriageable widow in "December Bride," and George Burns probably a cigar manufacturer.

Tuesday—Danny Thomas is a nightclub star in "Make Room for Daddy," but:

Ronald Colman is coming through as a college prof in "Halls of Ivy" (reprising his radio version); Leon Ames, a businessman in "Life With Father"; and Michael O'Shea and William Bishop, ex-GI's in "It's a Great Life," to the ne'er-do-welling of James Dunn.

Wednesday—Arthur Godfrey is himself as professional "Friend" No. 1, but:

Jim Backus is a judge to the hausfrowsiness of Joan Davis in "I Married Joan"; Charles Farrell, an investment exec in "My Little Margie."

Thursday—This is a real bad day for the makebelievers. Walter Greaza is chief of the T-Men ("In Action), Ray Milland is a college prof (but his dramatics specialty may qualify him as a show bizzer), Jack Webb is Friday the cop on the wrong day, Reed Hadley a public defender.

Friday—Ray Bolger is an entertainer, but:

Ozzie Nelson seems to be a man of leisure in "Ozzie & Harriet," Judson Laire is the carpenter-hubby of Peggy Wood in "Mama," Leo

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Boston Manners

Boston, Oct. 12.

With WBZ here now carrying the Saturday night full hour NBC Radio broadcasts of the Boston Symphony Orchestra, Hub clef dwellers are witnessing an unusual demonstration of New England good manners and courtesy.

When it comes to longhair stanzas, Boston traditionally tunes to WGBH, the non-profit cooperative station. However, each Saturday night at 8:30 the station not only goes off the air for 60 minutes, but makes a special point to advise its listeners to tune to WBZ and the Boston Symph concerts.

Hartford May Pull Off Neatest UHF Trick of the Year

Hartford, Oct. 12.

In the midst of the hot Harry Butcher vs. Paul Morency battle for a VHF'er here, four UHF'ers that cover this area have ganged up in an attempt to elliminate the channel from future competition. The stations are petitioning the FCC to switch the VHF (Channel 3) to educational use and put an educational channel, now assigned to UHF, to commercial use.

The four stations from the Hartford and Springfield areas are WKNB-TV (New Britain Broadcasting Co.); WGTH-TV (General Times Television Corp.); WHYN-TV (Hamden-Hampshire Corp.), and WWLP-TV (Springfield Television Corp.).

In their petition to the FCC the stations ask that proposed Channel 3 be designated an educational outlet and Channel 24, a proposed educational UHF station, be released for commercial service.

The petition was filed while the rival applicants for Channel 3 are awaiting the initial examiners' decision on their contest for the sta-

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Paul Winchell's Sat. Ayem TV'er

Negotiations are now under way which may find Paul Winchell and his Jerry Mahoney alter ego occupying the Saturday morning 11 to noon slot on NBC-TV. Move is part of an ambitious program blueprint designed to build up the Saturday ayem segments aimed at moppet appeal.

Several other personalities are also being mulled for other time periods, among them Happy Felton.

This would be Winchell's first excursion into daytime video. Last season he occupied the Sunday evening at 7 berth on NBC-TV for Procter & Gamble.

CBS-TV's 250G GG's

CBS-TV's last two dates of its urrent series of Saturday hoss races will be the Trenton Handicap on Oct. 23 and the Garden State, Oct. 30, both from the Garden State track in N. J. and slotted for a half-hour at 4 p.m.

Oct. 30 event is the richest in U. S. racing with a gross value of approximately $250,000.

Barry Wood as Director Of NBC Special Events

NBC is reshuffling its news sector themed around the entry of colorvision chieftain Barry Wood as director of special events. Thus Wood, the former top singer who heads the web's color corps on the production side, falls administratively between Davidson Taylor, veepee of public affairs, and William R. McAndrew, who becomes director of news, shelving the title of manager of news and special events.

New phase in Wood's "showmanship" career is based on an upbeat in NBC's remoting of "spectacular" events with hues added. Already they're being referred to as news "tintaculars."

'1-SHOT JOLTS' HERE TO STAY

NBC prexy Pat Weaver says: "Take my word for it, this is it!" in what he characterizes as the "one-shot jolts" (90-minute spectaculars) and evaluating his own-incepted "patterns for the future." "I was never more sure of anything than I am about this, our present strategy. Call them tangibles, say that some of the ratings have been disappointing, you can even say that not all the sponsors are looking beyond the immediate, first-time impact — but even as George Washington Hill once said, 'We gotta find a way to make people talk about Lucky Strike; and then went out and did it, you can bet your bottom dollar we'll get 'em talking about NBC and the specs."

Weaver acknowledges there will be misses along with hits "just as there are in all phases of show business." "And what," he adds, "is so bad about 'Lady In the Dark' getting into 10,000,000 U.S. homes! Yet only at a small part of the $1,000,000 cost it would have entailed had Oldsmobile taken a full page ad in the nation's dailies for a single insertion. Yet here, for the client, was taste and a sense of excitement he had never yet experienced. And what product identification!

"Let's not minimize circulation, but let's admit, too, there are other aspects. That's where we get into the intangibles. We know, even without being able to measure it yet, that a 'Lady In the Dark' is inviting fresh viewers, the not-so-heavily-sold-on-tv population. Give it enough time and that, in itself, makes the strategy rewarding. The tv fan club and habitual viewer we can always satisfy.

"As for circulation, that's just a question of method. We find out from mistakes and take our cue.

"It's a case of getting out the word to the people. Perhaps it means better promotion; we're taking care of that now. It'll always mean writers and producers—and we're always alerted to that. It means knowing what shows to put on at 9 p.m. Saturdays and what has greater appeal for 7:30 Sunday evening. We'll get that, too.

"As for color, maybe it's not the big secret everybody suspects. Out in Fresno, Calif., 5,000 turned out for one color spec dealer party. I was down in Louisville and saw 5,000 turn out at the Fairgrounds to see 'Lady In the Dark' in color. Down in Philly the RCA distributors brought out 12,500. I know it's a drop in the bucket, but remember the crowds that congregated around each black-and-white set for the first Milton Berle shows? This is it all over again.

"But even by the end of the year the number of people who will be exposed to color will be a mighty impressive one."

Berle's 'Friars Frolic' A 'Morris Production' Any Way You Look at It

The "Friars Frolic" to be shown as part of the "Colgate Comedy Hour" Sunday (17) marks the departure from policy by the Ted Bates Agency which has been producing that layout since the beginning of the season. For the first time this year, a talent agency has held a rigid check on the production.

William Morris Agency last week set Arthur Knorr, who formerly worked on the Milton Berle show and who does the production at the Roxy Theatre, N. Y., to produce. The agency has not only set all the acts which will include Milton Berle, Mitzi Green, Joel Grey, but the writers. Woody Kling and Buddy Arnold will write the show.

Program will mark the 50th anni of the organization. Berle is abbott-emeritus of the Friars, and the others in the cast are either members or related to members.

Scripters Breaking In Faster on TV; 'Endless' Demands a Hypo for Tyro

When a Girl Bicycles

ABC Radio's "When a Girl Marries" was switched to the Coast as of this week and will be taped there under Carnation Milk auspices.

Mary Jane Higby, who's played the lead for 14 years, will plane to Hollywood every three weeks to record 15 scripts until the end of this year, returning to her N. Y. home base on the sixth day following each arrival.

Although many a veteran and budding writer will pitch in with his downbeat side of the story, it's becoming increasingly apparent that a scripter can break in much faster tv than in any other medium. One reason may be that even some average material finds a ready sale because (1) of video's terrific needs and (2) the fact that what one program can't use becomes a "hot property" for other show (similar to the trasting article and fiction quirements of magazines.)

When the play or documentary is above average, the market potential of course, increased. Moreover, a writer who comes through finds himself surrounded by the "gimme more", gang of script-hunters. That's par for the course in a medium with cavernous maw. And that's unlike the legit theatre, where it may be a year or two before a "first click" playwright is able to emerge with a followup effort, commissioned or no.

Obviously, the at-home tyro can familiarize himself with tv with greater speed and intimacy than he can, say, with Broadway and Hollywood output. The living-room is an ideal fortress-prison for the "wanna be a writer" mob—whereas regular theatregoing is a matter of economics and as for pix, who wants to drag the body out of the house every night? (not to mention that this also co money).

Not long ago, an advertising copywriter for a Boston agency, with no previous tv experience, challenged Talent Associates, saying he could do as well as many a pro. The challenge was accepted after TA had looked over two scripts by Mike Miller, who's now part of that outfit's stable of 14 "writer clients." Reginald Rose established his scripting rep with "Studio One" and has come through with several top productions.

There are quite a number of other latter-day "case histories," not the least of which is Helen Cotton, with two submissions and two accetpances (via her rep, Blanche Gaines) from Kraft "TV Theatre." Her first 60-minute original was "Charm Bracelet," displayed last August. Coming up tonight (Wed.) is "Papa Was a Sport." Of course, Miss Cotton is not new to the writing field, since she's a regular contrib to major mags.

Ed Lamb Hearing Pulls Out All The Melodrama Stops

Washington, Oct. 12.

The FCC inquiry into Commie charges against Edward Lamb, Toledo broadcaster-publisher, hit a melodramatic high yesterday (Mon.) when a woman witness threatened to kill an attorney if he involved her son in the proceedings.

The witness, Mrs. Marie Natvig of Miami Beach, Fla., grabbing a water bottle, approached Russell Brown, counsel for Lamb, and shouted, "You leave my innocent children alone. If you contact my son I'll kill you."

Shortly before, Mrs. Natvig left the witness chair and started to leave the hearing room when Brown asked about her son. Examiner Herbert Sharfman ordered her to retur , saying that he had ruled out the question. She came back, burying her head in her hands. "My son was a baby when I was in the Communist Party," she protested.

Mrs. Natvig had testified last week that she was a party member in Cleveland in 1936 when she had been given instructions by Lamb "along the party line." On one occasion, she said, Lamb paid her hotel bill. "It was my first act of infidelity," she volunteered when Brown was questioning her.

Brown has challenged the mental faculties of the witness, charging her with being "non compos mentis." He has questioned her several times about "soliciting men for immoral purposes." Once he asked her whether she has been expelled from the Teachers' Union for "running around i a hotel with just panties on."

Brown asked Mrs. Natvig about her son (one of her three children by her first of three husbands) because, he said, he wanted to know how he could have been given security clearance if his mother had been a Communist. He identified the son as Peter Harris, who is an electronics expert th west coast.

Brown put on a surprise witness the person of Milling Underwood, a 61-year-old railroad engineer of Alexandria, Va., who Mrs. Natvig had previously charged with offering her a $50,000 bribe in a hotel bar here two weeks ago

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McGraw-Hill Pubbery To Package Shows

McGraw-Hill has set up a radio-tv packaging operation, the first of its kind for a book publisher, with David N. Clay, onetime publishing exec and more recently a video packager, in charge. Department will prepare for local and national distribution complete radio and tv packages featuring McGraw-Hill films and books, with the stress on educational tv.

Before entering tele in 1948, Clay was associate editor of the college text department of Harcourt, Brace and was later literary editor of Dodd Mead.

'Norby' to Fringe Time on NBC-TV

Nighttime sponsorship crush on NBC-TV has cued a departure in programming by the web for the upcoming Eastman Kodak tinter, "Norby," with the David Wayne vidpix starrer slated for a split network in what heretofore have been areas of station time. Web is planning to air the show Wednesday nights at 7 and at 11, with the eastern states and the Coast carrying the segment at 7 and the central and midwestern stations on the 11 p.m. pickup.

Excursion into station time is forced by the SRO situation on the web. While the net is in at 11:30 with "Tonight," the "Norby" slotting marks the first time the web is moving into late-night with a fully sponsored (as distinguished from a participating) program, and has the effect of creating a network schedule that runs from 7:30 p.m. to 1 a.m. It's been in 7-7:30 p.m. time before, but never on so wide a scale. Series, being filmed in color in N.Y., starts Jan. 5, and marks Eastman's first plunge into tele. J. Walter Thompson agented.

SUNDAY IN TOWN
With Judy Holliday, Steve Allen, Dick Shawn, Jack Russell, New York City Ballet Co. (Janet Reed, Jacques d'Amboise, Tod Bolender, others) Charles Sanford, musical director.
Producer-Director: Max Liebman
Writers: William Friedberg, Fred Saidy, Neal Simon, Will Glickman.
Art Director: Frederick Fox
Costumes: Paul duPont
90 Mins., Sun., 7:30 p.m. (10)
SUNBEAM, HAZEL BISHOP
NBC-TV, from New York
(Perris Paus; Raymond Spector)

Max Liebman presented his third of the NBC-TV series of color spectaculars on Sunday (10) and in many respects it was the most rewarding show of the still young spec. For the most part it added up to calm enjoyment, frantic or desperate, with individual doses of comedy, music and dance nicely set in 90 minutes of "Sunday Town."

Primarily Liebman demonstrated that talent comes first and can carry a show without the glitter, stupendousness and awesome parade of scenic folderol. By the same token he also proved that while there undeniable tint qualities that enhance a production (for like most of the specs thus far the added color dimension made it far more exciting viewing), if you got talent you can sock it over just as effectively in black and white.

In the case of "Sunday in Town" it was Judy Holliday, Steve Allen and Dick Shawn (latter a virtual newcomer to show biz and making his first tv appearance) who clinched it for Liebman. They could have worked—as they frequently did—with nothing more than a simple backdrop and with a minimum of props and decor; yet working singly, as a pair or as a threesome, they had what it takes.

For perhaps 70 minutes or so "Sunday in Town" maintained a tempo (without going overboard on pretentiousness) that was more of a throwback to some of the better Liebman "Show of Shows" displays of previous seasons, hitting its stride when Miss Holliday, Allen and Shawn teamed up for a "Mississippi Mud" rendition.

Selection of "Filling Station" as the ballet and as the show's finale was perhaps unfortunate, despite its boasting of Janet Reed, Jacques d'Amboise and Tod Bolender as principals, its Lew Christensen choreography or its Virgil Thomson score. While Liebman proved, with the aid of good lighting and camera work, that ballet can be effectively presented in video, this particular work, while it may be Americana (reflecting a day in a typical U. S. filling station) isn't ballet at its best. Granted that Liebman might have been hesitant in choosing a classical or traditional ballet, certainly a Jerome Robbins' "Fancy Free," for example, would have been comprehensible to a non-balletomane and far more satisfactory as entertainment. And while the show for the most part had proper pacing, use of the ballet for the windup seemed a mistake. That "Mississippi Mud" threesome to bring down the curtain was the panicker. It's good tidings that Miss Holliday, Allen and Shawn are all committed to several more Liebman specs (the latter two are featured the Jeanmaire presentation a couple weeks hence).

The City Center building in N. Y. (housing ballet, opera and rehearsal halls) served as the framework of the musical revue, with Allen as the guide. Thus was provided a free and easy continuity and cohesion for the show's various sequences.

Miss Holliday romped through her various scenes with her now standard inflections and mannerisms and for the most part was a delight. As Allen's blind date in watching an opera which meant nothing to her, she was pure comedy, a natural in her dopiness. As the wife of a concert pianist (Shawn) more concerned over what she's going to wear than her husband's debut, she had some very funny lines, even though not all of them sparked. Perhaps her best scene was as a waitress who became entangled in the movements of a ballet while taking their lunch orders.

It wasn't surprising that Allen, in his own leisurely pace and delivery, provided some of the show's unique comedy touches. But it was Shawn who projected himself as the "sleeper" element of the display. His first-time-up material (his Civil War monolog and "Paglacci" crooning that's been killing 'em in the niteries) was surefire and perfected. Yet overall he showed a refreshing, new comedic flair, with a warm and likeable personality, that gave the show a definite plus value. It certainly bodes well for his tv future.

Liebman's overall production had style and taste. The introductory ballet rehearsal scene was done with charm and individuality and permitted for some dramatic staging. Again the Jack Russell rehearsal of a choral group (in a slick classroom motif) could only have been done by a master with tv know-how.

But that "Mississippi Mud" should have been the closer.
Rose.

THE ELGIN HOUR
(Flood!)
With Robert Cummings, Dorothy Gish, Janet Blair, Richard Jaeckel, Charles Dingle, Dorothy Sands, Frank Wilson, Paula Trueman, others; Bud Palmer, announcer; Ralph Norman, music
Producer: Herbert Brodki
Director: Dan Petrie
Writers: Morton Wishengrad, Virginia Mazer
60 Mins.; Tucs., 9:30 p.m. (alt. wks.)
ELGIN WATCH
ABC-TV, from New York
(Young & Rubicam)

After a sumi of sustaining dramatics under the title, "Center Stage," this Herb Brodkin-helmed ABC-TV alternate weeker (to "U.S. Steel Hour") is back in the commercial ranks agai with Elgin bankrolling its first network entry. Show has been an in-and-outer insofar as its history cerned, with a "must" tag on it per the alternate-week agreement with U. S. Steel. Motorola had it for awhile, but the pricetag was too big. Because Steel stayed on during the summer, the show had to stay sustaining, and will have to remain on as long as Steel stays with ABC, be it commercial or not.

Web shouldn't have too many worries about this in the future, however. If Elgin should ever decide to ankle—and there's no apparent reason why it should—the web's sales staff should have no trouble finding a new backer. Program, though not as eminently "arty" as some other full-hour entries, nonetheless rests upon a broad commercial base that should produce solid rating results this year as the entire ABC schedule comes into fuller public view. In terms of stars and production values, "Elgi " matches any show on the air—in terms of scripts, it's somewhat less sophisticated but shows a more general outlook that's bound to help its rating status.

Initialler, "Flood!" was a rather superficial and melodramatic treatment of small-town, southern snobbery, with Robert Cummings as the proud and penniless aristocrat, Janet Blair as the "white trash" waitress he's married, Richard Jaeckel as her gangster brother and Dorothy Gish as a friendly spinster newspaperwoman. Dual conflict was over the town's attitude toward the marriage and Jaeckel's shooting of a local policeman, with a flood that threatens to envelop the town unless Cummings' plantation absorbs it first, is used as the device that sets off the action.

Morton Wishengrad-Virginia Mazer script leaned a little too much on the artificial devices of the flood and the use of Jaeckel's presence and too little on the real conflict between Cummings and Miss Blair. Result was more melodrama than a sharp delineation of a human problem. But taking "Flood!" at face value, it was a solid meller with plenty of mood and action. Fred Stover's dark setting of a rundown plantation and a small-town newspaper, along with a fine levee scene, Imero Fiorentino's lighting and special effects that gave a feeling of the flood all contributed to an aura of impending tragedy.

Less can be said for the performances, however, and the chief reason for this was the necessity for the adoption of southern accents by the cast. Cummings and Miss Blair sounded so unnatural as to be a little ludicrous at times, even conceding a "temporary suspension of disbelief" on the part of the audience. Miss Blair got across her dramatic moments strongly, though; Cummings was less impressive. Jaeckel scored strongly with his impression of wild and unbridled youth, and Miss Gish was appealing as the old newspaperwoman. Supporting cast was good, with Dorothy Sands especially fine in a couple of mad scenes as the local harbinger of doom.
Chan.

TEXACO STAR THEATRE
With Donald O'Connor, Sidney Miller, others; guests, Mitzi Gaynor, Jimmy Durante; musical director, Walter Scharf; choreographer, Louis Da Pron
Producer-Director: O'Connor
Writer-Director: Miller
Writers: Hal Fimberg, Eddie Maxwell
30 Mins., Sat., 9:30 p.m.
TEXAS CO.
NBC-TV, from H'wood (film)
(Kudner)

Jimmy Durante ushered i the new "Texaco Star Theatre" with O'Connor as his guest and the latter had the Schnoz for his kickoff on Saturday (9). This is not necessarily based on mutual admiration, which conceivably and surely should be strong, but on the fact that the old veteran and the young veteran are alternating on the series. To bill Durante as a guest and then have him on only once for a couple of fleeting minutes as more of a "hello"-man than performer, must surely have offended hordes of viewers. It was about as close to fakery in the billing, considering the auspices, as television has had, and no credit to the masterminds responsible for the show (whether it's O'Connor as producer-director or the Kudner ad agency's factotums.

O'Connor's preem was snappy when hung on a clef and choreo, lagging only when he and pard Sidney Miller (latter credited as co-director and co-writer) were confronted with a so-called story line from which to vault into the musical idea. Fact that show 7 filmed may hurt a bit, although the processing cannot be faulted in any large particular. What was conspicuously missing was the mating, since O'Connor's mobile pipings and those of guestar Mitzi Gaynor were disembodied. There have been better prerecording efforts, and by O'Connor himself.

"The Songwriters" leitmotif (O'Connor & Miller) on this outing, is beginning to pale as a reference frame for the ensuing playouts. The tinpanalley eccentrics can be sent to the trough too often, though obviously the payoff can come when the scripting is less frantic in trying to achieve an effect. O'Connor is one of the liveliest of film and tv personalities, and when he's singing and prancing, he's on the mountain top. His impressions—as sprung from the duo's song-smithing adventures — have zing and zip, as particularized in the Perry Como and Liberace segments (the latter done with an elongated candle).

Miss Gaynor's handling of "Somebody Loves Me," in two contrasting styles and dialects, was of a high order. And when she and O'Connor rode herd on the 3-D song-and-dancery, traipsing all over the studio, especially and including an elevated platform—interlarding the sequence with hick and slick and hoedown elements—they built the stanza to a sizzling conclusion with Walter Scharf's baton and Louis Da Pron's choreography in notable assists. O'Connor also contributed a "What's the Story" terp and vocal that had wallop. But since the half-hour will apparently not be exclusively musical, granting its heavy accent on the same, it becomes a case of "watch the story."
Trau.

DINAH SHORE SHOW
With The Skylarks, Harry Zimmerman Orch; Art Baker, announcer
Producer-Director: Robert Banner
15 Mins.; Tues., Thurs., 7:30 p.m.
CHEVROLET DEALERS
NBC-TV, from Hollywood
(Campbell-Ewald)

Ever since this show hit the tv screen about three years ago, it has been a model musical session. It's fast-moving but easy-going, it's well-accoutred with production trappings without being pretentious and, most important of all, this show has a warm personality in Dinah Shore.

There's been no tampering with the format of this program. It still accents Miss Shore's vocalizing by keeping the gab down to the minimum essentials. For this year's series, Miss Shore is getting able backing from The Skylarks, a vocal ensemble comprising four men and a thrush, and Harry Zimmerman's baton.

On last Thursday's show (7), the quarter-hour stanza was neatly framed around an autumnal theme. The current hit, "I Need You Now," was Miss Shore's opener and segued into the oldie, "Indian Summer." The Skylarks contributed one swinging tune, "I'll Be Over Tonight" and Miss Shore closed with the ballad, "If I Give My Heart To You," for a nicely rounded repertoire.

Miss Shore also throws in her usual song plug for Chevrolet, but it's okay for brevity.
Herm.

TREASURY MEN IN ACTION
With Walter Greaza, Frances Rafferty, Joel Smith, Willis Bouchet, Skip Homeier, Hope Landon
Producer: Everett Rosenthal
Director: Gerald Mayer
Writers: Alvin Boretz, Robert Sloane, Len Heideman
30 Mins., Thurs., 8:30 p.m.
CHEVROLET
ABC-TV from N.Y. (film)
(Campbell-Ewald)

"Treasury Men in Action," until recently done live, is now on film and on another network. Apparently, the producers of this opus figured that residuals are more desirable than ratings. Now sponsored by Chevrolet, this program is essentially the same with Walter Greaza still heading the detail looking into the cases purported to be from the files of the Secret Service.

Filming the show, of course, has made possible more outdoor action but it's virtually the same show, quality being neither diminished nor increased by slotting it on film, that is if the initial layout is a criterion.

First layout, "The Case of the Lonely People," happens to be a good yarn with good writing in spots for a layout of this kind. Alvin Boretz has written a story that allows for heart interest as well as criminal pursuits. Story evolves about a disabled veteran tricked into chauffering a femme who cases forged Government checks.

The supporting cast comprising Frances Rafferty, Joel Smith, Willis Bouchet, Skip Homeier and Hope Landon give informally good accounts of themselves. Photography is good and the pacing of the initial show is fast. Commercials are well delivered.
Jose.

THE AMERICAN BUSINESS OUTLOOK
With William Mennen Jr., moderator; Undersecretary of Commerce Walter Williams, Richard Waddel, John Landis, others
30 Mins., Sun. (3), 5:30 p.m.
MENNEN CO.
WTOP-TV, Washington
(Kenyon & Eckhardt)

It is impossible to measure this unique public service show by any ordinary yardstick. First of a series of nationwide forums designed to highlight the 75th anniversary of the Mennen soap and toiletries company, show is significant largely as a trail blazer in the field of institutional tv. It may well set a pattern for other industrial groups who prefer to accent the public service and information type of presentation rather than the entertainment extravaganza chosen by Ford and General Foods.

From a production point of view, the show was slow, ponderous, and far too weighty for the average listener. Its initial error was in the size of its panel—10 men of wisdom and success plus company v.p. William Mennen Jr. Each of the panel members, including the three "keynote" panelists, was a man of stature in his own field, and, more importantly, an exec of a company that had seen its 75th birthday. The basic idea, to show living examples of the success of the American system of free enterprise and to play up opportunities for the future, is a sound one. Practically speaking, however, the physical limitations of a half-hour show made it impossible for each of 11 men to have his say in a natural, unhurried manner.

Initial show, nevertheless, had a certain impressiveness in the mere array of big business figures, in the consistent picture of optimism expressed by each panel member, and in the accent on the new industrial techniques of the future. Even more importantly, it introduced to the medium a man obviously made for tv, handsome, articulate Bill Mennen Jr., who looks more like the answer to a cameraman's prayer than one of the country's business tycoons. Mennen, whose prepared questions were tossed off in a natural manner, giving the impression of spontaneity, was show's greatest factor. If future installments of the series will cut the panel down to a practical size—say, four members—and build up Mennen's question chores, it would loom as a concrete contribution to the forum field.

Distribution format for series is, in itself, a precedent breaker. Mennen will travel to different parts of the country, including New England, the Middle West, the South, New York City, and possibly the West Coast, bringing his televised message of hope for the future of the free economic system. In each area he will bring to the screen representative examples of the area's industrial leaders to accent his message and expand on it. The 75-year theme will be carried out throughout the series. Present plan is to publish all the shows in the form of a booklet
Flor.

BACKGROUND
With Joseph C. Harsch, Bob McCormick
Producer: Ted Mills
Managing editor: Reuven Frank
Director: John Goetz
Film supervisor: Jean Lenauer
Film editor: Constantine S. Gochis
30 Mins., Sun., 5:30 p.m.
Sustaining
NBC-TV, from New York

"Background," NBC-TV's first successful attempt at a "news-i depth" series, moved into its permanent Sunday afternoon slot over the weekend after a socko four-week trial run during the summer. As is probably inevitable in ries of this type, the show finally hit a clinker. It's too bad this occurred on the preem, and it's to be hoped it's not indicative of what's to come.

Opener was a study of the resurgence of Germany in light of the recently-concluded nine-power agreement to rearm Germany. This "Background" effort was designed to show some of the reasons for the country's strong comeback, and also to point up the German desire for a reunified Germany embracing both East and West Zones. NBC reporter Bob McCormick covered the story out of Hamburg.

Weakness of the show lay in the fact that it was a case of fitting the story to suit the headline, that is, entering into the project with a preconceived notion of what "Background" wanted to prove and then editing the footage to tie in with that premise. Show got off on the wrong foot immediately by battling windmills. People of the West Zone, it was stated, yearn for reunification. This is fairly obvious, yet chief analyst Joseph C. Harsch kept insisting, as if to justify the program's thesis, that the U.S. and the western powers had overlooked this yearning.

Thus sticking its neck into its homemade noose, the show went about serving up the proof of its pudding by showing the head of Hamburg's port, a banker, an industrialist, a worker, a churchman and a politician, all of whom wanted unification. It's noteworthy that the politician was a key Socialist, the opposition party in the Bonn government, and that no member of the in-power Christian Democrats was interviewed. Unification is the Socialist platform, but what about the program of the CDU, which though also yearning for reunification is operating under the realization of the current impossibility of reunification and is building in another direction?

Obviously, it's impossible to capture national sentiment in a half-hour of film clips, shot in one city, but this attempt looked like a deliberate stacking of the cards. What's puzzling about the entire show is the fact that it was attempting to prove something that's self-evident—the tipoff lay in the banker's comment: "How would you feel if the U.S. were divided in two at the Mississippi, with the Japanese occupying the western half and the British, French and Canadians occupying the eastern half?" On the Monday-morning-quarterbacking side, mightn't the German reaction toward rearmament and the potential renaissance of German militarism have been a more pointed topic?

The freedoms of interpretative reporting—and that essentially is what "Background" comprises—also involve responsibilities, the main one of which is to concentrate on really significant aspects of the news. There's always the temptation to chase merrily off at least this one time, "Background" appears to have succumbed to that temptation. In the long run, it pays off to allow the story to make the headline instead of the headline making the story.
Chan.

THE ROMPER ROOM
With Rosemary Rapp
Producer: Bert Claster
Director: Chuck Parker
55 Mins.; Mon.-thru-Fri., 11 a.m.
Participating
WGN-TV, Chicago

Per the title, this is another video package in pursuit of the small fry patronage. Practically every gadget ever conceived for the tottler derby is incorporated herewith. While carefully enough assembled and nicely helmed by Rosemary Rapp the big question is whether the pre-schoolers' gray matter can sponge up all the material tossed at them during the program's 55-minute daily stint.

There were no bets overlooked on the segment caught (6). Patterned after a legit kindergarten setup with some video embellishments thrown in, the format has six visiting tykes and Miss Rapp reading letters, playing games, singing and telling picture stories. As an added attraction there was a film short whose educational value was nil.
Dave.

THE MAIL STORY
With Herb Nelson, Mary Alice Moore, Wesley Addy, Leslie Barrett, Tom Gorman, Jerry Eskow, Matt Crowley, Richard Garth, J. Du Frayne
Writers: Max Ehrlich, Paul Monash
Producer: Robert L. Shayon
Director: John Peyser
30 Mins.; Thurs., 8 p.m.
Sustaining
ABC-TV, from New York

A Bernard J. Prockter package, "The Mail Story" preemed on ABC-TV Thurs. (7) with an initial installment that augurs well for this documentary series on cases taken from files of the Post Office Dept. Work of postal inspectors for one reason or another seems to have been neglected by the melodrama mill and this fresh material doubtlessly will provide fascinating viewing in the future if the dramatizations are reasonably well done.

Kickoff concerned an Atlanta physician whose peace of mind and practice were being shattered by a mentally disturbed former patient. His methods embraced the use of threatening postcards and phone calls to harass the doctor. While the victim's reactions to the harassment were too exaggerated to produce a genuine touch of realism for the viewer, nevertheless the painstaking techniques employed by postal inspectors to trace their man made for a wealth of suspense and interest.

Wesley Addy tended to overplay the role of the tormented physician. However, Herb Nelson scored nicely as the relentless inspector who gets his man; Mary Alice Moore was suitably sympathetic as the doc's wife and Richard Garth was irritatingly effective as the poison penner. Other supporting players were adequate.

Producer Robert L. Shayon wrapped the Max Ehrlich-Paul Monash script with okay physical values and John Peyser's direction moved the yarn along at a crisp pace after the preliminaries were established. Although minus a sponsor, "Mail Story" shouldn't have too much difficulty in latching onto one soon. It's curious, however, why ABC-TV follows this documentary on the postal service with the similarly formatted half-hour "Treasury Men in Action." Maybe the net goes along with the theory that good things go in pairs.

Gilb.

ON CAMERA
(The Error of Our Ways)
With Frank Peddie, Marjorie Leete, Deborah Turnbull, Hugh Webster, Thorn Arngrim, James Annand
Producer: Murray Chercover
Writer: Poggy McKenzie
30 Mins., Sat., 9 p.m.
PROCTER & GAMBLE
CBC-TV, from Toronto
(F. H. Hayhurst & Co. Ltd.)

Live drama with Canadian slant is scheduled for the 39-week "On Camera" series, little more than a continuation of a previous video live drama series called "Playbill" on the Canadian Broadcasting Corp. web. "Playbill," at a different time, was sustaining.

Opener, "The Error of Our Ways," was an okay play set in an isolated fishing village in British Columbia where an old fanatic who had practically assumed the role of religious leader and driven his family close to madness in regret of an old error vehemently resents the replacement of the usual visiting parson by a young pastor. Crabby old Fergus' intentions to marry his daughter to an unwanted suitor are foiled by the new clergyman who aids Fergus' wife and daughter in the young gal's escape.

Top thesping goes to Deborah Turnbull who turned in a smooth, convincing performance as the daughter Meg. The part was thin but she chewed all the meat it had with strong teeth. Frank Feddie, longtime w.k. CBC radio actor, overdid the part of Fergus but only slightly for the role had to be hammed to a certain degree to make it believable. Adequate support came from Marjorie Leete as the beset wife of Fergus, Hugh Webster in a nasty part as the suitor, Thorn Arngrim on the weak side as the young minister, and the brief appearance of the captain of a ship by James Annand.

"On Camera" is wisely scheduled for Saturdays, a day overloaded with sports on CBC-TV. Announced titles of upcoming plays in the series show no comedy whatever and a heavy tendency to suspenders. This is probably the result of CBC drama producers deciding to stay exclusively with Canadian writers who have previously written little brilliant comedy and Canadian actors who do not include able comedians. CBC has aired some socko satire, however, and "On Camera" would be enhanced by the use of one or two shows of that type, even if it meant rehashing used radio scripts.

Gorm.

THE NAME'S THE SAME
With Joan Alexander, Bess Myerson, Gene Rayburn, Arnold Stang; Dennis James, emcee.
Producers: Mark Goodson & Bill Todman
Director: Jerome Schnur
30 Mins., Mon., 7:30 p.m.
RALSTON PURINA
ABC-TV, from New York
(Guild, Bascom & Bonfigli)

Everything's the same about "The Name's the Same" this season except for a few personnel changes. Dennis James has taken over the moderator's chair, which once belonged to Robert Q. Lewis, and Gene Rayburn and Arnold Stang have joined distaffers Bess Myerson and Joan Alexander on the panel. Mark Goodson and Bill Todman set Rayburn and Stang as panelists late last season and they look to wind up as regulars on the show.

It's a pat format that the G&T combine have conceived for this panel-quizzer but the ingredients of celeb monickers plus a bright panel generally add up to some tele fun. Initial gimmick of having a John and/or Jane Doe with a famous name for the panelists to play with is a laugh-provoking start, so it's up to Misses Myerson and Alexander and Messrs. Rayburn and Stang to carry the ball from there. On the preem show Monday (11), they displayed only a flickering wit in toying wtih such monickers as Christopher Columbus, A. Hip anl Dennis James, the emcee's son. They managed to pull some laughs out of A. Hip, but most of it belonged to the innuendo groove that doesn't belong on tv.

Format of the prize-giving calls for the panelists to shell out checks, on the basis of the number of questions asked, to the person they've third-degreed.

Show also has the inevitable guest celebrity. Opening stanza's star was Fernando Lamas and the panel was asked to guess what he had learned. It seems that the screen star, who hails from Argentina and is married to Arlene Dahl, had learned "that American women are glamourous." Panel played it straight and came up with the right answer. The guestar is allowed to pick up a check for his favorite charity whether he's working or not.

Gros.

IT'S GOOD TASTE
With Amy Vanderbilt
5 Mins.: Mon. (4), 12:25 p.m.
GRENNAN'S CAKES
WCCO-TV, Minneapolis

The Vanderbilt name in itself seems calculated to attract femme dialers for these syndicated briefie authoritative discussions on etiquette, heard at different times in different cities. And the society leader, handling herself well before the camera, should do a good sales job for the sponsor.

Mrs. Vanderbilt is distinguished looking and apparently to the manner born unbends sufficiently before the lenses and possesses an effective if rather metallic speaking voice. She has poise, ease, and enough charm and her enunciation leaves nothing to be desired. However, there's an impression of hurriedness to her spieling—her efforts would gain by less rapid delivery. Also, a script with more simple sentence construction and fewer multi-syllable words would give desirable spontaneity to her utterances and make them seem more natural and extemporaneously conversational than memorized.

But, on the whole, this stacks up as a clever commercial conceit from the standpoint of utilizing such a socially prominent person to sell food items via instruction in etiquette. Introduced as "America's foremost authority on gracious looking," Mrs. Vanderbilt must impress the average housewife dialer at whom the show is aimed.

In between her short lecture on the part that ceremony plays in weddings and the tips which she gave to prospective brides, there were scattered several very short film clips, the one showing a family conference regarding a forthcoming wedding and other a bride and her mother putting their heads together. These clips provided an added fillip and lent variety and additional interest to the proceedings.

Mrs. Vanderbilt wound up by answering questions on etiquette submitted by members of her audiences. On this occasion there were two—one as to what "high tea" is and the other regarding the propriety of pipe smoking at social functions.

Commercials don't consume too much of the five minutes and are well devised. Mrs. Vanderbilt even joined in one and qualified as an okay saleswoman.

Rees.

ADVENTURES OF OZZIE & HARRIET
(The Wedding Anniversary)
With Ozzie, Harriet, David & Ricky Nelson; Don DeFore, others
Producer-director: Ozzie Nelson
Writers: Nelson, Dick Bensfield, Perry Grant
30 Mins., Fri. (8), 8 p.m.
HOTPOINT
ABC-TV, from Hollywood
(Maxon)

It's not difficult to grasp the appeal of the Ozzie Nelson menage on tv. In the first place, physically and esthetically, they're a handsome, wholesome family. Moreover, their programs are built on natural, bonafide situations. The joshing that goes on may be mild, but it's real and tr , flowing smoothly out of these natural incidents. The acting is underplayed rather than raucous; there are no caricatures. The airer leaves a nice taste.

Last Friday night (8) the Nelsons were back for their third year in ABC-TV. It was also, in reality, the 19th wedding anni of Ozzie and Harriet (Hilliard). What more natural than to use the anni as topic for the tv program? And what more typical than the honest instead of hoked-up approach to the event?

Ozzie, of course, wanted to spend the evening out, celebrating the anni. But 14-year-old Ricky was troubled; he was having a party that night. The Nelsons pere and mere, felt they had to be home to oversee, to chaperone. Several neighbors were of the same mind; they wouldn't let their daughters attend unless the elder Nelsons stayed at home. So Ozzie and Harriet dutifully stayed home, out of the way, upstairs, till curiosity about the doings downstairs brought them out—to discover it was all a plot, with the neighbors and friends gathered in to wish them well on their anniversary. Surprise twist may not have been too novel, but the program had a lot of pleasant, honest quality to it.

Bron.

DING DONG SCHOOL
With Dr. Frances Horwich, Helen Morton, organist
Producer: Dr. Horwich
Director: Len Salvo Jr.
30 Mins.; Mon.-thru-Fri., 9 a.m., CST
GENERAL MILLS, GERBER FOODS, INTERNATIONAL SHOE, WANDER
NBC-TV, from Chicago
(Tatham-Laird, D'Arcy)

"Ding Dong School," entering its third semester, shows no signs of losing its appeal for the nursery set. Masking a psychologically hep understanding of the moppet mentality, Dr. Frances Horwich continues to weave a spell over the kids and their appreciative Moms with her ingratiatingly intimate talkfests and demonstrations.

While the tots may not be aware of it, they soak up a lot of information about the world about them, in terms of object identification and vocabulary as Dr. Horwich, as on the school visited (6), parlayed simple little games involving a garage, a bridge and a doghouse. It must be a real treat for the conscientious mothers as they watch her cleverly work in little bits of significant information as she talks directly to the kiddies. Only possible flaw for the pernickety is Dr. Horwich's direct product pitch to the tykes on behalf of the sponsor. Her breakdown of the Ovaltine sales copy into words the pre-schoolers could dig, seemed incongruous in the otherwise careful production.

Daily half-hour is sold in 15-minute slices with bankrollers aboard four.

Dave.

FINDERS KEEPERS
With Fred Robbins, Peggy O'Hara
Producer: Allan Wallace
Director: Dick Sandwick
Writer: Eddie Lawrence
30 Mins.; Thurs., 7:30 p.m.
COCA-COLA
WABD, N. Y.
(Hilton & Riggio)

"Finders Keepers" is another giveaway without any particularly outstanding qualities. Gimmick this time is participants have to locate a hidden certificate within a limited period of time. Paper is stashed away in some part of a living room-kitchen set and contestants are given various clues as to the location. Participants who find the hidden certificates are awarded prizes for their successful detective work. Quality of gifts given out on opening show, Thursday (7) wasn't too exciting.

In some instances, contestants gave the impression they had advance knowledge of the hiding places and were just stalling until the last possible moment. Home viewers are also given an opportunity to play the game. Each week

(Continued on page 40)

CLIMAX!
(The Long Goodbye)
With Dick Powell, Teresa Wright, Cesar Romero, Horace MacMahon, Tom Drake; William Lundigan, host.
Producer: Bruce Underhill
Director: Wm. H. Brown Jr.
Writer: E. Jack Neuman
60 Mins., Thurs., 8:30 p.m.
CHRYSLER CORP.
CBS-TV, from H'wood
(McCann-Erickson)

Having launched its stormy "Shower of Stars" headlining Betty Grable, Harry James and the resuscitated voice of Mario Lanza, the Chrysler Corp. continued on with its Thursday representation last week by entering its "Climax!" series, which will three-for-one it with the musical hours as Coast-based stanzas. Opener was a Raymond Chandler story, "The Long Goodbye," a whodunit wallop in its slick production, including the decor, ditto staging, ditto pace, ditto lensing and ditto cast, with Dick Powell and Teresa Wright as the leads.

It was an auspicious start in every department save one, the play, adapted by E. Jack Neuman. In fact, so polished and bright were these basic elements, without which many a sound teleplay has suffered in the telling in countless instances, that they could easily have mesmerized some viewers into the not unprecedented trap of regarding "The Long Goodbye," dramatically, on an equal plane with the purely production components. But "Goodbye" was a long way from home on the flimsiness of its structure, the complexities of its narrative, and the clumsiness of its logic. There's a limit, should be, on how far the imagination is expected to be stretched even for mysteriosos, with their pat setting up of clay pigeons, ready to be knocked off by any old private eye of which Chandler's Philip Marlowe, the sophisticated he-man hunter, is not, of course, typical.

While whodunit plots are not expected to be taken too seriously, the Marlowe omniscience as represented in Powell's playout was much too pat and pompous except perhaps for the "Howdy Doody" set, and the romantically enacted murderess as repped by Miss Wright was about as subtle in the text as a Dusty Rhodes homer. It looked like a crackerjack play and the smart accoutrements gave it the dolled-up aura of a million bucks, but, despite its pretentions, seemed rather like an overextended half-hour exemplified in the routine hocus-opuses.

Powell and Miss Wright played it to the hilt, while Cesar Romero, as a gambler, i star co-billing, was so-so in the couple of brief scenes allotted him for no special reason other than his marquee value since he's long since shed those authoritatively menacing looks and gestures. Horace MacMahon was his veteran realistic self in policeman's part. Tom Drake did right by his "disappearing act that looked like murder" role, with Romero covering up for him on a dastardly deed while a viewer kept asking himself, in terms of immediate logic, why the gambler should (with the usual threats) try to prevent Powell from proving his theory (not upheld in the end) that Drake was murdered, it having been clearly established that Drake once saved Romero's life.

That the "body" of Miss Wright's husband (murdered by her, it developed) should be seen stealthily crawling off the set to make way for the closing action, was an unfortunate incident that could not, except momentarily, impair the overall values. In view of the high production promise shown by the baptismal effort in the meller series, there's indication that "Climax!" means to stake out a large claim in the tv mines. But it's elementary, my dear Watson, that the play is still the thing, in N. Y. Hollywood.

Trau.

U-AUTO-BUY
With Lambert Bartak Trio, Melody Maids
30 Mins.; Tues., 10:30 p.m.
ROSEN NOVAK AUTO CO.
KMTV, Omaha

Well spotted to catch the late viewers, this bright half-hour program is one of the best used-car auto selling shows in these parts. Old-fashioned, rapid-fire pitches by Rosen Novak salesmen take up nearly half of the 30-minute stints, are entertaining — and no doubt sell plenty of buggies.

Entertainment is handled by Lambert Bartak Trio, locals who are show biz vets and good video bets. Wendall Hall, who alternates between organ, guitar and bass is especially a standout.

Melody Maids, girls quartet from Council Bluffs, Ia., just across the Missouri River from Omaha, are okay in handling one number each

Trump.

HONESTLY CELESTE!
With Celeste Holm, Scott McKay, Geoffrey Lumb, Mary Finney, Mike Kellin, Henry Jones
Producer-director: Joseph Scibetta
Writers: Larry Gelbart, Hal Collins
30 Mins., Sun., 9:30 p.m.
BRISTOL-MYERS
CBS-TV, from New York
(Young & Rubicam)

There's probably been mor half-baked, hashed-over, and overdone comedy material hashed up by the industry's writers and comics in this fledgling season than in any in past remembrance, but the grand prize for temerity will have to be awarded to the "creative" staff of CBS-TV's new "Honestly Celeste!" Imagine preeming a $1,500,000 investment with as old a device as the suitcase switch, and milking the gag for a complete half-hour.

If this is the kind of scripting that's going to go into futur episodes about a hayseed newspapergal, then "Honestly Celeste!" will merely be another straggler along Bristol-Myers' and CBS' Sunday-at-9:30 "frustration row." History of that time period and B-M's efforts to find a hot property for it has been a study in futility (Alan Young, "Man Behind th Badge"), and the makeup of Celerte Holm's vehicle isn't going to help.

Apart from the use of a tired old device to sustain the comedy, th general format doesn't look too promising. Miss Holm is cast as a journalism teacher from a Minnesota college who comes to N. Y. to get real experience in the trade, banking on the fact that the editor of the N.Y. Express is an old student of her father's. Entire cast is composed of stock and trite characters, with Geoffrey Lumb as a pompous and excitable editor; Scott McKay, the romantic interest, as the the publisher's son and star reporter; Mary Finney Lumb's wry secretary; and Henry Jones as the prissy obit editor.

Story line in the preem had Miss Holm cinching a spot as a reporter after starting in obits via the suitcase mixup, with Miss Holm picking up a bag containing $400,000 and belonging to a bank robber who's just finished a 10-year rap but kept the dough hidden all that time. Gangster, played by Mike Kellin, follows her to the office, and finally she gets an exclusive interview. Humor was tired and lifeless in this episode, situation was completely trite. About the only laughs came from Kellin's characterizations and Miss Holm's offbeat personality as a naive but brash newcomer.

It's surprising that a veteran like Joseph Scibetta would permit such an obvious mess of cliche to take to the air, and that Miss Holm, who's delicately skirted video waiting for the right vehicle, should come to the conclusion that this was it. And equally surprising is the fact that show-wise Young & Rubicam would permit one of its top clients to be drawn into such a show. But that's the way it is. Honestly, Celeste, you can do better than that!

Chan.

GUESS WHAT IT IS
With Hal Tunis, Marilyn Cantor, Danny Scholl, Diane Herbert, Maurice Dreicer, Guy Lebow
Director: Lee Davis
30 Mins., Sat., 11:30 a.m.
SHOWERMASTER
WABC-TV, N.Y.
(Tunis)

It's admittedly difficult to come up with some fresh ideas that are entertaining as well. The latest panel show coming through WABC-TV hardly fills the bill. "Guess What It Is" is not one of the masterpieces of its kind, since it doesn't contain an idea that is basically sound, nor a sparkling panel that can be entertaining on its own.

Hal Tunis, as conferencier, does a fairly good job considering the very slim basis of the show. Format has a silhouette shown on the screen and a panel comprising Marilyn Cantor, Danny Scholl, Diane Herbert and Maurice Dreicer attempt to guess the object. At the preem show, it seemed that the objects thrown on the screen were either too easy or unfair. Guy Lebow identified the objects offstage. The resultant gab wasn't too sparkling. Perhaps this layout needs a few shakedown shows to get started, but at this point, it's difficult to see how it could emerge as effective adult entertainment. Perhaps, it was meant for youngsters since it follows a juve show, but it doesn't look like it could hang on to the audience that "Space Patrol" picks up.

Tunis delivers the commercials for Shower Master and the selling is not too convincing. At one point, a phone number given out by Tunis was different than the one flashed on the screen. There goes a whole selling campaign shot to hell.

Jose.

Committee Heartened by Educ'l TV Advance; See 17 Stations in '55

Washington, Oct. 12.

Despite financial and program problems, the educational television picture as a whole is "definitely good," the FCC was told last week in a comprehensive report filed by the Joint Committee on Educational TV.

Considering the fact that only 20% of the commercial channel assignments have been translated into stations on the air and that two-thirds of the channels reserved for education ultra high, JCET reported, "one cannot help being impressed with the remarkable progress made in a period of only two years and a half."

Since June of 1952, when the FCC reserved 242 channels for education (10 more channels were later added), the Committee advised, all cities of 200,000 population with VHF educational channels have put stations on the air, have started construction, or have advanced their plans to the point where they will soon be ready to build.

"It is not unreasonable to predict," the Committee said, "that by early 1955 we will have 17 educational stations on the air with their programs regularly available to about 25,000,000 people; and by the end of 1955, about 30 such stations will be beaming signals to areas with a population of around 40,000,000 residing in 18 states."

So far, JCET reported, educational tv has received at least $25,000,000 in financial support. Of this total, around $5,000,000 have been provided by state legislatures and other governmental agencies, more than $2,000,000 by school budgets, more than $3,500,000 by commercial broadcasters (cash and equipment), nearly $4,000,000 by other business interests, and more than $10,000,000 by various foundations.

In addition, the Committee noted, many contributions have been made by religious, charitable and public welfare organization, as well as individual donors. As many as 300,000 people in Chicago, it pointed out, have given cash to the Chicago Educational TV Assn. Thousands of school children have also contributed small amounts in Boston, Pittsburgh, St. Louis, New Orleans and Cincinnati.

Educational stations on the air, of which there are 10, JCET reported, are providing programs for the schools and for the adult public. The Educational Television and Radio Center at Ann Arbor, Mich. (established by the Ford Foundation), Committee said, is providing five hours of programming per week to educational stations and will increase its output as the need arises.

While there are still "many hurdles" to overcome before nationwide educational tv can be achieved, the Committee expressed confidence that with continuing faith, leadership and support the development "will ultimately become a reality to be enjoyed by all the people."

Automotives In Major N.Y. Spread

Auto manufacturers are giving the "high, wide and handsome" tv treatment to their models in a coin outlay that may mark a new high in local bally. At the moment, the competitive battle pits Chrysler against General Motors as far as a drive on WCBS-TV, N. Y., is concerned. Chrysler's De Soto Division is plotting an Oct. 20 teeoff on spots spanning three weeks, with plugs at various afternoon and nighttime periods over the full week. The Dodge Division starts same day and goes eight weeks with heavy concentration on station's "Early Show" filmery across-the-board plus "Saturday Show."

GM counters on Oct. 24 with a seven-day plugging route pitching Chevrolet, and two days later puts Pontiac before viewers in a 10-day attack that embraces "Late Show," "Early Show," "Amos ' ' Andy" and other slots.

Landsberg's Tinter

Hollywood, Oct. 12.

Klaus Landsberg, KTLA's head man, won a sprint to chalk up another "first" for his station last Thursday, nosing out KNXT for distinction of being the first L.A. telestation to put on a local colorcast. Landsberg hurriedly tossed together a 90-minute tint show to grab the "first" nod, and it reportedly all happened because he heard KNXT had skedded a colorcast for Sunday (Oct. 9), planned a heavy bally for it as the "first" L.A. local tintcast.

Hectic race was won by Landsberg as he put together the slides and a tint travelog for a demonstration before a meeting of Motorola dealers at the Statler hotel, telecasting it to the public at the same time.

WGN Files Beef Vs. Chi AFTRA

Chicago, Oct. 12.

WGN Inc. fired the first shots last week in the biennial AFTRA contract negotiations by filing charges with the National Labor Relations board charging the union with unwillingness to bargain in good faith. Chicago Tribune station claims the talent guild rejected its bid to start talks Sept. 21 and 24 on the pacts which expire Nov. 15, thereby not allowing "sufficient period of time for honest negotiations."

Petition points out that it took four months to work out the contracts in 1952 (at which time both WGN and WLS were struck by AFTRA) and that it's the union strategy to "force negotiations into a short period of time prior to the expiration of contracts" so that it's impossible to complete the bargaining before the windup date.

WGN general manager Frank P. Schrieber, however, has notified AFTRA he'll meet with their negotiators, exec secretary Ray Jones and attorney Sanford (Bud) Wolff, today (Tues.) for the formal opening of the bargaining. CBS, ABC, and NBC reps are also meeting with the union in a separate joint session later today. Talks with indie WLS start tomorrow (Wed.).

WATV TO TEE OFF ON ITALO VIDCASTS NOV. 8

WATV, Newark tele operation that covers the metropolitan market, and producer-agency exec Fernando Pettinella have agreed on Nov. 8 as the tentative starting date for 32 hours weekly of Italo-language videocasting. Among the bankrollers reportedly lined up for the unique-for-N.Y. telecasts are Medaglia d'Oro and La Rosa. Other advertisers, deeply entrenched in Italian radio, are now mulling contracts.

The Italo sked WATV has currently been fixed at 8 a.m. to noon seven days a week. Heretofore there has been but little foreign language telecasting in N. Y. The programming will break down about 60% live and 40% film, according to the Pettinella office, and looks to be chiefly for the senora. That same source said that within two years the gross in Italo video in N. Y. will reach $1,000,000.

Life's Spot Campaign

Young & Rubicam ad agency has led Life into its first major spot campaign on three New York tv stations, WCBS, WABC and WNBT (latter becomes WRCA-TV at midnight of Oct. 17 in a Cinderella switch). Publication is using animated pix in a 13-week drive embracing 10-second and 20-second plugs.

It's reportedly the largest and longest outlay for a mag in local tv.

Only a Few Stations Less for Bishop Sheen

Bishop Fulton J. Sheen returns to DuMont as of Nov. 2 with only about 20 fewer stations than last season. The retrenchment in the number of affiliates carrying his "Life Is Worth Living" half-hour series is nowhere near as large as first expected, and the network hopes to pick up a few more stations before the Nov. 2 start.

The decrease from 167 stations is believed the outcome of dissatisfaction expressed recently by bankrolling Admiral Corp. over quality of kines on the stanza. The Bishop, until last Friday (8), would not announce the date of his return from summer hiatus. Belated decision as to starting date was most likely attributable to the station hassle.

TV 'Baby Sitter'

Continued from page 27

such ventures out of gratitude for having the little busy bees quietly preoccupied for a half-hour or so. Considering the limited size of the moppet audience, this indirect pitch to the Moms who do the shopping is admittedly quite constricted.

That's why, with something like 13 hours a week given over to the video pursuit of the tottlers, there's some debate that the point of diminishing returns is nigh and that there's just just too much of a good thing. This total does not include the plethora of the more traditional type kid shows, which, while angled toward a higher age bracket do hold some interest for the real young 'uns.

Tops currently in the diaper derby is WBKB with Angel Casey holding forth a half-hour daily with her "Playhouse" and Win Stracke with his 25-minute afternoon kidlet strip. Just added is Claude Kirchner's, Saturday morning "Scrub Time" highjinks. Also new is WGN-TV's "Romper Room" where Rosemary Rapp plays to the preschoolers for 55 minutes each morning. WNBQ, besides "Ding Dong," is repped Saturday morning with Curley Bradley's "Animal Caretime." WBBM-TV is in the field Saturday mornings, too, with Dinny Bruce's "What Do You Want to Be" session for the kindergarten set.

Lux TV In Flux

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is principally involved with NBC as executive producer of the Monday night series of one-a-month spectaculars, he's had little time for the Lux project and is staying on only at JWT's insistence because of his longtime helming of qualitative live dramas on the Philco-Goodyear Playhouse.)

Coe hasn't been mincing words to JWT as to what he thinks of the "Lux Video" story properties, having nixed every availability thus far. Apparently the Paramount link for acquisition of film properties has meant little or nothing in terms of marquee values, with the exception of the "To Each His Own" initialer. As result, Lux is now going in for originals, but recognizes that any top writer worth his salt berthed on the Coast is writing for films, not tv.

Consequently, there's a possibility that the show will be shifted east. As an alternative, the proposal's been made to bring in a reasonable facsimile of a Darryl Zanuck or David Selznick to produce and thus "throw the book" at the tv audience in terms of top-flight names. Thus far, however, nothing's been resolved.

Gertrude Berg Set For Berle, Elgin Lead

Her own stanza ending after Oct. 19, Gertrude Berg reenters the tv lists a few weeks later with the first of her guest shots.

After Rybutol (Vitamin Corp. of America) ankles "The Goldbergs" next week, Mrs. Berg will first resume her virtual member-of-the-family status with Milton Berle, when she does a guest shot on his NBC-TV showcase on Nov. 16. That Berle should be her first video host is an offbeat slant, because "The Goldbergs" via DuMont is currently in direct competition with his stanza. On Nov. 30 she does the starring role in the ABC-Elgin Hour, "Hearts and Palms."

Saturation News

Continued from page 28

what with news already slated weeknights five minutes before the hour and the half-hour. There's simply no more room on the schedule for news.

But another of the net's theories—that news is the best vehicle with which to reach television homes—also appears justified by the rating study. Nielsen data indicates that the weekend package reaches a total of 9,889,000 homes, of which 4,168,000 or 42% are television homes. Since with a rapidly increasing television saturation situation and a declining radio-only homes figure, it's radio's object to get into the television home, web is fairly well satisfied that it's found at least one formula. Study also finds that the package is hitting a high percentage of urban homes, with 55% of the homes listening to the show located in "A & B" counties, or counties with populations of 100,000 or over.

Rating studies don't take automobile radios into account (since Nielsen doesn't include car radios), but the web figures a high percentage of the 29,000,000 car radios, since traffic is heavier on weekends. It's also known that the proportion of auto-equipped cars is heavier among television owners than radio-only families, with the conclusion by the web's researchers that about half the total audience (in-home and out-of-home) for the broadcasts come from tv homes.

Edison Act

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hours earlier, "You Are There," backed by Electric Companies, will showcase the famed inventor.

Not to be outdone, but necessarily a day later (18) will be Westinghouse's "Studio One" (CBS-TV again) making with "The Boy Who Changed the World," with 12-year-old Michael Allen portraying the Wizard of Menlo Park when he was a wee one. Ruth Hussey and John Beal will enact Edison's parents, and story is by Joseph Schrank. (Show will be its first in color.)

GE will work in another incandescent lick next Thursday (21) when Jane Froman's CBS-TV show, sponsored by the electrical outfit, will be set in appropriate decor to pipe up with such Froman items as "Diamonds Are a Girl's Best Friend," "The Old Lamplighter," "Make a Miracle" and "I Believe."

NBC-TV will get in on the act with less ambitious works. Jack Lescoulie, the handyandy of the Dave Garroway-emceed "Today," is due in Detroit on the 21st to gather some Edison-slanted material connected with the Light Jubilee.

Incidentally, the Jubilee Committee, whose sponsorship is just short of a mile long, has given the greenlight for 10-second identifications—such as by local power and light companies or large electric manufacturers—during the middle break of programs on the four webs. It's figured that since the Selznick pageant is from 9 to 11 p.m. the middle period will fall somewhere between 9:50 and 10:10.

Can't Wash Show Biz

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J. Carroll a bank executive to the ghostly business of Anne Jeffreys and Robert Sterling in "Topper," William Bendix a working stiff in "Life of Riley" and Eve Arden a schoolmarm in "Our Miss Brooks."

Saturday—Imogene Coca is a nitery performer; Mickey Rooney a broadcasting page with thespian aspirations in the Rooney-"Hey Mulligan" show, but:

Jackie Gleason chauffeurs a bus, Barry Nelson is a businessman (?) to favorite spouse Joan Caulfield in "My Favorite Husband," Alan Bunce has some sorta office job in "Ethel & Albert (she's Peggy Lynch), June Havoc is a lawyer in "Willy," Eddie Mayehoff an ex-football star ("Go-Go-Go") in "That's My Boy," Peter Lawford and Marcia Henderson are fourth estaters in "Dear Phoebe."

Sunday—Another bad night for show bizzers-within-a-show; Rogers is a cowboy ranger, Ann Sothern a "Private Secretary" every fortnight. Wally Cox a science teacher, Robert Young an insurance drummer, Jack Benny—a miser.

Coin & Ratings On ABC Ballcasts

Major league baseball as a network telecasting item has paid off handsomely in ratings and business for ABC-TV, the only web which has been in the field thus far. Web recently wound its second year of "Game of the Week" telecasts on Saturdays for Falstaff Beer and on a co-op loop for affiliates not blacked out by major league restrictions. Results were a 29.6 September Nielsen average for the two games telecast in the rating period, along with an expanded station lineup of nearly 100 outlets.

That Nielsen, covering only the areas in which the games were carried (they're blacked out of major league cities under the clubowner agreements set by ABC) projected the games into a 14th-place national ranking. On the business side, the games netted the web some pretty coin, both from the Falstaff business in midwestern and Coast markets, and from the co-op coin garnered from stations, which paid out a sum equivalent to 100% of their network Class A hour rate for each contest. At last count, there were 37 outlets carrying the games on the co-op basis.

In terms of local sponsorship, the games attracted some blue-chip national and regional bankrollers to the station rolls, among them Blatz, Schlitz, Utica Club, Pfeiffer and West End breweries; Coca-Cola, Pepsi-Cola, Seven-Up and Dr. Pepper in the soft drink field; Chevrolet and Pontiac dealers, Gillette and others. Games aired included Cleveland, Philadelphia, Baltimore, New York, Chicago, and Detroit games in the American League, and Dodger and Giant games in the National.

Hartford

Continued from page 29

tion. Both WTIC, local 50,000-watter, and the Hartford Telecasting Co. are engaged in a bitter fight for the channel.

President Julian Gross of WKNB-TV says that the addition of the VHF station would create confusion in this area. Claims that more than 230,000 conversions to UHF have been made and that the UHF stations can provide a satisfactory service to the areas.

"This area has been developed as a UHF area," he said. "We did the pioneering and if a VHF station comes in, it will upset the job that has been done."

Gross said that most viewers had become accustomed to tuning UHF exclusively. He did not mention that WNHC-TV of New Haven, Connecticut's pioneer tv station, comes into Hartford area with a strong signal.

Continued Gross, "We are not trying to squeeze the Travelers (owners of WTIC) or Hartford Telecasting out of the picture. We're perfectly willing to see another station in the area, provided it is of UHF variety. We would like to see Channel 24 given the commercial classification instead of Channel 3."

He also said that the VHF outlet would be better as an educational channel for the Connecticut State Board of Education since all state programs could be centralized there instead of in UHF educational channels.

Ed. Lamb

Continued from page 29

not to testify against Lamb. Brown had characterized her testimony as being "a figment of the imagination."

Underwood testified he ran into Mrs. Natvig at the Harrington Hotel, gave her the "onceover," found her "interested," gave her "a wink," and ended up with taking her to the Lotus night club. During their conversation, he said, he "joshed" with her as to where she might be from and guessed she could be a widow in Washington to settle an estate running to as high as $50,000.

After dinner and the floor show, he said, he took her back to the Harrington and had not seen her since. The next day, he said, the Washington papers carried the story about her bribery charge.

Home, James

Dennis James returns to ABC to star in "Name's the Same"

This delightful guessing game is back for the fall season on ABC. Back to ABC-TV, too, is Dennis James to take over as moderator and leading wit. The premiere was Monday, and a grand time was had by all. including the proud sponsor, the Ralston-Purina Company!

You're in smart company on **ABC-TV** *American Broadcasting Company*

prize package

Bert Parks deals out laughs and cash prizes on "Break the Bank"

Yes, "Break the Bank" is back, Bert Parks and all. And it looks like this famous financial fun-fest will be around for a long, long time. It pays off for everybody: for the contestants (like those below), for ABC, and for the Dodge Division of Chrysler Corporation, who sponsor this wonderful show and don't mind paying one bit.

You're in smart company on **ABC-TV** *American Broadcasting Company*

ELMER DAVIS
15 Mins.; Sun. 10:15 p.m.
ABC, from Washington

Elmer Davis is an old hand at pulling together a lot of loose news strings and tying them into analytical package that makes sense. His return to the air, therefore, should be welcomed as an event of some moment to listeners who go for the 'behind-the-news dopesters. No question, Davis belongs to the top few whose voices make a real contribution in the radio opinion field.

There's nothing ostentatious or over-dramatic about Davis, and that's all to his credit. His dry, unemotional voice retains that great quality of authority; you feel, listening to him, that here's a man who knows what he is talking about, and who speaks from a wealth of experience in the tricky business of Washington reporting.

Davis' kickoff show was more of a news summary than a commentary. In a way, that was too bad, since the commentator's prime value lies in his to-the-heart analysis where, in his own expert manner, he fits together the pieces of the puzzle and shapes them into a whole that makes sense.

Sunday show jumped all over the lot, with Davis apparently more intent on covering all the week's news rather than concentrating on its meaning. He started off with a review of the situation in France re the upcoming Assembly vote on German rearmament, continued with a quick review of statements by Krishan Mennon, the Indian delegate in the U. N.; discussed the London conference; then jumped to Chiang and Formosa and ended up with a discussion of domestic politics.

While it's true that one had the feeling that Davis might have dwelt more fully let's say on the reasons for the French resentment for the London arrangements on Germany, he does weave into his news account some mighty pertinent and to-the-point observations, and on occasions some sharp-tongued swipes, such as the one on Indian neutralism.

Perhaps more important than anything else is the fact that, in Davis, ABC has a distinguished spokesman for the intelligently liberal point-of-view. Thus, the net, which employs such arch-conservative commentators as George Sokolsky, profitably balances its commentator lineup. That Davis isn't hesitant to speak his piece was quite evident Sunday from his remarks on Messrs. Eisenhower, Dulles, Nixon and McCarthy. He pulled no punches in his remarks, and he's to be admired for that. Whether they agree with him or not, listeners can always expect thought-provoking news reporting from this pundit. *Hift.*

QUIZ TIME
With Moderator John J. Furia; Robert F. Wagner, others
Producer: Bernard Buck
25 Mins., Fri., 9:30 p.m.
WNYC, N. Y.

The 9:30 slot via WNYC is shaping up as the segment for o.o.ing the city's various departments, whether quasi-topically, as with "Room Nine" on Wednesdays or historically with "Quiz Time" on Fridays. Of the two, the latter was more entertaining; ofttimes more informative too.

Format was simple. On the initial broadcast (8) a brace of three-man (and woman) teams lined up for their respective departments in a quiz anent the city's history and other topics. On the one hand were three firemen of different rank and different function. On the other side were two femmes and a man all repping the Department of Welfare. Moderator (examiner for the city's personnel division) Dr. John J. Furia popped a fair cross-section of puzzlers at individual team members. He commenced with simple items: color of the city flag, rivers bounding Manhattan and the discoverer of N. Y. harbor and progressed to slightly more difficult queries re the name and number of colleges and museums in N. Y., etc. Most informative and perhaps most admirable portion fo the stanza was when either team glibly answered stumpers that concerned functions of the rival department.

Furia conducted gab with a festive air, interjecting humorous asides during question-and-answer time. There were moments when the humor was painfully self-conscious, but they were in the minority.

For interested New Yorkers, "Quiz Time" was a pleasant vehicle for transporting incidental intelligence about home. *Art.*

ROSEMARY CLOONEY SHOW
With Johnny Jacobs, Buddy Cole Orch
Producer-director: Bill Brennan
Writer: Glenn Wheaton
15 Mins., Thurs., 9 p.m.
CBS, from Hollywood

Rosemary Clooney is her own best disk jockey. Thru a bowed Thursday (7) on her own once-weekly quarter-hour show over CBS and used the slot to showcase her current Columbia Records disclick, "Hey There," and her recent Col etching of "Little Shoemaker." Both numbers were given the turntable treatment preceded between some inane chatter between Miss Clooney and announcer Johnny Jacobs. The cue-ins were obvious and indicated a need for more imaginative scripting by Glenn Wheaton in the disk intro department.

In addition to the spinning of the Col disks, program also included on the spot vocalling by Miss Clooney backed by Buddy Cole's orch. Cole has an okay musical crew but his accomping chore suffered in comparison to the full-blown backing on the Col platters. Warbler's piping technique was especially effective on "Don't Take Your Love From Me." *Gros.*

THE BEST OF RCA VICTOR
With Bill Givens
Producer: Givens
240 Mins.; Sat., 8 p.m.
Participating
KYW, Philadelphia

Listener response to KYW's four-hour bandleader tributes prompted Program Manager Gordon Davis to schedule new series of musical "spectaculars," this time on major recording outfits with initial downbeat going to RCA Victor. Excepting the current crop of crew cuts, anyone who ever learned a box step could easily recall most of the bands and vocalists.

Showcased first were a dozen bands of the 1920's including Nick LaRocca's "Crazy Blues," Coon Sanders' "That's My Baby" and Gus Arnheim with a Crosby vocal. Paul Whiteman samples were given a section kicking off with the double gold platter (2,000,000 seller) "Whispering." The swing segment was devoted to the "Golden Era," with Benny Goodman, Tommy Dorsey, Artie Shaw, Duke Ellington and Larry Clinton all rating that accolade.

Hoagy Carmichael playing "Stardust," Fats Waller in a brace of numbers, Lionel Hampton's "Muskrat Ramble" and Dick Himber's imitations of band themes were other memorables. From a private collection there was a Louis Armstrong L.P., shellacked in 1933, with Satchmo's wonderful "St. James Infirmary," "I'll Be Glad When You're Dead, You Rascal You" and "When You're Smiling."

Nasal charmers out of the past vied with offpitch heartbeats of the present day. Among the oldsters were Billy Murray, Gene Austi , Whispering Jack Smith and an eight-minute Rudy Vallee medley. "Show Biz" provided a nostalgic quarter hour. The new Victor album "Honor Roll" offered Ray Noble, Glenn Miller, Dinah Shore, Hal Kemp, Freddy Martin and Perry Como. And the Metronome all-stars counted Harry James, Goodman, Ziggy Ellman, Tommy Dorsey, Count Basie and Cootie Williams on "Bugle Call Rag." Only modern band offered was Sauter Finnegan with a telling arrangement.

Bill Givens, who produced as well as narrated, should rate an honor roll himself for his sock platter cavalcade. *Gagh.*

MARY MARGARET McBRIDE
Producer: Estella Karns
5 Mins., Mon.-thru-Fri., 10 a.m.
NBC, from New York

Mary Margaret McBride, who ankled ABC last spring after a longtime tenure on that web to take a long-postponed vacation, apparently is still taking it easy in her new NBC association. She's doing five-minute cross-the-boarder patterned after her AP column, a far cry from her hour-plus on ABC last year.

Show falls strictly into the service category, with Miss McBride commenting strictly in terms of philosophical observations. Show caught (11) had her reading letters from listeners on what constitutes a happy life. Miss McBride is a veteran and keen observer of humanity, and her comments are well worth listening to, but she's also a topnotch interviewer, and it's unfortunate that these capsules don't permit her time for this phase of her talents. *Chan.*

ROOM NINE
With moderator Seymour N. Siegel; Bill Peer; Edward Cavanagh, Charles Bennett, guests
25 Mins., Wed., 9:30 p.m.
WNYC, N. Y.

"Room Nine" is the municipally-owned WNYC's answer to commercial stanzas where the beam is put on a politico by reporters. However, there'll be only one actual newshawk on this show, and he'll vary from week to week. Often too, the matters discussed are seemingly of civic importance but they aren't always topical.

Station director Seymour Siegel, who only infrequently gets his hands into actual broadcasting, moderated this stanza in a nifty professional manner. Bill Peer, exec secretary to the Mayor and the only other regular on the show, asked literate but padded queries on the launcher (6). But Charles Bennett, of the N. Y. Times editorial staff, wasn't afraid to press controversial subjects. In one instance, a seemingly harmless question by him to Fire Comr. Edward Cavanagh about retention of the department's band really had a lot of spark in it, because it called for comparison to the actions of Comr. Adams of the police department, who recently raised the ire of "N. Y.'s finest" by axing their tooter group. But Cavanagh's answer, while it finally did arrive at a wavery conclusion, was so lengthy that the spark fizzled before something even remotely inflammable was spoken. His appearance was largely motivated for the opener because it was Fire Prevention Week.

An interesting sidelight of the stanza was the reminder that WNYC is being regularly used for dissemination of fire prevention info. The radio outlet, belonging to the city, serves in several other emergency capacities also. *Art.*

FESLER'S FOOTBALL FACTS
With Wes Fesler, others
Producer-director: Don O'Brien
30 Mins.; Sun., 12:30 p.m.
BOYER-GILFILLAN FORD
WDGY, Minneapolis

In this football show, Wes Fesler, former U. of Minnesota football and now a radio station executive and personality, works without a script and is at his airwave best—which is plenty good. His comments, observations and exchanges of opinions on the preceding day's U. of Minnesota and other Big 10 Conference games and the contests coming up benefit by the informality that begets desirable spontaneity.

Fesler owns a topdrawer speaking voice and has a ready flow of well chosen words. Best of all, his winning personality makes itself apparent even in his conversation when he's not facing a camera. It's only to be regretted, however, that tv is denied his good looks and other visible assets that were so much in evidence the last three falls when he guided the Gopher gridders and had his own video shows on another station.

Naturally, football fans must be anxious to learn Fesler's opinions regarding Minnesota under his successor and curious to obtain his reactions and opinions, so that the show should cop a high rating. If the ensuing shows come through as interestingly as the initial program, his sponsors should benefit all the more.

Fesler himself comes through with some of the commercials and fills this assignment well, too. There'll be different guests, ex-football stars and sports writers, on subsequent shows. *Rees.*

CELEBRITY HOUR
With Harry Neigher, Allen Brown, George Hendricks, guests
Producer: Dick Chalmers
30 Mins., Thurs.-thru-Sat., 9:30 p.m.
Participating
WICC, Bridgeport

Established draw of Harry Neigher as night-life columnist of Bridgeport Sunday Herald is again paying off on WICC. This time the distinguishing feature is the emanation from the Clam Box, sea food restaurant in Westport, Fairfield County's celeb hub. It's Neigher's interview spotlighting of the w.k. visitors that provides the peg of the "Celebrity Hour."

Preem headliners were Steve Cochran of films, columnist-emcee Kiernan and Barbara Nichols, the video looker. Of the three Kiernan's got most for radio, particularly this sort of q. and a. session.

Neigher, who has an encyclopedic knowledge of the territory, handles the celebs confidently. Commercials are pitched by Allen Brown, the Godfrey vocal singer who has become WICC's top after-dark deejay.

Because of bad technical setup, instrumental contributions to program by George Hendricks, organist, and Roszika, Hungarian fiddler, were unimpressive. *Blem.*

From the Production Centres

IN NEW YORK CITY

CBS sports chief **John Derr** to address Longmeadow, Mass., Men's Club Nov. 19 . . . **Bill Henry**, ex-CBS, now Mutual's Washington newsman, to deliver layman's Sunday address Oct. 17 on his former web's "Church of the Air" . . . **Phil Alampi**, WNBC-T farm director, named chairman of committee on standards and ethics in horticultural advertising of American Horticultural Council meeting at Somerset Hotel in Boston Oct. 27-30, with Alampi to submit his report . . . **Ruth McDevitt** of "Solid Gold Cadillac" and **Neva Patterson** of "Seven Year Itch," both legiters in key roles on CBSerial "Aunt Jenny" . . . WNBC sales mgr. **George Stevens** taking on bigtime racquet wielders at Rye Country Club, but there's no report on his scores . . . Nat'l Retail Lumber Dealers convention named Friday (8) "Ma Perkins Day" in honor of CBS' longest-running daytimer . . . **Dr. Frank Baxter** narrated story of the Bard on CBS "Hall of Fame" Sunday (10).

IN CHICAGO

Frank P. Schreiber, WGN general manager, presented musical director **Henry Weber** with a scroll honoring the batonist's 20th year with the Chi Tribune station . . . **Bob Elson** is airing his two-hour WCFL interview-deejay afternoon show from the Pump Room . . . **Jeanne Lohndorf** new assistant at Mutual's midwest traffic department . . . WNBQ-WMAQ program manager **George Heinemann**, a Navy Reserve pilot, named general chairman for the Glenview Naval Air Base's Navy Day hoopla Sunday (17) . . . Dads Root Beer account is ankling the Grant agency next month for a new shop to be announced shortly . . . Announcer **Jack Gwyn** and singer **Peggy Taft** new WBBM pactees . . . WIND airing a new "College of Today" public service series produced by **George Jennings**' radio-tv division of the Chi board of education . . . WJJD deejay **Stan Dale** named publicity and entertainment chairman for the Junior Assn. of Commerce's awards banquet Friday (15) . . . **Dennis Day** headlined the entertainment at the Saturday night (9) sales staffer dinner of the Nutrilite Co., which bankrolls his NBC radio show . . . WLS National Barn Dance stars Homer & Jethro appearing at the Big Oil Exposition in Odessa, Tex., this week . . . Lund Co., hi-fi specialists, will sponsor WBBM's new Sunday afternoon "Concert or Corn" series featuring both longhair and hillbilly tunes with **Ed Farron** emceeing . . . Armour ordered a 15-minute slice of **Eileen Mack's** morning deejay session on WCFL.

IN MINNEAPOLIS

WMIN selling its radio wing for reported $75,000 to Franklin Broadcasting Co., headed by Twin Cityite **W. F. Johns, Sr.**, and operating three other radio stations. Sale, it was announced, will not affect operations of WMIN-TV which shares channel 11 here with WTCN-TV, the pair offering ABC and DuMont network programs. Disposing of radio is occasioned by fact that "operation of tv and radio don't integrate," according to **M. L. Bentson**, WMIN president . . . **William Lansing**, formerly of General Mills, Inc., appointed WCCO radio supervisor of special services. He'll have charge of WCCO radio's merchandising program and speaker-entertainment bureau . . . "Grand Ole Opry" from Nashville played Minneapolis Armory Oct. 7, scaled at $1.50 . . . **Cedric Adams**, WCCO radio and tv top personality, who's also a Minneapolis Star-Sunday Tribune columnist, has formed company to license the use of his name on food and other household products. Called Cedric Adams, Inc., the firm will permit manufacturers to capitalize on Adams' widespread prestige. His annual radi and tv earnings are in the six figures.

IN BOSTON

Roy Murray Schwartz has been appointed sales promotion and advertising manager of WBZ-WBZA. He was formerly on the station's production staff . . . WTAO deejay **Perry J. Brown** has moved into the 10 a.m. to noon slot replacing **Ken Wayne**, who has been appointed news editor for the station . WHIL's **Dave Maynard**, has bought a new home in Lexington . . . WBZ-TV's engineers completed work of installing the new transmitter at the WEEI-FM Medford Hillside site in a speedy 28 days from the time their tower was toppled by Hurricane Carol . . . Brandeis U. has accepted the invitation to become a member of the Lowell Institute Cooperative Broadcasting Council, the 11th local educational and cultural institution to join . WMEX has applied for additional power seeking a hypo to 50,000 watts . . . WORL's **Norm Tulin** has inaugurated a new noontime platter show featuring lush arrangements of standards . . . WGBH-FM celebrated its third anni Oct. 6 . . . Plugging of **Joe Levine's** pic package, "Notorious" and "Farmer's Daughter," via WNAC-TV marks the 56th pi promotion by the station.

IN PITTSBURGH

Burt Harris, former WDTV director, now producing most of Bulova tv commercials in New York . . **Peg Bruce**, record librarian at KQV, celebrating 11th year with station . . . **Fred Davy**, ex-WENS announcer, has landed with WSUN-TV in St. Petersburg, Fla. . . **Hank Stohl**, Chanhel 2 announcer, in Presbyterian Hospital with mumps aggravated by pneumonia . **Harold V. Cohen**, Post-Gazette drama critic and VARIETY mugg here, and his wife, **Stephanie Diamond**, chalk up two years on their semi-weekly "Let's Visit" program . WDTV this week . . **Alex Trust** has left the Cabot & Coffman ad agency to join the WCAE sales staff . . All of WDTV's live local shows will be emanating from the station's new studios in the Gateway Center beginning Oct. 26 . . . **Art Brown**, announcer at Channel 16, leaving around the first of the year to go with the tv station in Stockton, Calif. . . . **Elaine Beverly** expects to remain on television progra , "Meet Your Neighbor," with her husband, **Joe Mann**, until the middle of December, about a month before the stork's due.

IN OMAHA

Dave Chapman named station manager of U. of Nebraska radio outlet KNUS in Lincoln . . . **Ed Breen**, general manager of KQTV, Fort Dodge, announced FCC has approved a microwave relay between Fort Dodge and Des Moines and his outlet will be handling live NBC shows within a month . . **Bill Riley** handling "Teen Talent Time" on KRNT, Des Moines, Saturday mornings from 11:05 to 11:30. Sponsor is Red Dot Potato Chips . . . **Slim Everhart** emceeing Jamboree show on WOW Saturday nights . . . **Kay Wilkins** has taken over "Matinee Movie" program for WOW-TV, while **Dick Charles** is handling similar "Late Show" stint for rival KMTV.

IN CLEVELAND

Bill Gannon, ex-WHK publicity director, slated for WSRS promotion-publicity post . . . WTAM's Bandwagon emcee **Johnny Andrews** and wife Betti into New York for five-day visit . . . **Jim Graner** ankled WJW for tv freelancing, **Larry Krupp** switches from announcing to sales and **Charles Craig** exited WJW for studies . . . WDOK started FM activities with gala four-hour broadcast . . . NBC Maestro Henry Levine into new home . . . WGAR's **Bob Forker** and **Bob Smith** into

(Continued on page 35)

From the Production Centres

Continued from page 34

New York . . . **George Condon**, Plain Dealer radio-tv columnist on New York writing trip . . . "Custom Inn" ended its fifteen-minute 11:15 p.m. WNBK stanza with **Glenn Rowell**, emcee, winding up activities (8) . . . **Cy Kelly** puppeteer, now with WOR . . . **Reg Merridew** elevated from program director to WGAR director of operations . . . TV sets in this area 1,059,858.

IN PHILADELPHIA . .

Jerry Williams and **Harry Smith**, WIP disk jockey duo known as the "Gagbusters," have been slotted for a Mutual feed . . . **Benedict Gimbel, Jr.**, WIP president, has been named chairman of the radio committee of the Philadelphia Olympic dinner . . . Newsman **Paul Taylor**, of KYW, planed to Florida (9) as guest of U.S. Air Force to witness USAF fire power demonstration at Tyndall and Eglin air bases . . . Failure of promoter **Herman Taylor** to have the Harold Johnson-Boardwalk Billy Smith fight telecast blacked out locally, resulted in a corporal's guard attendance at the Arena, Friday night (8). WPTZ, local NBC outlet, carried the bout here . . . Fidelity-Philadelphia Trust is sponsoring for fifth consecutive year classical music program "Great Music," WPTZ (Sun. 12:30-1 p.m.) which features **Guy Marriner**, music director of the Franklin Institute and lecturer in music at the U. of P.

IN SAN FRANCISCO

KCBS director of news and sports, **Carroll Hansen**, in New York conferring with network officials and then will vacation in the East . . . **Bill Weaver** on vacation with a lineup of guests on his KCBS program including S. F. News radio and tv editor, **Paul Speegle**, KCBS program director **Pede Worth**, **Red Blanchard**, and Fairmont Hotel bandleader **Jack Ross** . . . KGO sales manager **Aaron Bloom** had his song, "There's No Need to Say That I Love You" aired on **Art** and **Dotty Todd's** "Open House" program last week . . . **Jack LaLanne**, KGO-TV muscle man, swam across the Golden Gate under water last week in a publicity stunt that grabbed him lots of space

In Re: Local Show Budgets

New York, Oct. 8.

Editor, VARIETY:

We are one of the sponsors of the new Igor Cassini Show. I naturally was anxious to see your review on Oct. 6.

Will you please read your reporter's review. I want to point out something in that review to you. He lays particular emphasis on the advertising which was squeezed in by Joe E. Lewis, Gina Lollobrigida, Joan Bennett, etc.

I think that's terribly unfair. He knows that this is a local show and Cassini could not afford to pay Joe E. Lewis and the others. Your paper should encourage — not throw rocks at a live local show. It isn't fair to compare a local show with a national show. The writers alone in a hookup show get much more than the entire budget that a local sponsor can possibly afford.

Your reporters should make allowances for a local show and review it in the light of its limited budget.

I have put on local tv shows. I know. I wish you would try it — an hour and a half camera rehearsal for a 45-minute show — $50 to $100 for a writer, etc. You'd find out too. I assure you that you'd give orders to give local shows and its performers a break.

William Black
(Pres., Chock Full o' Nuts)

Educ'l Broadcasters Set Gotham Powwow; McConnaughey to Talk

The entire industry will perk a more attentive ear than ever before to the National Assn. of Educational Broadcasters when it holds its anni convention in N. Y. starting Oct. 27. It looms as the occasion for George C. McConnaughey to make his first public statement since assuming the FCC chairmanship last week.

McConnaughey's address will come before a Radio-Television Executive Society luncheon in behalf of NAEB at the Thursday (28) session of the four-day conclave. Also attendance at that time will be Commissioners Frieda Hennock, Rosel Hyde and Edward Webster and perhaps one or two others.

Since for the past 30 years NAEB conventions have been held on university or college campuses only, the N. Y. meeting at the Hotel Biltmore figures to be the largest and most well-attended in history. A depth of important industry figures will appear at various sessions and, for the first time, manufacturers have taken paid space in convention booths to entice educators. The list of commercial exhibs totalled 17 as of last week and included DuMont, Ampex, General Precision Labs, Willys Motors, among others.

The powwow will feature speakers from both commercial and educational broadcast ranks, according to Seymour Siegel, director of WNYC, N. Y., who is chairing the deal. The sessions will bow with Radio Pioneers dinner, hosted by Lowell Thomas and Charlie Butterfield, for NAEB's board of directors. During the sessions, including coverage on both radio and video, Dr. Buell Gallagher, prexy of City College; Sidney Eiges of NBC, CBS' Dr. Frank Baxter in his first N. Y. appearance; Robert Saudek of Radio-TV Workshop of the Ford Foundation; D. D. Lusty of CBS; Joel Tall, CBS; Sidney Roslow, Pulse; Dr. W. R. G. Baker, G-E topper; Ellen Heagerty, ABC, etc., will appear for commercial broadcasters. Among the politicos who will have a hand will be N. Y.'s Mayor Robert F. Wagner and chief of the U. S. delegation of the U. N., Henry Cabot Lodge.

Hartford—Barry Barents has been named program director of WKNB-TV. Barents was last with WTOP in Washington.

AFTRA

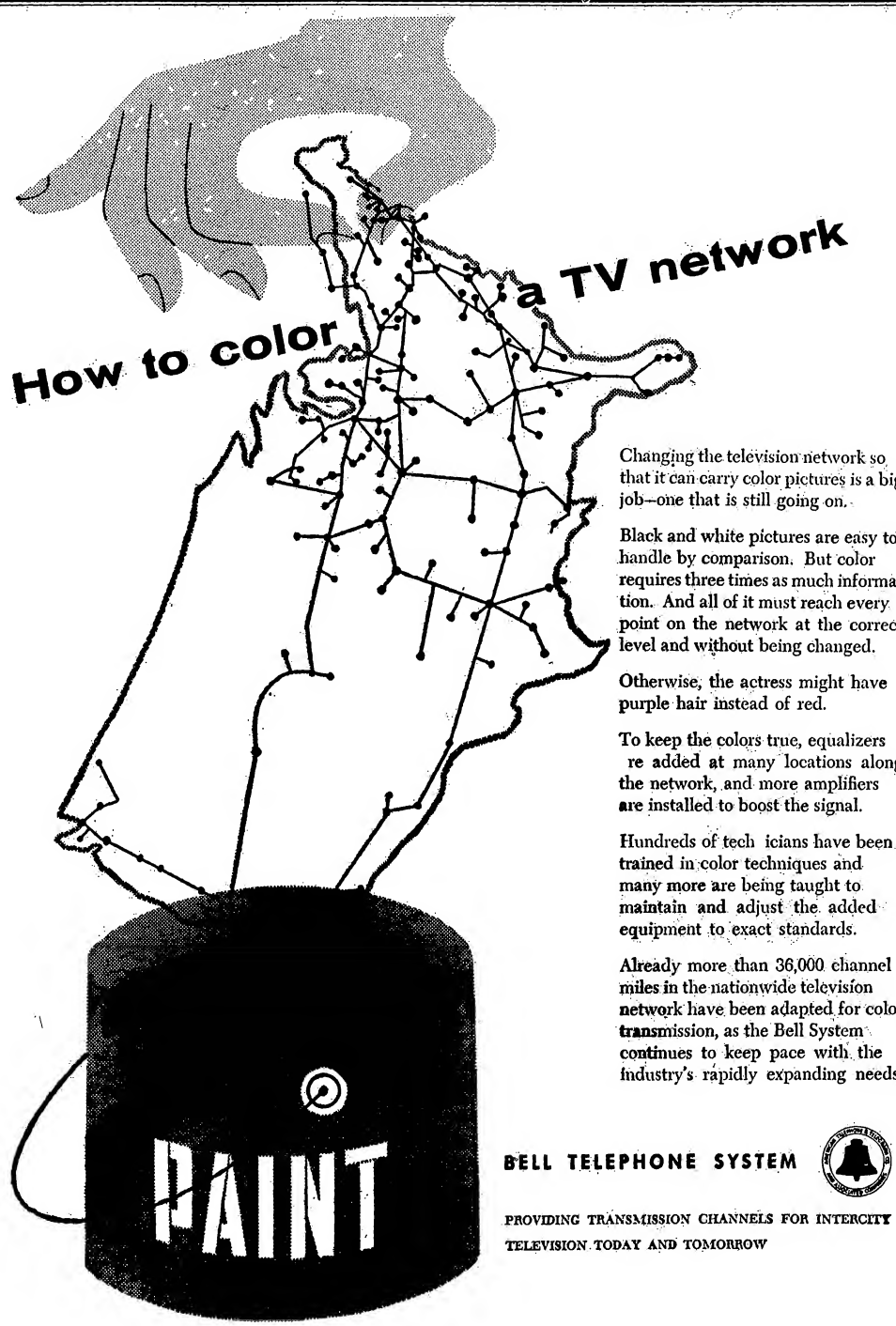
Continued from page 28

rter-hour, $140.50 for the half-hour and $191 for the full-hour part of five or more spoken lines. Accompanying this would be a reduction in unpaid (as part of the minimum scale) rehearsal time from 11 to seven hours for the half-hour show and 20 to 12 for the hour show. Rehearsal for quarter-hour shows would remain at four hours but for five-liners or less would go from three to two hours. At the same time, overtime scale for extra rehearsal would be hiked from $5.60 to $7.50 an hour. This phase is expected to encounter opposition, since it represents a decrease in rehearsal hours included under scale with an increase in extra rehearsal rates, with extra rehearsal becoming almost mandatory because of the cut in unpaid hours.

Also on the television side is a proposal to eliminate the "multiple discount rate" that governs payments to actors appearing in soap operas or other cross-the-board quarter-hour strips. Under present scales, one-time payment is $79 for a 15-minute show, but nets can pay actors appearing five-times-weekly a total of $281 for the entire week. AFTRA wants this dropped, with all future payments to be made on a one-time basis so that an actor appearing daily in a soaper would get $395 weekly at present scale, 20% more than that under the proposed hike. Commercial announcers presently operating on a three-times payment scale for a five-day week would be payed every day on the one-time scale, mounting to a 40% hike.

In radio, union wants a 20% crossboard increase, and this too is expected to meet with strong opposition in light of steadily decreasing network billings. Transcription pact sees AFTRA demanding the adoption of a classification setup similar to that operative in the tv field under Screen Actors Guild jurisdiction. Transcribed commercials used on a spot basis would be typed into three categories, "Class A," for those used in 21 or more cities; "Class B" for spots used in six to 20 cities and "Class C" for those used in one to five cities. "Class A" rate would be hiked 300%, "Class B" 200% and "Class C" 20%. New York, Chicago and Los Angeles would count as seven cities each, but if any combination of two of the three were used, they would count as 21 cities, thereby putting the commercial in the "Class A" category.

Dallas—Terry Lee, the songstress for the WFAA "Early Birds" for the past nine years has announced her resignation from the show to take over duties as a housewife. No replacement has been announced and Miss Lee will continue on the show until one is named. She also expects to appear as guest from time to time.



Changing the television network so that it can carry color pictures is a big job—one that is still going on.

Black and white pictures are easy to handle by comparison. But color requires three times as much information. And all of it must reach every point on the network at the correct level and without being changed.

Otherwise, the actress might have purple hair instead of red.

To keep the colors true, equalizers re added at many locations along the network, and more amplifiers are installed to boost the signal.

Hundreds of tech icians have been trained in color techniques and many more are being taught to maintain and adjust the added equipment to exact standards.

Already more than 36,000 channel miles in the nationwide television network have been adapted for color transmission, as the Bell System continues to keep pace with the industry's rapidly expanding needs.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY TELEVISION TODAY AND TOMORROW

ELMER DAVIS
15 Mins.; Sun. 10:15 p.m.
ABC, from Washington

Elmer Davis is an old hand at pulling together a lot of loose news strings and tying them into analytical package that makes

His return to the air, therefore, should be welcomed as an event of some moment to listeners who go for the 'behind-the-news dopesters. No question, Davis belongs to the top few whose voices make real contribution in the radio opinion field.

There's nothing ostentatious or over-dramatic about Davis, and that's all to his credit. His dry, unemotional voice retains that great quality of authority; you feel, listening to him, that here's a man who knows what he is talking about, and who speaks from a wealth of experience in the tricky business of Washington reporting.

Davis' kickoff show was more of a news summary than a commentary. In a way, that was too bad, since the commentator's prime value lies in his to-the-heart analysis where, in his own expert manner, he fits together the pieces of the puzzle and shapes them into a whole that makes sense.

Sunday show jumped all over the lot, with Davis apparently more intent on covering all the week's news rather than concentrating on its meaning. He started off with a review of the situation in France re the upcoming Assembly vote on German rearmament, continued with a quick review of statements by Krishan Mennon, the Indian delegate in the U. N.; discussed the London conference; then jumped to Chiang and Formosa and ended up with a discussion of domestic politics.

While it's true that one had the feeling that Davis might have dwelt more fully let's say on the reasons for the French resentment for the London arrangements on Germany, he does weave into his news account some mighty pertinent and to-the-point observations, and on occasions some sharp-tongued swipes, such as the one on Indian neutralism.

Perhaps more important than anything else is the fact that, in Davis, ABC has a distinguished spokesman for the intelligently liberal point-of-view. Thus, the net, which employs such arch-conservative commentators as George Sokolsky, profitably balances its commentator lineup. That Davis isn't hesitant to speak his piece was quite evident Sunday from his remarks on Messrs. Eisenhower, Dulles, Nixon and McCarthy. He pulled no punches in his remarks, and he's to be admired for that. Whether they agree with him or not, listeners can always expect thought-provoking news reporting from this pundit. *Hift.*

QUIZ TIME
With Moderator John J. Furia; Robert F. Wagner, others
Producer: Bernard Buck
25 Mins., Fri., 9:30 p.m.
WNYC, N. Y.

The 9:30 slot via WNYC is shaping up as the segment for o.o.ing the city's various departments, whether quasi-topically, as with "Room Nine" on Wednesdays or historically with "Quiz Time" on Fridays. Of the two, the latter was more entertaining; ofttimes more informative too.

Format was simple. On the initial broadcast (8) a brace of three-man (and woman) teams lined up for their respective departments in a quiz anent the city's history and other topics. On the one hand were three firemen of different rank and different function. On the other side were two femmes and a man all repping the Department of Welfare. Moderator (examiner for the city's personnel division) Dr. John J. Furia popped a fair cross-section of puzzlers at individual team members. He commenced with simple items: color of the city flag, rivers bounding Manhattan and the discoverer of N. Y. harbor and progressed to slightly more difficult queries re the name and number of colleges and museums in N. Y., etc. Most informative and perhaps most admirable portion fo the stanza was when either team glibly answered stumpers that concerned functions of the rival department.

Furia conducted gab with a festive air, interjecting humorous asides during question-and-answer time. There were moments when the humor was painfully self-conscious, but they were in the minority.

For interested New Yorkers, "Quiz Time" was a pleasant vehicle for transporting incidental intelligence about home. *Art.*

ROSEMARY CLOONEY SHOW
With Johnny Jacobs, Buddy Cole Orch
Producer-director: Bill Brennan
Writer: Glenn Wheaton
15 Mins., Thurs., 9 p.m.
CBS, from Hollywood

Rosemary Clooney is her own best disk jockey. Thru bowed Thursday (7) on her own once-weekly quarter-hour show over CBS and used the slot to showcase her current Columbia Records disclick, "Hey There," and her recent Col etching of "Little Shoemaker." Both numbers were given the turntable treatment preceded between some inane chatter between Miss Clooney and announcer Johnny Jacobs. The cue-ins were obvious and indicated a need for more imaginative scripting by Glenn Wheaton in the disk intro department.

In addition to the spinning of the Col disks, program also included on the spot vocalling by Miss Clooney backed by Buddy Cole's orch. Cole has an okay musical crew but his accoming chore suffered in comparison to the full-blown backing on the Col platters. Warbler's piping technique was especially effective on "Don't Take Your Love From Me." *Gros.*

THE BEST OF RCA VICTOR
With Bill Givens
Producer: Givens
240 Mins.; Sat., 8 p.m.
Participating
KYW, Philadelphia

Listener response to KYW's four-hour bandleader tributes prompted Program Manager Gordon Davis to schedule new series of musical "spectaculars," this time on major recording outfits with initial downbeat going to RCA Victor. Excepting the current crop of crew cuts, anyone who ever learned a box step could easily recall most of the bands and vocalists.

Showcased first were a dozen bands of the 1920's including Nick LaRocca's "Crazy Blues," Coon Sanders' "That's My Baby" and Gus Arnheim with a Crosby vocal. Paul Whiteman samples were given a section kicking off with the double gold platter (2,000,000 seller) "Whispering." The swing segment was devoted to the "Golden Era," with Benny Goodman, Tommy Dorsey, Artie Shaw, Duke Ellington and Larry Clinton all rating that accolade.

Hoagy Carmichael playing "Stardust," Fats Waller in a brace of numbers, Lionel Hampton's "Muskrat Ramble" and Dick Himber's imitations of band themes were other memorables. From a private collection there was a Louis Armstrong L.P., shellacked in 1933, with Satchmo's wonderful "St. James Infirmary," "I'll Be Glad When You're Dead, You Rascal You" and "When You're Smiling."

Nasal charmers out of the past vied with offpitch heartbeats of the present day. Among the oldsters were Billy Murray, Gene Austin, Whispering Jack Smith and an eight-minute Rudy Vallee medley. "Show Biz" provided a nostalgic quarter hour. The new Victor album "Honor Roll" offered Ray Noble, Glenn Miller, Dinah Shore, Hal Kemp, Freddy Martin and Perry Como. And the Metronome all-stars counted Harry James, Goodman, Ziggy Ellman, Tommy Dorsey, Count Basie and Cootie Williams on "Bugle Call Rag." Only modern band offered was Sauter Finnegan with a telling arrangement.

Bill Givens, who produced as well as narrated, should rate an honor roll himself for his sock platter cavalcade. *Gagh.*

MARY MARGARET McBRIDE
Producer: Estella Karns
5 Mins., Mon.-thru-Fri., 10 a.m.
NBC, from New York

Mary Margaret McBride, who ankled ABC last spring after a longtime tenure on that web to take a long-postponed vacation, apparently is still taking it easy in her new NBC association. She's doing a five-minute cross-the-boarder patterned after her AP column, a far cry from her hour-plus on ABC last year.

Show falls strictly into the service category, with Miss McBride commenting strictly in terms of philosophical observations. Show caught (11) had her reading letters from listeners on what constitutes a happy life. Miss McBride is a veteran and keen observer of humanity, and her comments are well worth listening to, but she's also a topnotch interviewer, and it's unfortunate that these capsules don't permit her time for this phase of her talents. *Chan.*

ROOM NINE
With moderator Seymour N. Siegel; Bill Peer; Edward Cavanagh, Charles Bennett, guests
25 Mins., Wed., 9:30 p.m.
WNYC, N. Y.

"Room Nine" is the municipally-owned WNYC's answer to commercial stanzas where the beam is put on a politico by reporters. However, there'll be only one actual newshawk on this show, and he'll vary from week to week. Often too, the matters discussed are seemingly of civic importance but they aren't always topical.

Station director Seymour Siegel, who only infrequently gets his hands into actual broadcasting, moderated this stanza in a nifty professional manner. Bill Peer, exec secretary to the Mayor and the only other regular on the show, asked literate but padded queries on the launcher (6). But Charles Bennett, of the N. Y. Times editorial staff, wasn't afraid to press controversial subjects. In one instance, a seemingly harmless question by him to Fire Comr. Edward Cavanagh about retention of the department's band really had a lot of spark in it, because it called for comparison to the actions of Comr. Adams of the police department, who recently raised the ire of "N. Y.'s finest" by axing their tooter group. But Cavanagh's answer, while it finally did arrive at a wavery conclusion, was so lengthy that the spark fizzled before something even remotely inflammable was spoken. His appearance was largely motivated for the opener because it was Fire Prevention Week.

An interesting sidelight of the stanza was the reminder that WNYC is being regularly used for dissemination of fire prevention info. The radio outlet, belonging to the city, serves in several other emergency capacities also. *Art.*

FESLER'S FOOTBALL FACTS
With Wes Fesler, others
Producer-director: Don O'Brien
30 Mins.; Sun., 12:30 p.m.
BOYER-GILFILLAN FORD
WDGY, Minneapolis

In this football show, Wes Fesler, former U. of Minnesota football and now a radio station executive and personality, works without a script and is at his airwave best—which is plenty good. His comments, observations and exchanges of opinions on the preceding day's U. of Minnesota and other Big 10 Conference games and the contests coming up benefit by the informality that begets desirable spontaneity.

Fesler owns a topdrawer speaking voice and has a ready flow of well chosen words. Best of all, his winning personality makes itself apparent even in his conversation when he's not facing a camera. It's only to be regretted, however, that tv is denied his good looks and other visible assets that were so much in evidence the last three falls when he guided the Gopher gridders and had his own video shows on another station.

Naturally, football fans must be anxious to learn Fesler's opinions regarding Minnesota under his successor and curious to obtain his reactions and opinions, so that the show should cop a high rating. If the ensuing shows come through as interestingly as the initial program, his sponsors should benefit all the more.

Fesler himself comes through with some of the commercials and fills this assignment well, too. There'll be different guests, ex-football stars and sports writers, on subsequent shows. *Rees.*

CELEBRITY HOUR
With Harry Neigher, Allen Brown, George Hendricks, guests
Producer: Dick Chalmers
30 Mins., Thurs.-thru-Sat., 9:30 p.m.
Participating
WICC, Bridgeport

Established draw of Harry Neigher as night-life columnist of Bridgeport Sunday Herald is again paying off on WICC. This time the distinguishing feature is the emanation from the Clam Box, sea food restaurant in Westport, Fairfield County's celeb hub. It's Neigher's interview spotlighting of the w.k. visitors that provides the peg of the "Celebrity Hour."

Preem headliners were Steve Cochran of films, columnist-emcee Kiernan and Barbara Nichols, the video looker. Of the three Kiernan's got most for radio, particularly this sort of q. and a. session.

Neigher, who has an encyclopedic knowledge of the territory, handles the celebs confidently. Commercials are pitched by Allen Brown, the Godfrey vocal singer who has become WICC's top after-dark deejay.

Because of bad technical setup, instrumental contributions to program by George Hendricks, organist, and Roszika, Hungarian fiddler, were unimpressive. *Glem.*

From the Production Centres

IN NEW YORK CITY . . .

CBS sports chief **John Derr** to address Longmeadow, Mass., Men's Club Nov. 19 . . . **Bill Henry**, ex-CBS, now Mutual's Washington newsman, to deliver layman's Sunday address Oct. 17 on his former web's "Church of the Air" . . . **Phil Alampi**, WNBC-T farm director, named chairman of committee on standards and ethics in horticultural advertising of American Horticultural Council meeting at Somerset Hotel in Boston Oct. 27-30, with Alampi to submit his report . . . **Ruth McDevitt** of "Solid Gold Cadillac" and **Neva Patterson** of "Seven Year Itch," both legiters in key roles on CBSerial "Aunt Jenny" . . . WNBC sales mgr. **George Stevens** taking on bigtime racquet wielders at Rye Country Club, but there's no report on his scores . . . Nat'l Retail Lumber Dealers convention named Friday (8) "Ma Perkins Day" in honor of CBS' longest-running daytimer . . . **Dr. Frank Baxter** narrated story of the Bard on CBS "Hall of Fame" Sunday (10).

IN CHICAGO

Frank P. Schreiber, WGN general manager, presented musical director **Henry Weber** with a scroll honoring the batonist's 20th year with the Chi Tribune station . . . **Bob Elson** is airing his two-hour WCFL interview-deejay afternoon show from the Pump Room . . . **Jeanne Lohndorf** new assistant at Mutual's midwest traffic department . . . WNBQ-WMAQ program manager **George Heinemann**, a Navy Reserve pilot, named general chairman for the Glenview Naval Air Base's Navy Day hoopla Sunday (17) . . . Dads Root Beer account is ankling the Grant agency next month for a new shop to be announced shortly . . . Announcer **Jack Gwyn** and singer **Peggy Taft** new WBBM pactees . . . WIND airing a new "College of Today" public service series produced by **George Jennings'** radio-tv division of the Chi board of education . . . WJJD deejay **Stan Dale** named publicity and entertainment chairman for the Junior Assn. of Commerce's awards banquet Friday (15) . . . **Dennis Day** headlined the entertainment at the Saturday night (9) sales staffer dinner of the Nutrilite Co., which bankrolls his NBC radio show . . . WLS National Barn Dance stars Homer & Jethr appearing at the Big Oil Exposition in Odessa, Tex., this week . . . Lund Co., hi-fi specialists, will sponsor WBBM's new Sunday afternoon "Concert or Corn" series featuring both longhair and hillbilly tunes with **Ed Farron** emceeing . . . Armour ordered a 15-minute slice of **Eileen Mack's** morning deejay session on WCFL.

IN MINNEAPOLIS

WMIN selling its radio wing for reported $75,000 to Franklin Broadcasting Co., headed by Twin Cityite **W. F. Johns, Sr.**, and operating three other radio stations. Sale, it was announced, will not affect operations of WMIN-TV which shares channel 11 here with WTCN-TV, the pair offering ABC and DuMont network programs. Disposing of radio is occasioned by fact that "operation of tv and radio don't integrate," according to **M. L. Bentson**, WMIN president . . . **William Lansing**, formerly of General Mills, Inc., appointed WCCO radio supervisor of special services. He'll have charge of WCCO radio's merchandising program and speaker-entertainment bureau . . . "Grand Ole Opry" from Nashville played Minneapolis Armory Oct. 7, scaled at $1.50 . . . **Cedric Adams**, WCCO radio and tv top personality, who's also a Minneapolis Star-Sunday Tribune columnist, has formed company to license the use of his name on food and other household products. Called Cedric Adams, Inc., the firm will permit manufacturers to capitalize on Adams' widespread prestige. His annual radi and tv earnings are in the six figures.

IN BOSTON

Roy Murray Schwartz has been appointed sales promotion and advertising manager of WBZ-WBZA. He was formerly on the station's production staff . . . WTAO deejay **Perry J. Brown** has moved into the 10 a.m. to noon slot replacing **Ken Wayne**, who has been appointed news editor for the station . . . WHIL's **Dave Maynard**, has bought a new home in Lexington . . . WBZ-TV's engineers completed work of installing the new transmitter at the WEEI-FM Medford Hillside site in a speedy 28 days from the time their tower was toppled by Hurricane Carol . . . Brandeis U. has accepted the invitation to become a member of the Lowell Institute Cooperative Broadcasting Council, the 11th local educational and cultural institution to join . . . WMEX has applied for additional power seeking a hypo to 50,000 watts . . . WORL's **Norm Tulin** has inaugurated a new noontime platter show featuring lush arrangements of standards . . . WGBH-FM celebrated its third anni Oct. 6 . . . Plugging of **Joe Levine's** pic package, "Notorious" and "Farmer's Daughter," via WNAC-TV marks the 56th pic promotion by the station.

IN PITTSBURGH

Burt Harris, former WDTV director, now producing most of Bulova tv commercials in New York . . . **Peg Bruce**, record librarian at KQV, celebrating 11th year with station . . . **Fred Davy**, ex-WENS announcer, has landed with WSUN-TV in St. Petersburg, Fla. . . . **Hank Stohl**, Chanhel 2 announcer, in Presbyterian Hospital with mumps aggravated by pneumonia . . . **Harold V. Cohen**, Post-Gazette drama critic and VARIETY mugg here, and his wife, **Stephanie Diamond**, chalk up two years on their semi-weekly "Let's Visit" program on WDTV this week . . . **Alex Trust** has left the Cabot & Coffman ad agency to join the WCAE sales staff . . . All of WDTV's live local shows will be emanating from the station's new studios in the Gateway Center beginning Oct. 26 . . . **Art Brown**, announcer at Channel 16, leaving around the first of the year to go with the tv station in Stockton, Calif. . . . **Elaine Beverly** expects to remain on television program, "Meet Your Neighbor," with her husband, **Joe Mann**, until the middle of December, about a month before the stork's due.

IN OMAHA

Dave Chapman named station manager of U. of Nebraska radio outlet KNUS in Lincoln . . . **Ed Breen**, general manager of KQTV, Fort Dodge, announced FCC has approved a microwave relay between Fort Dodge and Des Moines and his outlet will be handling live NBC shows within a month . . . **Bill Riley** handling "Teen Talent Time" on KRNT, Des Moines, Saturday mornings from 11:05 to 11:30. Sponsor is Red Dot Potato Chips . . . **Slim Everhart** emceeing Jamboree show on WOW Saturday nights . . . **Kay Wilkins** has taken over "Matinee Movie" program for WOW-TV, while **Dick Charles** is handling similar "Late Show" stint for rival KMTV.

IN CLEVELAND

Bill Gannon, ex-WHK publicity director, slated for WSRS promotion-publicity post . . . WTAM's Bandwagon emcee **Johnny Andrews** and wife Betti into New York for five-day visit . . . **Jim Graner** ankled WJW for tv freelancing, **Larry Krupp** switches from announcing to sales and **Charles Craig** exited WJW for studies . . . WDOK started FM activities with gala four-hour broadcast . . . NBC Maestro Henry Levine into new home . . . WGAR's **Bob Forker** and **Bob Smith** into

(Continued on page 35)

From the Production Centres

Continued from page 34

New York . . **George Condon,** Plain Dealer radio-tv columnist on New York writing trip . . . "Custom Inn" ended its fifteen-minute 11:15 p.m. WNBK stanza with **Glenn Rowell,** emcee, winding up activities (8) . . . **Cy Kelly** puppeteer, now with WOR . . **Reg Merridew** elevated from program director to WGAR director of operations . . TV sets in this area 1,059,858.

IN PHILADELPHIA . .

Jerry Williams and **Harry Smith,** WIP disk jockey duo known as the "Gagbusters," have been slotted for a Mutual feed . . **Benedict Gimbel, Jr.,** WIP president, has been named chairman of the radio committee of the Philadelphia Olympic dinner . . . Newsman **Paul Taylor,** of KYW, planed to Florida (9) as guest of U.S. Air Force to witness USAF fire power demonstration at Tyndall and Eglin air bases . . . Failure of promoter **Herman Taylor** to have the Harold Johnson-Boardwalk **Billy Smith** fight telecast blacked out locally, resulted in a corporal's guard attendance at the Arena, Friday night (8). WPTZ, local NBC outlet, carried the bout here . . . Fidelity-Philadelphia Trust is sponsoring for fifth consecutive year classical music program "Great Music," WPTZ (Sun. 12:30-1 p.m.) which features **Guy Marriner,** music director of the Franklin Institute and lecturer in music at the U. of P.

IN SAN FRANCISCO

KCBS director of news and sports, **Carroll Hansen,** in New York conferring with network officials and then will vacation in the East . . **Bill Weaver** on vacation with a lineup of guests on his KCBS program including S. F. News radio and tv editor, **Paul Speegle,** KCBS program director **Pede Worth, Red Blanchard,** and Fairmont Hotel bandleader **Jack Ross** . . . KGO sales manager **Aaron Bloom** had his song, "There's No Need to Say That I Love You" aired on **Art** and **Dotty Todd's** "Open House" program last week . . **Jack LaLanne,** KGO-TV muscle man, swam across the Golden Gate under water last week in a publicity stunt that grabbed him lots of space

In Re: Local Show Budgets

New York, Oct. 8.

Editor, VARIETY:

We are one of the sponsors of the new Igor Cassini Show. I naturally was anxious to see your review on Oct. 6.

Will you please read your reporter's review. I want to point out something in that review to you. He lays particular emphasis on the advertising which was squeezed in by Joe E. Lewis, Gina Lollobrigida, Joan Bennett, etc.

I think that's terribly unfair. He knows that this is a local show and Cassini could not afford to pay Joe E. Lewis and the others. Your paper should encourage — not throw rocks at a live local show. It isn't fair to compare a local show with a national show. The writers alone in a hookup show get much more than the entire budget that a local sponsor can possibly afford.

Your reporters should make allowances for a local show and review it in the light of its limited budget.

I have put on local tv shows. I know. I wish you would try it — an hour and a half camera rehearsal for a 45-minute show — $50 to $100 for a writer, etc. You'd find out too. I assure you that you'd give orders to give local shows and its performers a break.

William Black
(Pres., Chock Full o' Nuts)

Educ'l Broadcasters Set Gotham Powwow; McConnaughey to Talk

The entire industry will perk a more attentive ear than ever before to the National Assn. of Educational Broadcasters when it holds its anni convention in N. Y. starting Oct. 27. It looms as the occasion for George C. McConnaughey to make his first public statement since assuming the FCC chairmanship last week.

McConnaughey's address will come before a Radio-Television Executive Society luncheon in behalf of NAEB at the Thursday (28) session of the four-day conclave. Also in ttendance at that time will be Commissioners Frieda Hennock, Rosel Hyde and Edward Webster and perhaps one or two others.

Since for the past 30 years NAEB conventions have been held on university or college campuses only, the N. Y. meeting at the Hotel Biltmore figures to be the largest and most well-attended in history. A depth of important industry figures will appear at various sessions and, for the first time, manufacturers have taken paid space in convention booths to entice educators. The list of commercial exhibs totalled 17 as of last week and included DuMont, Ampex, General Precision Labs, Willys Motors, among others.

The powwow will feature speakers from both commercial and educational broadcast ranks, according to Seymour Siegel, director of WNYC, N. Y., who is chairing the deal. The sessions will bow with a Radio Pioneers dinner, hosted by Lowell Thomas and Charlie Butterfield, for NAEB's board of directors. During the sessions, including coverage on both radio and video, Dr. Buell Gallagher, prexy of City College; Sidney Eiges of NBC, CBS' Dr. Frank Baxter in his first N. Y. appearance; Robert Saudek of Radio-TV Workshop of the Ford Foundation; D. D. Lusty of CBS; Joel Tall, CBS; Sidney Roslow, Pulse; Dr. W. R. G. Baker, G-E topper; Ellen Heagerty, ABC, etc., will appear for commercial broadcasters. Among the politicos who will have a hand will be N. Y.'. Mayor Robert F. Wagner and chief of the U. S. delegation of the U. N., Henry Cabot Lodge.

Hartford—Barry Barents has been named program director of WKNB-TV. Barents was last with WTOP in Washington.

AFTRA

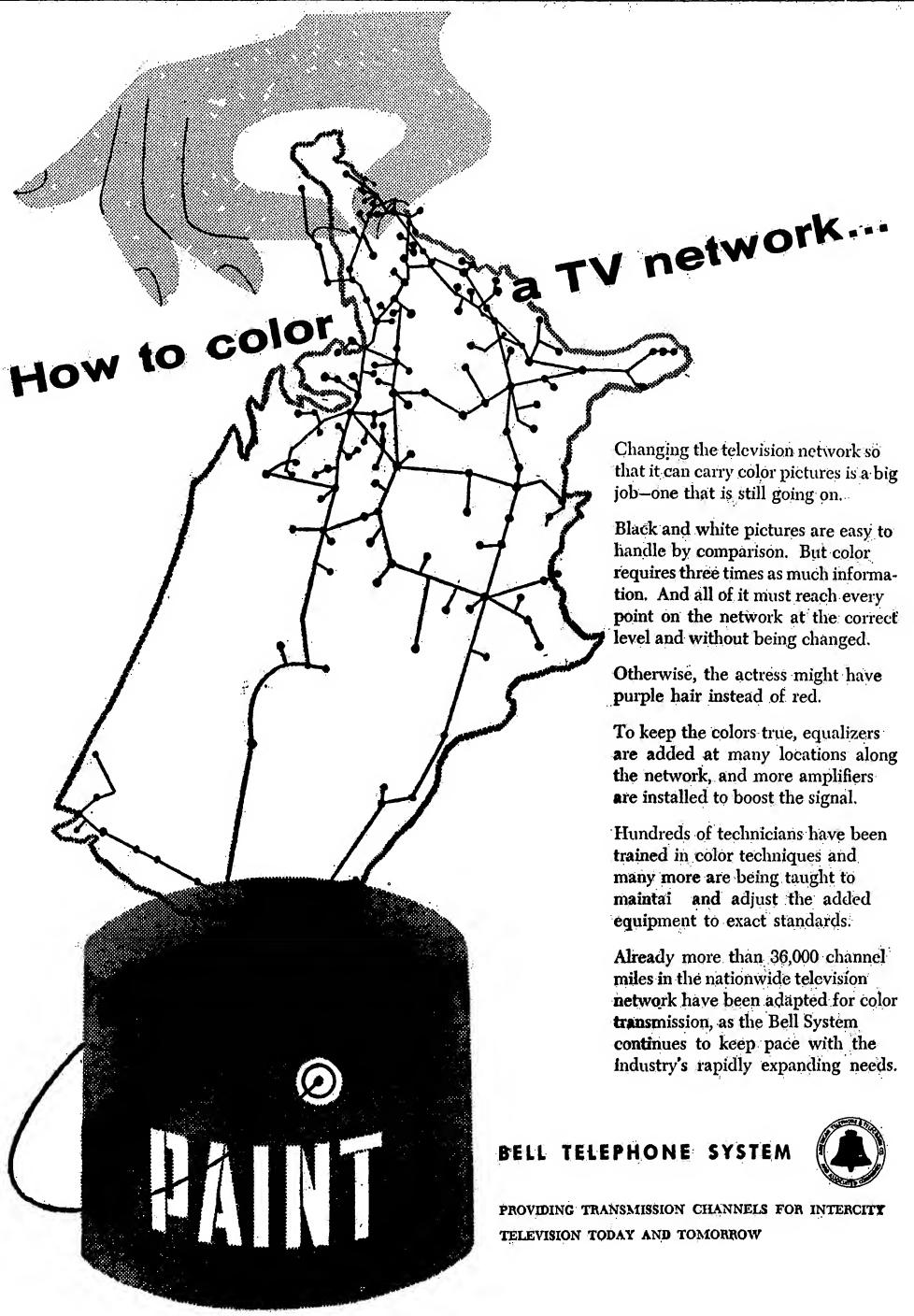
Continued from page 28

uarter-hour, $140.50 for the half-hour and $191 for the full-hour part of five or more spoken lines. Accompanying this would be a reduction in unpaid (as part of the minimum scale) rehearsal time from 11 to seven hours for the half-hour show and 20 to 12 for the hour show. Rehearsal for quarter-hour shows would remain at four hours but for five-liners or less would go from three to two hours. At the same time, overtime scale for extra rehearsal would be hiked from $5.60 to $7.50 an hour. This phase is expected to encounter opposition, since it represents a decrease in rehearsal hours included under scale with an increase in extra rehearsal rates, with extra rehearsal becoming almost mandatory because of the cut in unpaid hours.

Also on the television side is a proposal to eliminate the "multiple discount rate" that governs payments to actors appearing in soap operas or other cross-the-board quarter-hour strips. Under present scales, one-time payment is $79 for a 15-minute show, but nets can pay actors appearing five-times-weekly a total of $281 for the entire week. AFTRA wants this dropped, with all future payments to be made on a one-time basis so that an actor appearing daily in a soaper would get $395 weekly at present scale, 20% more than that under the proposed hike. Commercial announcers presently operating on a three-times payment scale for a five-day week would be payed every day on the one-time scale, mounting to a 40% hike.

In radio, union wants a 20% crossboard increase, and this too is expected to meet with strong opposition in light of steadily decreasing network billings. Transcription pact sees AFTRA demanding the adoption of a classification setup similar to that operative in the tv field under Screen Actors Guild jurisdiction. Transcribed commercials used on a spot basis would be typed into three categories, "Class A," for those used in 21 or more cities; "Class B" for spots used in six to 20 cities and "Class C" for those used in one to five cities. "Class A" rate would be hiked 300%, "Class B" 200% and "Class C" 20%. New York, Chicago and Los Angeles would count as seven cities each, but if any combination of two of the three were used, they would count as 21 cities, thereby putting the commercial in the "Class A" category.

Dallas—Terry Lee, the songstress for the WFAA "Early Birds" for the past nine years has announced her resignation from the show to take over duties as a housewife. No replacement has been announced and Miss Lee will continue on the show until one is named. She also expects to appear as guest from time to time.



Changing the television network so that it can carry color pictures is a big job—one that is still going on.

Black and white pictures are easy to handle by comparison. But color requires three times as much information. And all of it must reach every point on the network at the correct level and without being changed.

Otherwise, the actress might have purple hair instead of red.

To keep the colors true, equalizers are added at many locations along the network, and more amplifiers are installed to boost the signal.

Hundreds of technicians have been trained in color techniques and many more are being taught to maintai and adjust the added equipment to exact standards.

Already more than 36,000 channel miles in the nationwide television network have been adapted for color transmission, as the Bell System continues to keep pace with the industry's rapidly expanding needs.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY TELEVISION TODAY AND TOMORROW

EXT

RAS

The best news of the day is delivered *every* day by CBS Newsfilm ...the headline events of 24 hours distilled into a comprehensive, dramatic 12 minute package... custom-shipped to arrive on time anywhere... adaptable to a variety of programs.

But there's more to shout about... CBS Newsfilm also provides valuable extras – like a weekly quiz show, a weekend news review, and special reports by noted CBS correspondents – which go out every week to all subscribers *at no extra cost.* In the next few months many new features, exciting additions to Newsfilm's present extras, will become available.

Newsfilm's special features add new dimensions to local news programming. No surprise then, that Newsfilm was chosen by hundreds of industry leaders (in Billboard's Annual Poll) as 1954's best syndicated news film service.

And business is booming. Newsfilm goes into the Fall season with subscribing stations up by over 100% in the past 8 weeks!

Newsfilm's comprehensive service is available at reasonable cost to *all* television stations. For a screening call

CBS TELEVISION FILM SALES

offices in New York, Chicago, Los Angeles, San Francisco, Dallas, St. Louis, Detroit, Atlanta, Boston and Memphis. Distributor in Canada: S. W. Caldwell Ltd.

Television Chatter

New York

Leonard Answell exited the N.Y. Times to join the press department of Ted Bates agency . . . **Pamela FitzMaurice**, 10-year-old television actress, also appears to be on her way to becoming a writer—she got an award at City Hall last week from Mayor Wagner for a prize-winning composition on fire prevention . . . **Jane Pickens** does her ninth telethon for Cerebral Palsy Oct. 23 on WABC-TV. **Harry Anger**, of General Artists Corp., will serve as chairman of the talent committee for the telethon . . . **Henry Hede** upped to director of sales service for ABC-TV, while **Stewart Barthelmess** gets the nod to the same post at ABC Radio . . . **Hal Loeb** added to the casting office at the Fred Coe "Philco-Goodyear Playhouse" unit at NBC . . . "U.S. Steel Hour" director **Alex Segal** gets the full biotreatment by **Sid Shalett** in this week's Saturday Evening Post, piece tagged, "TV's Shrieking Genius" . . . **Jack Raymond** removed as scripter on **Arlene Francis'** "Soldier Parade" and **Sammy Kaye's** "So You Want To Lead A Band." Both shows are on ABC-TV.

Dr. Fabrio Borrelli, Italo video producer, is going to spend nine months at Purdue U's WBAA (where a tv station is now under construction) as the first European exchange observer to come here under National Assn. of Educational Broadcasters sponsorship . . . **Bernie Weisman** of ABC-TV is dickering with an infant wear manufacturer to bankroll his own half-hour kiddicast . . . **Dr. Allen B. DuMont** to guest speak at Pulse's anni luncheon Oct. 27 . . . **Don Morrow**, tv gabber, elected to the Lambs Club nominating committee.

NBC prexy **Pat Weaver** to Hollywood and Palm Springs for two weeks of resting up after hectic premiere season and jaw surgery . . . **Bill Davidson's** kickaround of tv ratings rates cover piece in Collier's out tomorrow (Thurs.) . . . **Beverly Sills**, leading soprano of San Francisco Opera, plays one of the principal roles in Verdi's "La Traviata" which ushers in fifth teleseason of **Carlo Vinti's** "Opera Cameos" Sunday (17) on DuMont . . . **Bob Wilson's** Saturday night newscast for Savarin chalked fifth year last week on WNBT . . . **Betty Cox**, singer on **George Skinner's** WCBS-TV 9 to 10 ayemer, doubling on CBS-TV's "Look Up and Live" . . . **Tommy Tompkins** tapped for a lead on NBC-TV's "The Hunter" Nov. 7 . . . **Barbara Horn** now with the **Bob Smith** staff . . . **H.V. Kaltenborn** to lecture at Town Hall Oct. 18, and on the 20th he'll gab at the Commodore Hotel before the Nat'l Retail Farm Equipment Assn. . . . WNBT's **Richard & Astrid Willis** back from New Hampshire vacation . . . Longtime trapeze artist **Winifred Colleano** on **Jack Sterling**-ringmastered CBS-TV "Big Top" Saturday (16) . . . **Millicent Brower** gets running part on NBC-TV's "Golden Windows" sudser.

John F. Hurlburt, ex-ad and promotion mgr. of WNBT, joins Free & Peters as tv promotion head . . . **Bernard Grant** cast for WABD's "Magic Cottage" all this week . . . It's **Rod Serling's** "Yankee Road Block" for NBC-TV's "Hall of Fame" Sunday (17) . . . Clips of the late **Don Hollenbeck**, CBS commentator, will be included in the web's upcoming "The Search," college documentary series . . . **Marcel Hillaire** intro Kraft show Wed. (20).

Edgar Franken on NBC's "Robert Montgomery Presents" Monday (11) and cast for DuMont's "The Goldbergs" next week (19) . . . WCBS-TV looking ahead to Feb. 17 when the Junior League Mardi Gras Ball out of the Hotel Astor will take the 11:15 to midnight slot, followed by a trio of "Lates"—"Late Show," "Late News" and "Late Late Show"; then "Give Us This Day" and signoff (so when is sleep?) . . . **Fred Coe** skedding "The Women," the old B'way click, as the Dec. 13 specola for NBC, third in the Monday skein. Over on the CBSide, "Best of B'way" (Westinghouse) will front **Helen Hayes** "Arsenic & Old Lace" Jan. 5 . . . **Gordon MacRae's** first turn as host on NBC's "Comedy Hour" will come on Nov. 14 . . . First film of CBS-TV's "You Are There" was completed last week . . . Nov. 15 entry of CBS-"Studio One" will be "Let Me Go, Lover," from upcoming **Ivan Weber** Columbia Record of same name. It's about a disk jockey . . . **Mort Becker** of Jaffe office in Beth Israel Hospital.

Chicago

Buel Herman, ex-Petry rep in Dallas, joined the Chi NBC-TV sales force . . . ABC-TV execs cocktailing **Burr Tillstrom** and his gang tonight (Wed.) as they notch their seventh anniversary in tv . . . Chi NBC news chief **Bill Ray** has lined up Senatorial candidates **Paul Douglas** and **Joe Meek** for his WNBQ-WMAQ "City Desk" show this month . . . "Super Circus" clown **Nicky Francis** out of the ABC-TV Sunday afternoon display for a couple of weeks while recovering from surgery . . . With Grand Central Motors taking a Wednesday ight blurb, WNBQ has sold 18 of its 20 local inserts on the parent web's "Tonight" . . . **Howard Dorsey** and **Adrienne Falcon** hosting WGN-TV's Sunday afternoon tv bingo game . . . **Norb Locke** preemed a Saturday a.m. juve half-hour on WNBQ . . . Chi NBC-TV has put into operation its new remote mobile unit built to specifications worked out by chief engineer **Howard Luttgens** . . . Peter Hand Brewery slotted United Television Programs' "Mayor of the Town" Saturday nights on WNBQ.

ABC-TV's Chi Station Gives 'Baby' a DuMont Ride in Parent Web's Nix

Chicago, Oct. 12.

ABC-TV's WBKB is off on another autonomous tangent, this time with a special tie-in with DuMont. Starting Friday (15) the station is feeding one of its local daytimers once-a-week to a hookup of DuMont affiliates.

Show involved is "All About Baby," packaged by Jules Power, which Swift baby foods is bankrolling as a DuMont entry after being identified with it locally. When ABC rejected a proposal to make it network, because of the limited number of stations involved and the fact that it's only a 15-minute show, DuMont was invited in by the client and packager with the understanding that WBKB would originate the program. Since it's practically sold out locally on WBKB the other four days, the station was anxious to hang onto the property.

There's a good chance "Baby" will get network exposure on additional days with at least two of the present local bankrollers interested in adding other markets.

New project brings to four the number of WBKB shows being fed to other stations. Burr Tillstrom's "Kukla, Fran & Ollie" has been bought by 26 ABC-TV affils via a per-program co-op deal; "Creative Cookery" is riding on seven outlets as a straight ABC-TV co-op; and "Garfield Goose" goes to WABC-TV, New York.

WCCO-TV's Local Tinter

Minneapolis, Oct. 12.

WCCO-TV stole a march on the rest of the field here with the first telecast in color to originate locally.

It was a kid's show, "Axel and His Dog."

Inside Stuff—Radio-TV

Tradesters who've been wondering "wha' hoppened" to Julius LaRosa as far as radio is concerned can now rest easy. The ex-Arthur Godfrey singer's CBS pact has expired and the web has made no feint in the direction of renewing. Godfrey's firing of the "Eh Cumpari" (et al.) vocalist burned up tons of newspaper space. LaRosa was put under a Columbia pact and Ed Sullivan's "Toast of the Town" featured him a couple of times.

The singer's services during his "hot" period were so much in demand at nightclubs, vaude houses, etc., that he couldn't possibly fill them all while his guns were still smoking. In recent months, little had been heard about him as to theatre, itery and radio-tv dates.

A "man-in-the-street" survey conducted by Boston American reporters last week on the controversial holdover of daylight saving time sphere revealed that most objections stem from the snafued tv programming. Although Jack Malloy, WNAC-TV exec, averred that "it was hectic at the start and upset normal listening and viewing habits most people have adjusted themselves to the new time schedules," one femme interviewee challenged his stand claiming it threw tv viewing "out of kilter" and another bemoaned the fact that "the children were supposed to benefit by the extra hour of daylight but wound up being cheated out of their favorite tv shows."

Jackie Gleason was "rounded up" by none other than William Paley, board chairman of CBS, Inc., for an appearance on the web's "Name That Tune" (Harry Salter package) last week. Paley was recently installed as a board member of the N.Y. Herald Tribune Fresh Air Fund, for which an appeal was made on the show. Gleason came out with $1,600 in winnings which he turned over to the fund, and as a result of a pitch by the comic, another $400 came in vi the mails.

Jean Martin, whose husband owns the Chock Full O'Nuts eatery chain and its coffee manufacturing subsid, will get unusual saturation coverage in New York for her new local radio show, sponsored by the coffee brand. She's taping the Saturday night segments for simultaneous airing on three Gotham outlets, WNBC, WCBS and WABC, all of which will carry the show Saturday nights from 11:15 to 11:30. Program has John Conte as emcee with the King Guion orch. Singer had her own tv'er last season with the same crew, but she's expecting a child and so will stick to radio, with Chock Full O'Nuts bankrolling Igor Cassini on WNBT instead.

Annual managers' meeting of stations repped by CBS Radio Spot Sales, embracing executives and sales brass of the web's six o&o's plus eight affiliates, starts today (Wed.) at the Savoy-Plaza Hotel, N.Y., and continues through tomorrow. Sales, programming and promotional plans will be kicked around under chairmanship of Wendell B. Campbell, v.p. over station administration of CBS Radio, and Henry M. Flynn, general sales manager of aural web's spot sales.

Frank Stanton, president of CBS, Inc., will be guest of honor and principal gabber at Thursday luncheon, while among today's speakers will be Newman McEvoy, media v.p. of Cunningham & Walsh, and Howard Meighan, v.p. of CBS, Inc. Series of conferences will be teed off by aural prexy Adrian Murphy.

WPIX, N.Y. tele outlet, is SRO on the '54-'55 Madison Square Garden sports lineup of 69 events. Household Finance bought the last quarter this past week. Other three bankrollers are Esso, Piel's Beer and Robert Burns Cigars. Needham, Louis and Brorby, was go-between on the Household account.

Unusual human interest tiein was achieved last week by WABC-TV, the ABC Gotham flagship, when it joined with the N.Y. Daily Mirror in a funds appeal for a Montana youngster dying of leukemia. Youngster is Eddie Brooks Jr., six-year-old son of a Roy Rogers rodeo performer who's in N.Y. at Madison Sq. Garden while the boy is in a Helena, Mont. hospital. Jim Weiler, who emcees and narrates the station's daily "Hopalong Cassidy" films, pitched several on-the-air appeals for funds to help the hospitalized youngster, and the station sent a crew to film an interview with the father to be sent to the boy. Father is in N.Y. trying to make enough money to pay off the hospital

Dixon to N. Y. After Hosp Bout; Quits Cincy WCPO In Tiff With Watters

Paul Dixon's relationship with WCPO in Cincinnati is severed, and once the emcee gets out of the hospital his DuMont afternoon casing will come regularly from New York. It was thought previously that the 3-4 p.m. stanza was only moving to N. Y., where Bobby Sherwood is slated for emcee reins, until Dixon recovered.

Mort Watters, general manager of WCPO, the station which originated the show for the past several years, criticized the Dixon vehicle, saying that the format needed a change after five years in the face of growing competition. Whether the Cincy station will air the show when it comes from N. Y. is not known, but web execs feel there is no reason why WCPO shouldn't continue as an affiliate for the stanza.

A few weeks ago, director Al Sternberg ankled as the program's director, reportedly because he didn't want to do an audience participation show of the type Dixon was slated to begin last month. Watters said, on the other hand, that Sternberg quit for a better offer.

'Juve Jury' to NBC

"Juvenile Jury," the Barry-Enright-Friendly package with Jack Barry presiding, will get another showcasing opportunity in December when it'll ride on NBC-TV. Slot is 4 p.m. Sunday.

"Jury" will get a backer, however, some time in January, with Geritol (Pharmaceuticals, Inc.) putting in for it via Edward Kletter agency.

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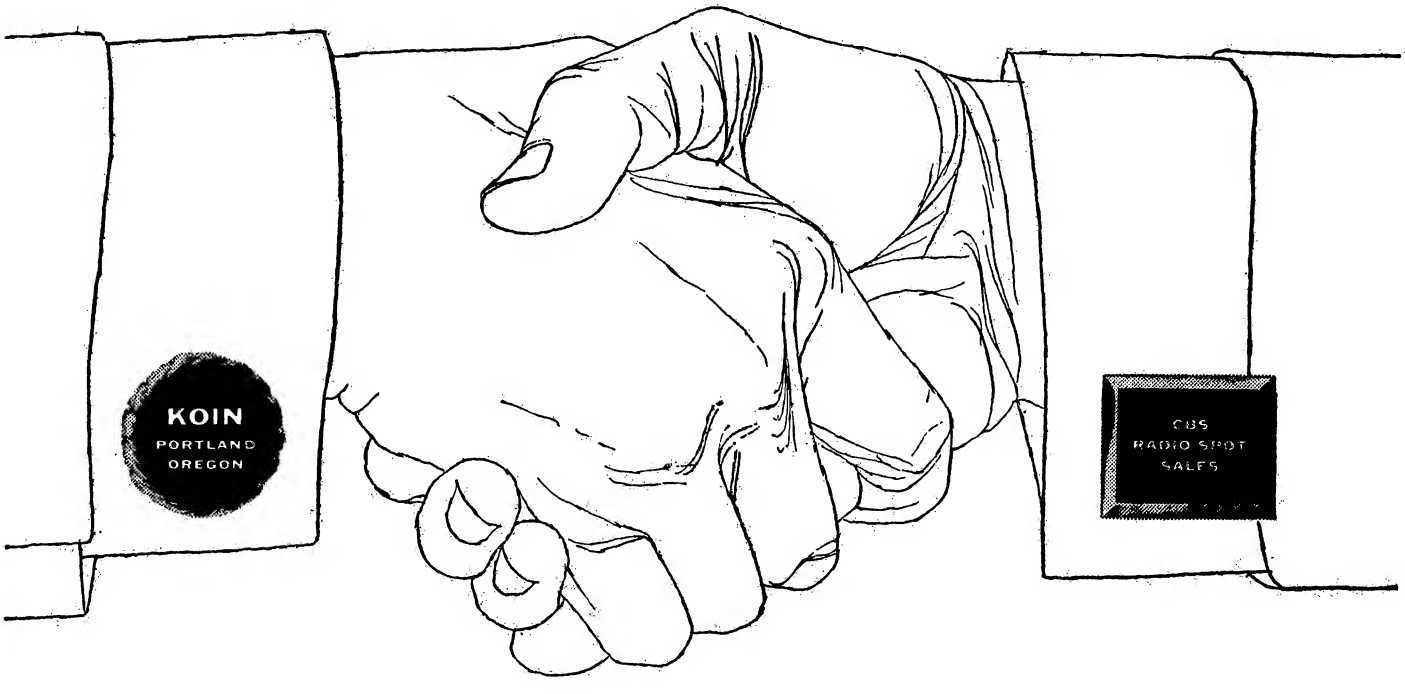

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Tele Follow-Up Comment

Things began to look up in the Friday night tv comedy sweepstakes last week when two major comics—Red Buttons and Ray Bolger—slotted back-to-back in the 8 to 9 segments (though on different networks) demonstrated anew that the "first time out" reaction can often be misleading. The Buttons NBC-TV show, for example, made swift recovery from the previous week premiere's indifferent, stereotyped presentation and gave every indication that the comic, armed with sprightlier material, can balance the scales in the rating rivalry. In place of the preem's hackneyed sketch material, the Buttons show this time up showed more imagination in an excursion into whimsy. It came off as a somewhat unpretentious musicomedy called "The Mud Hole Story" in which the comedian, in a "Raspberry Buttons" delineation, came to grips with a couple of leprechauns who suddenly find themselves projected into Mudhole, U.S.A. Sometimes the whimsy was elusive; sometimes the Buttons exercise in drawling got completely out of hand. But nonetheless it was for the most part a pleasant offbeat venture into capsule musicomedy format striving for originality while giving Buttons wide range in displaying his comedic gifts. Particularly good were Walter Burke and Jack Wakefield as the leprechauns.

The Bolger show followed the more conventional story line pattern familiar to viewers of the ABC-TV stanza, but it came off with high pro standards and put the accent where it belonged—on the Bolger hoofing talents. This one had to do with Bolger playing a rube in exposing a fake dance instructor, culminating in a sequence in which Bolger challenges the guy to duplicate his hoofing. Pedhaps one of the major surprises of the show was Alan Reed's deft and agile portrayal of the phony master of the "Gillingwater Academy of Arts and Sciences." It was pleasant spoofing and tops in hoofing. *Rose.*

Imogene Coca's second-time-out (9) was several notches above her premiere in NBC's 9 p.m. Saturday slot. The protean comedienne's script was more in her impish groove and less the "reaching" lass trading dialog and near-slapstick at the opener in an artificial setup for which she is not ideally gaited. There was a punchier story—designedly trite, to be sure, in her cynical snubbing of the "love at first sight" pitch as posed in Hollywood pix and her swift acceptance of it through being "bitten." But insofar as the love-themed farce, with its dizzy turn of events, served as a handy springboard for the capers which she can handle so deftly, it came near being the old familiar Coca again. Certainly her exaggerated and basso profundo sultriness as a love-got-me-into-this floozy thrush taking off on "Temptation" at a broken-down ginmill, was geared to Miss Coca's strength. And she had a properly hammy vis-a-vis in tall, be-caped and "veddy English" John Emery, who played the joke deadpan straight sans the tongue-in-cheek style which has impaired many a similar lampoon encompassing the heartbeat theme.

Back to reality after the "Temptation" dream sequence, Miss Coca was in there again with a rehearsal of her nightclub routine and she socked over the song-and-dance stuff with the support of a male group. Credit James Starbuck with action choreography. A fine assist in precede to this was furnished by Joe (ex-Red Buttons) Silver as the "tough" director who swoons for the Coca charms. Luella Gear was given too little to figure prominently in the doings. George Bassman's orch was precision itself in backing the musical innings.

This was far from a top-drawer show, but as an indication that Miss Coca is finding her way so soon after a weak beginning, it augurs well for one of television's prime talents. *Trau.*

A versatile performer lineup dished out a pleasant hour's entertainment over Ed Sullivan's "Toast of the Town" last Sunday (10). Besides spotlighting topgrade talent, CBS-TVer had a sock specialty lure in landing sole tele rights to filmed sequences from the Judy Garland-James Mason starrer, "A Star Is Born."

Xavier Cugat and his orch got the show underway with a snappy Latino beat, paving the way for a vocal by bandleader's wife, Abbe Lane. Miss Lane abetted her songstering via some nifty hipswinging that accentuated her physical charms. Acro savvy of the Marcellis was amply displayed by the male team. Their precision timing and expert balancing stints were of the head-of-the-class variety.

Songstress Patti Page showed up extremely well, delivering three numbers in the style that's boosted several of her records to the ace position of the bestseller lists. Tunes rendered by chirp were "Going Back to Oklahoma," "Mama Doll Song" and "I Cried." Rudy Cardenas' rapidfire juggling was a firm eye-catcher. His windup bit with a series of hats capped act solidly.

Composer Harold Arlen, who penned most of the music for "Star" did an in-person stint at the piano, accompanying his keyboard rippling with an effective vocal on "The Man That Got Away" from the Garland-Mason pic. Four Step Bros. took over the closing slot for some frantic rubberlegging. Quartet displayed sharp footwork, moving at machine gun pace. Bobby Jones, among celebs in the audience, was given some warm praise by Sullivan.

Sequences from "Star" was excellent trailer material, showing Miss Garland in peak form. *Jess.*

"The Paul Dixon Show" got a more cosmopolitan stamp in its shift from WCPO, Cincy, to origination from DuMont's N. Y. studios. The hour-long stanza made the move from the midwest on Monday (11) after Dixon, currently in the hospital, reportedly hassled with WCPO management. Until his return, tooter-comedian Bobby Sherwood is subbing. Stanza, by the way, will remain in New York once Dixon reappears.

The urbanities probably grew out of the N. Y. local. The backdrops had that familiar skyline look, and Sherwood made allusions to same. In New York too, there is opportunity for major gueststars to make appearances, something which was minimized during the Cincy tenure. On the preem, for instance, Sherwood exchanged pleasantries with Jan Sterling and Charlie Applewhite. Here, as with other facets of the show, the pinchhit emcee wasn't yet quite sure of his conversational ground, probably because he's unused to the particular stand-and-talk format of Dixon's.

When Dixon reappears his will be the only face from the old show. It still has pantomimists, but longtime regular Sis Camp was left behind as was the other femme. Instead, the DuMont production, under Roger Geary's loose command, has its own pulchritude, Roberta MacDonald and Lynn Gibbs, who handle panto chores only moderately well, but who both grace the screen with much charm and general stage presence. Musical offerings are largely via the lip sync route, with the femmes mainly handling such duties, although Sherwood got into the act via a very funny panto bit based on "No Two People Have Ever Been So In Love."

As for Sherwood, he is truly funny doing sight gags, and while he didn't have much room to prove it on this telecast, he's also got a neat and funny line of patter. Generally he's most natural, but the Sherwood characterisitic that came through most consistently was his warmth. If he gets the feel of another man's format he can make viewers forget Dixon's absence.

Besides the two females, Sherwood got an assist from Bob Bean, who dabbles artistically to record background. The show is co-opped to all stations save for the network Rybutol participations. The commercial spots might be timed better. *Art.*

"Industry On Parade" goes into its fifth year of tv next Friday (15), in 234 U. S. markets as well as 10 abroad. Bankrolled by the National Assn. of Manufacturers and produced the last year by Arthur Lodge Productions, the 15-minute telepix series is consistently good public service programming. No need for a cautious eye, because the cuffo plug was most always absent and when seen or implied was an integral part of an overall story.

Any industrial effort, whether about really big biz or a boy earning small change by cutting lawns, is target material for the stanza. NAM calls it a "weekly tv feature newsreel," and that's about as good a description as any, since included each week is not one but several glimpses into industry. That such an exposure would be inclined toward lensing a noisy blast furnace, a falling redwood or some other grandiose industrial scene or showing considerable meaningless might be expected. Instead, the last show as seen via WNBT, N. Y., on Saturday (9) did briefies on art through correspondence school, a car race to measure how many miles per gallon each of the 20 cars entered could make over a 1,335 mile course, etc.

A number of offbeat elements, combined with solid photography and musical background make the show interesting. *Art.*

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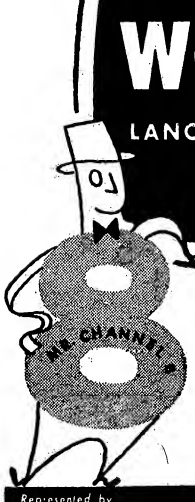

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Television Reviews

Continued from page 31

a phone call is made to a member of the home audience, who has put in a bid to be contacted. Person called gives instructions over the phone to an on-stage proxy who does the searching.

Fred Robbins does an okay emceeing job although his running around looking for a hiding place isn't necessary as it's apparent that a specific spot has been chosen in advance to coincide with the clues he offers. Peggy O'Hara gives Robbins an able assist. Plugs for Coke are frequent and lengthy. *Jess.*

GENERAL MOTORS THEATRE
(The Big Leap)
With Lorne Greene, Nadyne Turney, Bill Shattner, E. M. Margolese, Marilyn Kent, Peggeen Rose, Sammy Sales, Ben Lennick
Producer Silvio Narizzano
Writer: Leo Orenstein
60 Mins., Tues., 9:30 p.m.
GENERAL MOTORS
CBC-TV, from Toronto
(*MacLaren*)

Preeming of second season of "General Motors Theatre" on Canadian Broadcasting Corp.'s video web drops a welcome addition into Canadian tv drama lineup. As last season, GM is featuring Canadian writers in either original plays or adaptations, and Canadian players. Wise choice for series opener was Lorne Greene as topper in Leo Orenstein's socko scripting of "The Big Leap," a tale built on the frantic promotion activities surrounding a projected barrel-leap over Niagara Falls. Greene, w.k. for his work with Katherine Cornell in "Prescott Proposals" as well as appearances in tv's "Studio One," and a longtime Canadian radio thesper and gabber, flew in from Hollywood for this chore.

Story had little solid continuity but held interest and built well to thrill ending. Greene played a fast-talking promoter with plenty troubles capped by the efforts of rival toughies to muscle into the deal. Expert production by Silvio Narizzano kept the pace fast and held the suspense buildup on a steady climb to the wham ending. As sometimes happens, principals were outplayed by the supporters. Greene's role probably had no par level but had to be either underplayed or overplayed. He chose to overplay it. He worked energetically but couldn't keep himself from hamming at times. As the promoter's femme pal, Nadyne Turney gave an inadequate performance, hampered, too, by the failure of her voice to come over the audio satisfactorily.

Standouts were Peggeen Rose as Jackie, dumb blond girl friend of one of the gun-toters, who fell for the leaper and helped him escape the turmoil and the actual leap, and Bill Shattner as Lucky, a naive kid whose love of the river and Greene's promises of fame and fortune led him into a deal that got far beyond his depth and set him dangerously between two rival mobsters and the promoter. E. M. Margolese handled the chief gangster's part smoothly and Ben Lennick worked nicely as the rival mug. Sammy Sales, well cast as a taxi driver, and Marilyn Kent as Jean, a hotel desk girl, were plenty okay.

Robert Hall's recreation of a room in the General Brock hotel in Niagara Falls was splendidly done. Cameras worked solidly and unobtrusively, reminiscent of the camera work in Hitchcock's film, "Rear Window" where the action was also mostly confined to one room. *Gorm.*

PEE WEE KING'S FLYING W RANCH
With Patti Page, Eller Long, Redd Stewart, Teddy Raymore Quartet, Pee Wee King Band (12)
Producer-Director: Pete Katz
30 Mins.; Fri. 9:30 p.m.
WIEDEMANN'S BEER
Crosley Net, from Cincinnati

A new approach for general audience appreciation, this combination of popular, country and western music, with a name guester for a kicker, holds promise as streamlined natural.

Lidlifter of the weekly series, fall through spring, was given a head start with Patti Page as the spotlighted visitor. In two appearances the platter princess, a lovely motherly type in plain dark dress, scored with her latest "Mama Doll" Mercury recording number, and a medley which included "Dog in Window" and "Tennessee Waltz."

Conversation between Pee Wee King and Miss Page, on her intros and signoffs, included an exchange of thank yous—she for guesting and he for writing "Tennessee Waltz."

King's combo in itself puts out a lot of solid entertainment. Redd Stewart, who collaborated with Pee Wee on a flock of songs, is an okay solo chirper, and four of the boys get together and good on barbershop harmonizing. The boys' western wardrobe is theatre A-1.

An added plum in the preem pudding was Eller Long, guesting from the WLS National Barn Dance. Tall and lanky, in knee-length dress, she scored with a vocal of "Poor Little Me" and a scarecrow dance. Teddy Raymore Quartet, three boys and a gal, also visiting, pepped up the tempo with a swingy "Let's Get Happy" singing.

Commercials, effectively timed, receive added value from King's personal attention and know how.

Creator of this series, Bernie Earth, came through with a swan song that will be lasting in his praise. He leaves WLW-T, originating point for the series, Oct. 15, as general program director to join U. of Notre Dame's new tv station. Series spreads to Crosley's WLW-D, Dayton, and WLW-C, Columbus, O. *Koll.*

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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and tional spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

LOS ANGELES — *Approx. Set Count*—1,850,000 — *Stations*—KNXT (2), KNBH (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	SEPTEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	29.0	54	54.2	Harry Owens	KNXT	8.8
2. Waterfront (Adv)	KTTV	UTP	Tues. 7:30-8:00	24.7	44	55.8	See It Now	KNXT	11.6
3. Amos 'n' Andy (Com)	KNXT	CBS	Tues. 8:00-8:30	22.4	36	62.4	Favorite Story	KTTV	14.8
4. Life of Riley (Com)	KTTV	NBC	Sat. 8:00-8:30	21.2	35	61.2	Mickey Rooney	KNBH	13.8
I Led Three Lives (Dr)	KTTV	Ziv	Sat. 8:30-9:00	21.2	36	59.7	Spade Cooley	KTLA	12.5
6. Superman (Adv)	KTTV	Flamingo	Sat. 7:00-7:30	20.0	52	38.3	That's My Boy	KNXT	8.8
7. My Hero (Com)	KTTV	Guild	Wed. 9:00-9:30	18.3	29	62.2	Kraft TV Theatre	KNBH	13.8
8. H. Fonda Presents (Dr)	KNXT	Official	Sat. 10:00-10:30	15.1	30	49.9	Saturday Night Revue	KNBH	11.4
Kit Carson (W)	KABC	MCA	Mon. 7:30-8:00	15.1	27	55.7	Summer Theatre	KNXT	18.0
10. Favorite Story (Dr)	KTTV	Ziv	Tues. 8:00-8:30	14.8	24	62.4	Amos ' Andy	KNXT	22.4

CHICAGO — *Approx. Set Count*—1,840,000 — *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

1. Liberace (Mus)	WGN	Guild	Wed. 9:30-10:00	20.6	32	64.7	Best of Broadway	WBBM	28.9
2. Inner Sanctum (Myst)	WNBQ	NBC	Sat. 10:00-10:30	18.7	44	42.3	Wrestling	WGN	9.5
3. Racket Squad (Adv)	WGN	ABC	Tues. 8:30-9:00	17.4	31	56.4	Circle Theatre	WNBQ	21.1
4. Mr. District Attorney (Myst)	WBKB	Ziv	Fri. 9:30-10:00	16.5	27	60.6	Person to Person	WBBM	31.1
5. Drewry's TV Playhouse (Dr)	WNBQ	Ziv	Mon. 9:30-10:00	16.1	31	52.1	Summer Theatre	WBBM	22.4
6. Janet Dean (Dr)	WNBQ	MPTV	Sat. 10:30-11:00	15.8	41	38.4	Wrestling	WGN	8.5
7. Victory at Sea (Docum)	WBKB	NBC	Thurs. 9:30-10:00	14.1	24	58.9	Lux Video Theatre	WNBQ	22.2
Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	14.1	25	57.0	Fireside Theatre	WNBQ	17.4
9. Cisco Kid (W)	WBKB	Ziv	Su 5:00-5:30	13.9	38	36.4	Baseball	WGN	16.3
10. My Hero (Com)	WBKB	Official	Thurs. 10:30-11:00	11.7	46	25.5	Motion Picture Academy	WGN	10.6

PHILADELPHIA — *Approx. Set Count*—1,600,000 — *Stations*—WPTZ (3), WFIL (6), WCAU (10)

1. I Led Three Lives (Dr)	WCAU	Ziv	Wed. 7:00-7:30	18.3	55	33.5	Dangerous Assignment	WFIL	8.1
2. Superman (Adv)	WCAU	Flami	Mon. 7:00-7:30	17.9	62	29.0	Dangerous Assignment	WFIL	6.0
Boston Blackie (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	17.9	66	27.1	Award Theatre	WPTZ	6.6
4. Liberace (Mus)	WPTZ	Guild	Sat. 11:00-11:30	14.9	43	34.5	Ford Play House	WFIL	14.5
5. Waterfront (Adv)	WCAU	UTP	Sun. 6:30-7:00	13.4	69	19.4	(Let's Go; News	WPTZ	3.8
							(The Lifemenders	WFIL	2.6
6. Mr. District Attorney (Myst)	WPTZ	Ziv	Tues. 10:30-11:00	13.2	35	38.3	Stage "S"	WFIL	20.0
7. Foreign Intrigue (Dr)	WCAU	Shelton Reynolds	Sat. 7:00-7:30	12.6	43	29.4	NCAA Football	WFIL	10.0
8. Death Valley Days (W)	WCAU	Mc-Cann-Erickson	Thurs. 10:30-11:00	12.1	32	38.0	Mystery Hour	WPTZ	17.4
9. Badge 714 (Myst)	WCAU	NBC	Fri. 7:00-7:30	10.6	50	21.3	Award Theatre	WPTZ	5.8
10. Dangerous Assignment (Adv)	WFIL	NBC	Wed. 7:00-7:30	8.1	24	33.5	I Led Three Lives	WCAU	18.3
The Falcon (Adv)	WPTZ	NBC	Wed. 10:30-11:00	8.1	17	48.3	Best of Broadway	WCAU	35.5

BALTIMORE — *Approx. Set Count*—625,000 — *Stations*—WMAR (2), WBAL (11), WAAM (13)

1. Badge 714 (Myst)	WBAL	NBC	Tues. 10:30-11:00	24.6	51	48.5	Wrestling	WMAR	19.8
2. City Detective (Myst)	WMAR	MCA	Sun. 11:00-11:30	20.0	74	27.1	(News; Sports; Parade	WBAL	8.8
							(American Day Parade	WBAL	4.6
3. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	18.3	63	28.9	(Seven O'Clock Final	WMAR	7.3
							(As You Can See	WMAR	5.4
4. Kent Theatre (Dr)	WMAR	ABC	Sat. 7:00-7:30	17.9	50	36.2	NCAA Football	WAAM	12.1
5. Amos 'n' Andy (Com)	WAAM	CBS	Thurs. 10:30-11:00	16.2	33	49.3	Lux Video Theatre	WBAL	29.8
6. Mr. District Attorney (Myst)	WBAL	Ziv	Sat. 10:30-11:00	13.8	26	52.2	Premium Playhouse	WMAR	29.6
7. Boston Blackie (Myst)	WBAL	Ziv	Fri. 8:00-8:30	13.7	24	57.7	Mama	WMAR	29.4
8. Colonel March	WBAL	Official	Mon. 10:30-11:00	13.5	29	46.1	Summer Theatre	WMAR	26.9
9. Death Valley Days (W)	WMAR	McCann-Erickson	Sat. 6:30-7:00	12.5	42	29.6	NCAA Football	WAAM	12.5
10. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	11.8	66	18.0	(7 O'Clock Final	WMAR	3.1
							(News—J. Daly	WAAM	6.5

DAYTON — *Approx. Set Count*—300,000 — *Stations*—WLW-D (2), WHIO (7)

1. Boston Blackie (Myst)	WLW-D	Ziv	Tues. 9:30-10:00	32.4	64	50.8	See It Now	WHIO	13.3
2. I Led Three Lives (Dr)	WHIO	Ziv	Tues. 8:00-8:30	22.5	41	55.2	Fireside Theatre	WLW-D	26.0
3. City Detective (Myst)	WLW-D	MCA	Fri. 8:30-9:00	20.4	40	50.6	Our Miss Brooks	WHIO	28.4
4. Life With Elizabeth (Com)	WHIO	Guild	Fri. 9:30-10:00	20.2	50	40.2	Greatest Moments in Sports	WLW-D	16.5
5. Mr. District Attorney (Myst)	WLW-D	Ziv	Wed. 9:30-10:00	19.6	40	48.7	Best of Broadway	WHIO	24.6
6. Kit Carson (W)	WLW-D	MCA	Sun. 5:00-5:30	18.6	79	23.5	Press Conference	WHIO	2.2
7. Waterfront (Adv)	WHIO	UTP	Sat. 9:30-10:00	18.2	37	49.1	Your Hit Parade	WLW-D	29.1
8. Badge 714 (Myst)	WLW-D	NBC	Sun. 6:00-6:30	17.3	60	29.0	Ozzie & Harriet	WHIO	7.1
9. Annie Oakley (W)	WLW-D	CBS	Su 2:00-2:30	12.8	72	17.9	Good Ship Zion	WHIO	2.9
10. Superman (Adv)	WLW-D	Flamingo	Mon. 6:00-6:30	11.8	73	16.3	Western Theatre	WHIO	3.6

SYNDICATORS' COMEDY ITCH

Syndicators Can't Seem to Work Out a Standard Contract Form

Chicago, Oct. 12.

Failure of the vidpix syndicators to get together on the formation of their own trade organization is hampering the NARTB tv film committee's efforts to devise a standard film contract and set of recommendations to the telecasting industry on the proper technical handling of celluloid product.

Absence of a central group to rep the distrib side in a discussion of mutual problems is admittedly one of the reasons why the NARTB body was unable to complete its assignment as hoped at last week's session here. Committee, chaired by Harold See, KRON-TV, San Francisco, has called another meeting for January with the exact date and site to be determined later.

See pointed out that several months back he contacted by letter many of the major distribs suggesting, in effect, the need for better liaison between seller and buyer in the mushrooming telepic field. He argues there are "traps and pitfalls" for the distribs as well as the stations and that such things as standardization of contract forms and better film handling by the stations would be mutually beneficial.

Committee chairman said there are some 30 odd contract forms presently in use and that some of them fail to spell out in sufficient detail the station and advertisers' protection in such vital matters as music clearances and invasion of privacy. He emphasized that it's not the group's function to work out an exact form but rather to devise a set of uniform guideposts which would plug the gaps if they were to be adopted by the syndicators and the telecasters.

The second major preoccupation of the committee, which would also benefit from cooperation from the distribs, is the development of a set of ground rules for better treatment of the bicycled celluloid packages by individual stations. Haphazard local editing, especially on the feature films, is not only an inconvenience to the followup user but is an added cost factor for all concerned because of short print life.

Other members of the eight-member NARTB group are: Paul Adanti, WHEN-TV, Syracuse; John Esau, KTVQ, Oklahoma City; Joe Floyd, KELO-TV, Sioux Falls; Klaus Landsburg, KTLA, Los Angeles; Elaine Phillips, WSPD, Toledo; Irving Rosenhaus, WATV, Newark, and Raymond Welpott, WRGB, Schenectady. NARTB tv veep Thad Brown and staffer Howard Bell also attended the Chi meet.

Now He Knows

Hollywood, Oct. 12.

Campus Theatre patrons must have wondered if they left home.

Half-hour "Adventures of Ozzie and Harriet" telefilm was shown as second-feature of theatre bill.

Ozzie Nelson, curious to see how his telepic looked on big screen, stripped the commercials and laughtrack from one of his shows, arranged the screening at the Campus.

Vidpix Financing Pretty Safe Risk Now, Sez Gordon

Achievement of a "high state of effi the distribution of telepix among the top companies has made the financing of television films a safe risk, Milton A. Gordon, president of Television Programs of America and one-time Walter A. Heller exec, told the 10th annual convention of the Commercial Finance Industry in N. Y. Monday (10).

Discussing the development of an "area of predictability" in the financing of telepix, Gordon said the big difference between the vidpix field of a few years ago and the situation today has been the establishment of efficient distribution companies to assure marketing of the films on a local and regional basis. In the earlier telepix days, Gordon said, financing syndicated shows was "an out and out gamble" because little thought was given to distribution. Today, he said, "Distribution has reached such a high state of efficiency among the three or four top companies that television is right now more predictable from a financial standpoint that motion pictures."

Gordon said that there are "three or four leaders" in the syndication field and "about a dozen smaller companies." "Given a reasonably priced series of good quality and working with one of the aforementioned better distributors," he said, "I feel there is a margin of safety in a 50 to 60% loan. In this area, a safe loan can be liquidated fairly comfortably, with some semblance of a decent profit."

Gordon confined his remarks on telepix financing largely to syndicated product, pointing out that financing of national and network vidpix "has become almost routine and is fairly simple." Fact that a syndicated series must be produced in advance of the sale brings in the factor of uncertainty and makes this type of financing similar to motion picture financing. Gordon traced trends in motion picture financing and declared that for the most part motion pictures have now "departed from the 'area of predictability.'" Reason is that the average "A" film can no longer expect a definite minimum gross, as in the pre-war era.

Tone, Greene, McClory Sought for 'Lancers'

Hollywood, Oct. 12.

Franchot Tone, Richard Greene and Sean McClory are sought by producer Herbert B. Leonard for his new telefilm series, "Tales of the Bengal Lancers," which rolls in January.

Douglas Heyes, scripter on Leonard's Screen Gems series, "Adventures of Rin Tin Tin," will pen the action series, to be lensed in color. "Lancers" is not for Screen Gems, but an indie venture for the producer.

It's planned to begin production with 26 "Lancers."

Sid Strotz Sets Pitt Vidpix Org

Pittsburgh, Oct. 12.

A new tv producing company, Trans-World Films, Inc., has just been announced here by Sidney J. Strotz, former NBC exec and now head of Coca-Cola bottling companies here and in San Jose, Calif. Firm is financed by eastern capital and will headquarter in the Park Building in downtown Pittsburgh.

Strotz has been named president of Trans-World, with Harry Kodinsky, public relations consultant, as veep, and Arch Lhormer, treasurer. One of the directors will be I. D. Wolf, veepee of Kaufmann's Department Store and head of the Civic Light Opera Assn. Kodinsky is also a director of International Television Productions, Inc., a Boston corporation for which he recently negotiated a contract with the Vatican in Rome for the filming and recording of the world-famous Sistine Choir.

Kodinsky and Lhormer recently returned from Hollywood in behalf of Trans-World, where they inspected tv producing facilities and conferred on properties

FUN SHOWS HIT VIDPIX JACKPOT

Recent scramble by major telepix production-distribution companies to get situation comedies into syndicated release is pointed up by the returns that have accrued to those distribs lucky enough to have comedy series presently on the market. Whereas the general adventure or crime series has been the staple of syndication up to now, the top business being done by the few available comedies has created a competitive situation to get there fastest with the mostest.

That there's a market for comedy shows has been demonstrated by such assorted product as the "My Hero" reruns, the "Hank McCune Show" and "Life With Elizabeth," and more recently by "Duffy's Tavern" and "Meet Corliss Archer." Now the other majors are in the race, with Ziv having the Eddie Cantor show already in production, NBC Film Division preparing release on the Gene Lockhart starring "His Honor, Homer Bell," United Television Programs already selling "Mayor of the Town" with Thomas Mitchell starred and Television Programs of America in pre-production on "Tugboat Annie," with Charlotte Greenwood. (TPA already turned out "Halls of Ivy" on a network deal, but was prepared to go syndicated with the show if necessary.)

What's behind the comedy itch is the impressive sales record racked up by the existing situationers. "Corliss Archer," which just went into release a couple of months ago, is already sold in 128 markets, with that figure including 95% of the top 70 cities (this means Ziv will be in the black on firstrun). Official's "My Hero," which was a floperoo on NBC-TV, has been sold in nearly 150 markets, simply because of the scarcity of reasonably priced comedy shows in syndication.

"Hank McCune," which has been shifting from distributor to distributor for the past two years and is now in the hands of UM&M, is in over 80 markets, not so much because of its content matter as the market situation. Guild's low-budgeted "Life With Elizabeth" is in more than 100 markets. And MPTV's "Duffy's Tavern," although there's no available market count, did well on initial sales for the same reason, in spite of its comparatively high price.

On the average, the comedy shows have been selling far more easily than the average adventure or thriller series, and as a result, everyone's starting to get into the act.

IN THE STILLS OF THE NIGHT

Polaroid Technique For News Shows Time-Saving Feature

Use of still photos for local television news shows is being still further refined and speeded via the instantaneous-development feature of the Polaroid Land Camera, which is getting more widespread use as a station must for news coverage. Polaroids are receiving additional play as a production aid with at least one network director using stills for quicker camera rehearsal results.

Megger is Lee Cooley, of the CBS-TV Perry Como stanza. He shoots stills of the night's sets, and goes over the photos with his camera crew, pinpointing the takes and thereby eliminating the need for extensive on-camera rehearsal directions. Time-saving feature lies in the fact that the stills are developed just one minute after the picture is taken.

On the news front, staffs of such outlets as WJAR-TV in Providence, WKZO-TV in Kalamazoo, KFEQ-TV in St. Joseph, WAVE-TV in Louisville and WTVO in Rockford maintain the cameras as standard equipment. In the case of KFEQ-TV, use of the camera gave the station a nine-hour picture beat on the rest of the country

NTA's $1,000,000 Giveaway In Super-Duper Promotion Campaign

Reed Vs. Reed

Agency conflicts in programming, wherein two clients of the same percentary find themselves battling it out in the same time slot on different networks, have becoi fairly commonplace. But it's still a rarity when a producer finds two of his shows in competition to each other.

This will happen to Roland Reed starting Oct. 20, when the new Stu Erwin vidpix series bows on ABC-TV Wednesdays at 8:30 for Chesterfields. Show will then find itself opposite "My Little Margie," which Reed turns out for Scott Paper. Strangely enough, the coincidence wasn't a matter of a network selling the competing clients, since Reed made both sales direct.

Far and away the biggest audience promotion ever made available to local stations by a syndicator is being prepared by National Television Associates. The campaign, involving a $1,000,000 giveaway contest backed by $400,000 in promotional ids and $370,000 in local advertising, will be made available to local stations using NTA film product starting in January.

Unusual aspect of the campaign, copyrighted under the title "TV Tic Tac Toe," is that the contest and promotional backing is not tied to any particular NTA prograi ming, although only stations buying the firm's programming are eligible to participate. Instead, it's intended strictly as a local station audience-builder, for the station to handle as it likes to create local interest. Principle behind the campaign, according to NTA prexy Ely Landau, is that "too many station managers forget they're in business; they forget that they have to create excitement." Contest, according to Landau, will help them create that excitement about their own outlets, and will serve NTA's own objective of landing its 500-hour library in 100 markets by the January starting date.

Plan is to have local stations give away an aggregate of $1,000,000 worth of prizes over a 17-week period beginning Jan. 2, with a final national jackpot prize of $100,000, including a $35,000 home for the winner. Contest would be played on special cards, of which NTA expects to distribute 140,000,000 over 14 of the 17 weeks (last three weeks would merely be a buildup for the jackpot), with local stations airing "clues" tied to the cards. Contest cards, which would change every week to push store traffic, would be made available by local stations in any manner they please, and station can air its "clues" in any time spot concentration it wants, building audience on an overall basis or in selected time slots.

Prizes are being bonded by Richard S. Robbins Co. while the promotional material and local ad inserts will be handled by Moss Associates, N. Y. ad agency. Promotional material, containing slides, spot announcements, point-of-sale material, etc., will cost some $400,000, with three merchandising men spending full time visiting stations to help them implement the contest. Local advertising, costing some $370,000, will take the form of two full-page, two half-page ads for each station, inserted into the leading local newspaper and paid for by NTA.

NTA started a teaser mailing to all stations and press reps this week, sending out first a one-dollar bill, following that with two bucks, and ending with a million-dollar "check." Folding money was legitimate.

SRO Status For WOR Grind Pix; $1,000,000 Gross

The last of the eight availabilities on WOR-TV's (N. Y.) multi-run "Million Dollar Movie" were taken on this week by N. Y. Telephone and Duffy-Mott. The SRO status gives the General Teleradio station a chance to gross nearly $1,000,000 over a 30-week period (a pic a week) on just the feature film series itself. In the meantime, however, five out of the eight adjacencies to the feature show have been bought at $1,000 each per week.

The station attributes the sellout to the 70.7 Telepulse rating achieved as cumulative score for "Movie's" 16 weekly showings. Were an advertiser to judge by that same rating, done for the initial slotting from Sept. 21-27, WOR-TV would rank number three station in N. Y. for the 7:30-10 p.m. time. WNBT led for all programs during that period with a 15.9 per quarter hour; WCBS-TV had a 15.6 (both of these include network casings), and local-only WOR followed with a 3.94. WABC-TV was fourth with 3.90 (also including network shows).

DAVID ROSE TO HELM ZIV MUSICAL DEPT.

Ziv Television Programs has signed composer-conductor David Rose to head up a new musical department for the vidfilmery. In addition to heading up all phases of musical contracting, etc., Rose will act as conductor for the upcoming Eddie Cantor telefilm series which Ziv will start airing as of the first of the year.

Firm last week signed its first pact with the American Federation of Musicians, a five-year deal which indicates that other musicals are on the way from the Ziv stable. Rose, of course, will handle the other new musicals.

Christie Silents To Sportsvision Outfit

Sportsvision, Inc., is assuming another distribution facet in handling Hal Christie's film comedies of the "silent" 20s. Previously, the Sportsvision outfit has restricted itself to sports packages, with its half-hour grid stanzas currently in 155 markets nationally.

The Christie comedies are being edited and soundtracked by a newly-formed production outfit, Video Center Programs, Inc. Already 26 of the more than 200 two-reelers have been edited into 12½-minute shows. Al Madden of Sportsvision has them on the selling block now.

Gen. Teleradio's N.Y. Vidpix Huddle

General Teleradio's decision to syndicate a weekly 15-minute series with Fulton Lewis Jr., will be among the items discussed when the firm meets in N.Y. tomorrow (Thurs.). The conclave, helmed by GT Film Division topper Dwight Martin and sales chief Pete Robeck, plans to scan three or four other GT products.

With the 30 Bank of America features in 56 markets now, the distrib outfit is turning more of its attention to sales on a series of 10-minute animated cartoons, 39 "Greatest Drama" pix and the Lewis skein, as well as production plans for "Gangbusters" and a documentary series re the Marine Corps.

Lewis' own production company in Washington will produce a news stanza for a Jan. 1 delivery start.

(Continued on page 44)

Cheesecak—Parmesan Style—Gives New Impetus to Foreign Vidpix

Italo features, imported and dubbed for American video, are considered of growing importance to the medium and as a result are pretty expensive items. Italy's "big berthas of bally" have put many of its own stars on a par with many U. S. headliners. The Gina Lollobrigidas, the Rosanno Brazzis, the Silvana Manganos and the rest of Italy's headliners are lures, and tele station execs are willing to shell out tidy sums for their pix, particularly si the U. S. is releasing little of its recent stuff.

Drawbacks have been pointed out in use of Italo features for video here, but objections are lessening. It's felt in some quarters that Italian thesps dubbed into English—and no matter how well—are still a source of annoyance to American televiewers who know "from nothing about good dubbing techniques." Lip sync will probably never be perfect, they figur.

Another thing that might have checked past popularity of Italian celluloid, and a sore spot not completely healed, is the fact that it gained little popularity in many rural areas. (Despite the fact that Italy has been making a goodly number of musicals, romantic comedies and dramas in addition to the small but sturdy output of "neo-realistic" stories in the sticks—foreign products are widely considered in the "arty" class.) Yet the pix aren't without decent rural acceptance; they are playing video markets like Richmond, Evansville, Nashville, Midland (Tex.), Fort Worth, Butte, Charlotte, Springfield and Rockford (Ill.) among other places.

Julcs Weill, boss of Fortune Films, which currently distributes 82, or over 90% of all Italo features available—and his are the only ones available in English dubbing—claims to charge approximately the same high prices as General Teleradio does for its generally-accepted topline 30 features of native origination. Weill said that the first 30 Italo features, available here since January of this year, have already grossed big coi One estimate, believed very conservative, was that the pix brought over a $500,000 gross so far. (This is from 60 U. S. markets and five in Canada.)

Gina Lollobrigida, who's neck-and-necking it with Marilyn Monroe, is appearing in three of the Weill features. Silvana Mangano, who's done "Ulysses" for Paramount, "Bitter Rice," "Anna," etc., is in at least two of the pix herself. Milly Vitale, doing a Bob Hope feature now, is in four. Other femmes in Weill pix who through cheesecaking it and, in instances, through appearances in product that break in the U. S., include Rossana Podesta in three; Elinora Rossi-Drago in two; Silvana Pampanini in three; Alida Valli (ex-Selznick stable) in a brace; and Maria Cale in four. Even Maria Montez is in a brace of the Italo-for-video film features.

UTP Sales Execs Set Chi Huddles

Top sales execs of United Television Programs, with their biggest month to date behind them—sales well in excess of $600,000 for September—are meeting this week in Chicago to map out new sales policies and a possible expansion of the firm's operations. Group of seven UTP execs, headed by prexy Phil Krasne, will meet Friday (15), Saturday and Sunday at th Ambassador East.

Topping the discussions will be a new formula to speed up sales on the firm's backlog of product, with possibly a new library or package plan emerging from the meet. Also up for discussion will be plans for "Authors Playhouse," if and when the Brewster Morgan-Eugene Solow anthology series goes into syndication. Accompanying Krasne from the Coast will be exec v.p. Lee Savin and sales administrator Dale Sheets. Sales v.p. Wynn Nathan will plane in from N. Y. with Gotham veep Aaron Beckwith and eastern sales chief Tom McManus. Chi veep John Rohrs will also sit in on the meet.

SCREEN GEMS STILL ON EXPANSION BINGE

Rapidly expanding Screen Gems, the Columbia Pictures telepix subsid, added still more men to its administrative, sales and production staffs this week, with the firm's total personnel now 100% over the staff of a year ago. Key additions were the addition of Bud Donnelly as assistant to midwestern sales chief John McCormick in Chicago; Conrad Waldstein as assistant to business manager Burton H. Hanft; W. Scott McLucas as production assistant to technical director M. Peter Keane; and Alan Press as head of the new traffic department.

Other additions are Eli Levitan as technician and animator in the firm's animation department, with Joe Morrison and Vincent Cafarelli as assistant animators. Stanley Ackerman, former resident director of Kansas City's Resident Theatre, is the firm's new dialog director. David Greene is chief expeditor in the traffic department. One changeover affecting present personnel is the appointment of Arthur Topol as sales service manager, replacing George E. Burgess Jr., who's been switched to the sales force.

Guild to Unveil Future Blueprint

Guild Films, flushed with the successful flotation of its $1,000,000 stock issue (now at a market value of about $1,700,000), is mapping major expansion in sales and production, which it will unveil over the weekend at a meeting of all its salesmen and top sales-production execs. Meeting is being held in the firm's N. Y. offices Sunday (17) and Monday.

On the boards are an expansion into production of daytime shows over and above the already-in-production "It's Fun to Reduce," with a soap opera strip, an inspirational-type segment and an entertainment strip, all slated for afternoon station use. Couple of nighttime stanzas are also expected to be announced by prexy Reub Kaufman, including the upcoming Connie Haines musical stanzas.

On the sales end, the expansion has already started, with two new execs already added. They're Karl H. Gericke, who moves over from a post as assistant director of network program sales at ABC-TV to become assistant sales director at Guild under Joe Smith, and Arnold Deutschman, who'll operate as administrative assistant to Kaufman. Deutschman formerly headed his own agency, the Darnol Co., and previously was with Maxwell Sackheim.

Sales expansion will be nationwide, with three new branches to be added, and Guild slated to move to larger homeoffice headquarters on Madison Ave. Expansion is also set for sales promotion under Monroe Mendelsohn, client service under Art Gross and publicity under Lou Shainmark.

MPO Set Up New Firm To Produce Teleblurbs

MPO Productions, the industrial film production outfit, is going into production of tv film commercials via formation of a new company, MPO Television Films, headed by MPO prexy Judd L. Pollock and Marvin Rothenberg, former supervising director of Transfilm.

Firm is already in production on new blurbs, but will concentrate on a few accounts rather than go after a wide area of accounts. Accent will be on color too, with Rothenberg having directed this summer's Film Producers Assn. experimental footage on color commercials for tv, and MPO having produced several tint industrials for firms like Ford and Nash. MPO, incidentally, ranks in the top four industrial filmmakers in terms of billings.

TRACERS CO. FILES FOR VIDPIX SERIES

New series employing the files of the Tracers Co. of America, the 30-year-old firm which has tracked down some 500,000 missing heirs, is being shot on the Coast and on location by the newly formed Parker-Rogers Productions. Firms will shoot a total of 26 half-hours, each locationed in a different city, and is presently dickering national deals on the series.

Films are being produced by the four Rogers brothers of Beaumont, Texas, one of whom, Dr. Nathan Rogers, is partnered in Parker-Rogers. Other Parker-Rogers partner is former Universal and RKO director Ben Parker, who's megging the series. Scripts are being written by Eliot Asinof. Two of the pix have already been shot, in San Francisco and New Orleans. Films, budgeted at $20,000 each, avoid the use of violence but portray the detective work used by down the missing parties.

Tracers investigators in tracking

Consolidated In Catalog Expansion

First big expansion of the catalog of Consolidated Television Films since George Bagnall & Associates took over management of the firm was effected last week, with Consolidated adding five new quarter-hour series to its lineup. Series are "Scene With a Star," a Vera Vague starring audience participationer; "Spotlite of Hollywood," with Jim Ameche; "World of Wolo"; "Let's Draw" and "Sports Mirror."

"Scene," of which there are 13 completed and 26 in production, has contestants reenacting a silent picture scene with a guest star. "Spotlite" is an interview series, with 13 finished and 39 in production. "Wolo," a puppet segment, is being shot in color, with 13 completed and 39 to go. "Let's Draw" features Frank Webb and Valerie Landon and was live in Los Angeles. "Sports Mirror" is a personality series which portrays athletes in professions they had originally practiced or chosen before entering sports.

Combined Consolidated-Bagnall library now totals over 1,000 hours of programming, including Bagnall's feature catalog. Bagnall acquired Consolidated's catalog last March, when the firm was sold to Shull Bonsall, who turned over distribution rights to Bagnall.

'Wife Irma' Vidpix

Hollywood, Oct. 12.

Cy Howard, given the greenlight by CBS-TV, has begun preparations to telefilm "My Wife Irma," formerly known as "My Friend Irma."

Marie Wilson retains her lead role as "Irma," and Howard is hunting for someone to play the hubby role. He plans to shoot a pilot in about a month.

Gen. Teleradio

Continued from page 43

The show, described as a quarter-hour to be made shortly before weekly delivery (ala Drew Pearson), will go up for sale right away. GT will be out to get as many stations lined up as possible before the first vidpic in Jan. since the series, of relatively topical nature, has no residual bull. Incidentally, United Television Programs once had a series of 26 similar quarter hours with Lewis.

At the meeting tomorrow will be Tom O'Neil overall head of GT. And in addition to Robeck and Martin, all salesmen will be east for the one-day session. Attention will be given sales for the "Greatest Drama," which have been in the house for some time, and the animated kid films from England's Primrose Productions.

On the "Gangbusters" front, GT has 26 scripts written on which production plans are to be set, probably at tomorrow's Film Division meet.

Inadvertent error in last week's VARIETY-ARB rating chart omitted "Superman" as occupying eighth place in the August ratings in Columbus. Show, aired on WBNS-TV, had a 19.6 rating.

New Telepix Shows

MEET CORLISS ARCHER
With Ann Baker, Robert Ellis, Mary Brian, John Eldredge, Ralph Peters; Hy Averbach, narrator
Producer: Ziv Television Programs
Director: Eddie Davis
Writer: Jerry Adelman
39 half-hours
Distrib: Ziv Television Programs

After a venerable career on the stage in "Kiss and Tell" and heroine of a radio series for 10 years, Corliss Archer shifts now to television with good prospects of developing into a popular program. Starter catches the spirit of the F. Hugh Herbert creation, and is turned out with a light and sometimes whimsical touch which should appeal to family audiences, particularly the juve members.

Accent in the first entry rests more on Dexter, the boy next door, than on Corliss, but a solid yarn of juvenile trials and tribulations is turned out by Jerry Adelman to keep the viewer intent on what's unfolding. This time, the two romantic youngsters have a date to attend a formal function, but Corliss is minus an evening wrap and Dexter a tuxedo, solution of which problem forms the situation crux. It's all told brightly, albeit the presence of familar overtones of such a premise. It's also worthy of note that Dexter exclaims his character's time-honored "Holy cow" only once, with Corliss in for two "Gollys."

Ann Baker is a pert Corliss, slipping easily into the character of the lass with penchant for long telephone conversations, much to the annoyance of her father who always is expecting a long-distance call. As Dexter, Robert Ellis scores, too, interpolating proper open-faced approach. John Eldredge is a good selection as Corliss' father, excitable but trying to understand modern youth, and Mary Brian makes an ideal mother. Ralph Peters is in for a laugh sequence, as a tux salesman.

Proceedings are further embellished by the narration of Hy Averback, whose explanatory interruptions add spice and good cheer.

Eddie Davis' direction is attuned to his subject with sharp timing, to which Ace Clark contributes as editor. *Whit.*

FOREIGN INTRIGUE
With Gerald Mohr, John Padovano, Francoise Prevost, Gregoire Aslan, John Stark, others
Producer: Sheldon Reynolds Productions
Producer-director-writer: Reynolds
39 half-hours
BALLANTINE (spot markets)
Distrib: Sheldon Reynolds Production (via Wm. Morris)

Gerald Mohr, from Hollywood, is the new star of Sheldon Reynolds' "Foreign Intrigue" series, and brings fresh life to program which heretofore depended strictly upon foreign talent. If the opener is any indication of events to follow, viewers can expect fast action filmed against authentic backgrounds abroad.

Reynolds, who functions as producer, writer and director, selects Vienna for his story backdrop here. Concentrating upon present-day rackets and intrigues, he hits upon counterfeit passport plates for the current subject, with Mohr, operator of the Hotel Frontier and a fast man both with a gun and his firsts, out to hussle plates for the American consul. What's in between, plotwise, is his eluding a whole flock of gummen employed by counterfeiter to reach his objective, and also save the lives of a couple of American correspondents.

Mohr socks over his characterization with good American appreciation of a melo role and is a fine choice for part. He's supported by a capable foreign cast headed by John Padovano, also the associate producer, in role of counterfeiter, Francoise Prevost as latter's slick-chick moll who comes over to Mohr's side, and Gregoire Aslan, trigger-man. Enough of the foreign flavor is inserted through use of backgrounds to warrant overseas' filming. *Whit.*

FRANKIE LAINE SHOW
With Laine, Connie Haines, Harry Zimmerman Orch, guests
Producer: Guild Films
Director: Duke Goldstone
39 half-hours
Distrib: Guild Films

For the pop crowd, those who keep record sales climbing, this is a meaty morsel. Frankie Laine and Connie Haines have played the country's best spinning wheels and their following among the younger set must be legion. But more mature dialers who stumble across the program, won't be sorry they stopped.

That it's a takeoff on "Hit Parade" is not to its discredit. Singers just standing up and singing can't hold an audience and even the greats like Eddie Fisher must be set off with production. Here it's done with moderate flourish, musicals for syndication being risky business because of the cost sheet. Laine belted across the songs that are best suited to his vigorous style and was hard pressed by Miss Haines, whose expressive mannerisms and ebullient mood give the musical a joyous lift. She can pound a song as hard as Laine, when need be, but her forte is styling, both sweet and hot.

Only non-musical feature was a novelty balancing act by the three Carsony Brothers, unexcelled as equilibrists. Body balancing on a finger stuck in the neck of a bottle is a sock routine and other bits of perfect balance won walloping applause. There's a different act guesting on each stanza. *Helm.*

FLORIAN ZABACH SHOW
With Mary Ellen Terry, Ronnie Deauville, Harry Zimmerman Orch, others
Producer: Guild Films
Director: Duke Goldstone
39 Half-hours
Distrib: Guild Films

Guild Films, which hit high C (for cash) with its Liberace vidpix, makes an obvious attempt to repeat the formula with Florian ZaBach, a violin virtuoso showcased with far more production accoutrements than ever surrounded the candelabra kid. A personable young violinist, ZaBach skips from pops to longhair with aplomb. And—he's pretty dexterous with the fiddle.

Although a fair Decca disk-seller, ZaBach doesn't have the national rep Liberace had when he entered tv. That means more build-up is needed. Tipoff on that locally is that show opened without a bankroller, and participations were tossed in—despite fact it's a prime time spot.

But the gals will go for ZaBach and his toothy charm. (He flashes the molars, too). He had a wide repertoire initial show, the strings zinging from "My Blue Heaven" to a selection from "The Bartered Bride." Particularly fine artistry was displayed "Sorrento."

A few fiddlers (uncredited) back ZaBach on some of the numbers; some neat trick photography used to show terper Mary Ellen Terry as a dancing doll on a table, and there are a couple of weakish vocalists (also uncredited).

Duke Goldstone's direction is geared to a swift pace, and he is meticulous in his handling of ZaBach, with many closeups, a good idea. Harry Zimmerman, musical director, has done a fine job of meshing the tunes together and Mack Stengler's camera work is good. *Daku.*

Vidpix Chatter

New York

Cy Donegan Jr., who's been with Motion Pictures for Television for the past two years, has moved over to Minot TV, one of the three units of UM&M that will handle MPTV product, as Gotham sales manager . . . **Ed Brainard**, who's been writing **Guy Lombardo's** Mutual radio show, tapped by MCA-TV to script the bandleader's upcoming syndicated "Guy Lombardo Show" . . . **John B. Dalton** has resigned as an account exec at WABC-TV to join the N.Y. office of United Television Programs as a sales staffer . . . **Vernon Clarke**, Gross-Krasne veep in charge of commercials, flew into N.Y. and back to the Coast last week for quickie huddles with Kenyon & Eckhardt execs and Gotham commercial topper **Hamp Howard** . . . **Phil Krasne**, Gross-Krasne partner and president of UTP, back to the Coast after a two-week N.Y. visit.

British telefilm producer **Tony Bartley** and **Deborah Kerr**, his wife, are in town, with Bartley soon to begin negotiations on some British pilots he'll represent here . . . **Murray Briskin** has resigned as assistant to the president and general sales manager of Film Laboratories of Canada and Audio Pictures, headquartered in Toronto . . . McConkey Artists Corp., which last week named **Howard Grafman** general director of its new distribution setup to operate out of Chicago, has tapped **Lloyd LaBrie** of the N. Y. office to handle eastern business.

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the star-studded audience participation show
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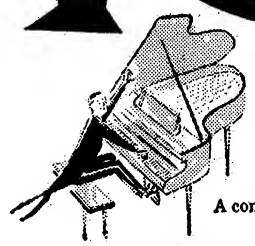
TIME FOR TUNE-O

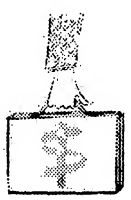


TUNE-O has Great Entertainment!

A continuous procession of big-name stars of stage, screen and records! Outstanding personalities... all starring in special TV arrangements of popular songs.

TUNE-O has Audience Participation!

and prizes galore! Every viewer—at home or in the studio—can participate in the show and qualify for a prize. Imagine all the excitement created by viewers regularly winning nationally advertised washers, refrigerators and other big prizes! It's the show that can take over a town!

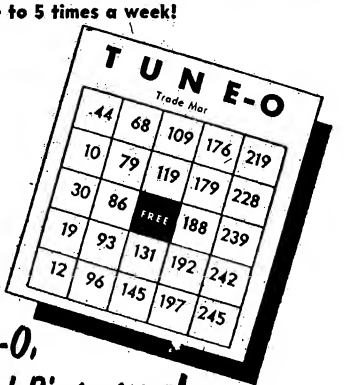


TUNE-O has A terrific Merchandising Package!

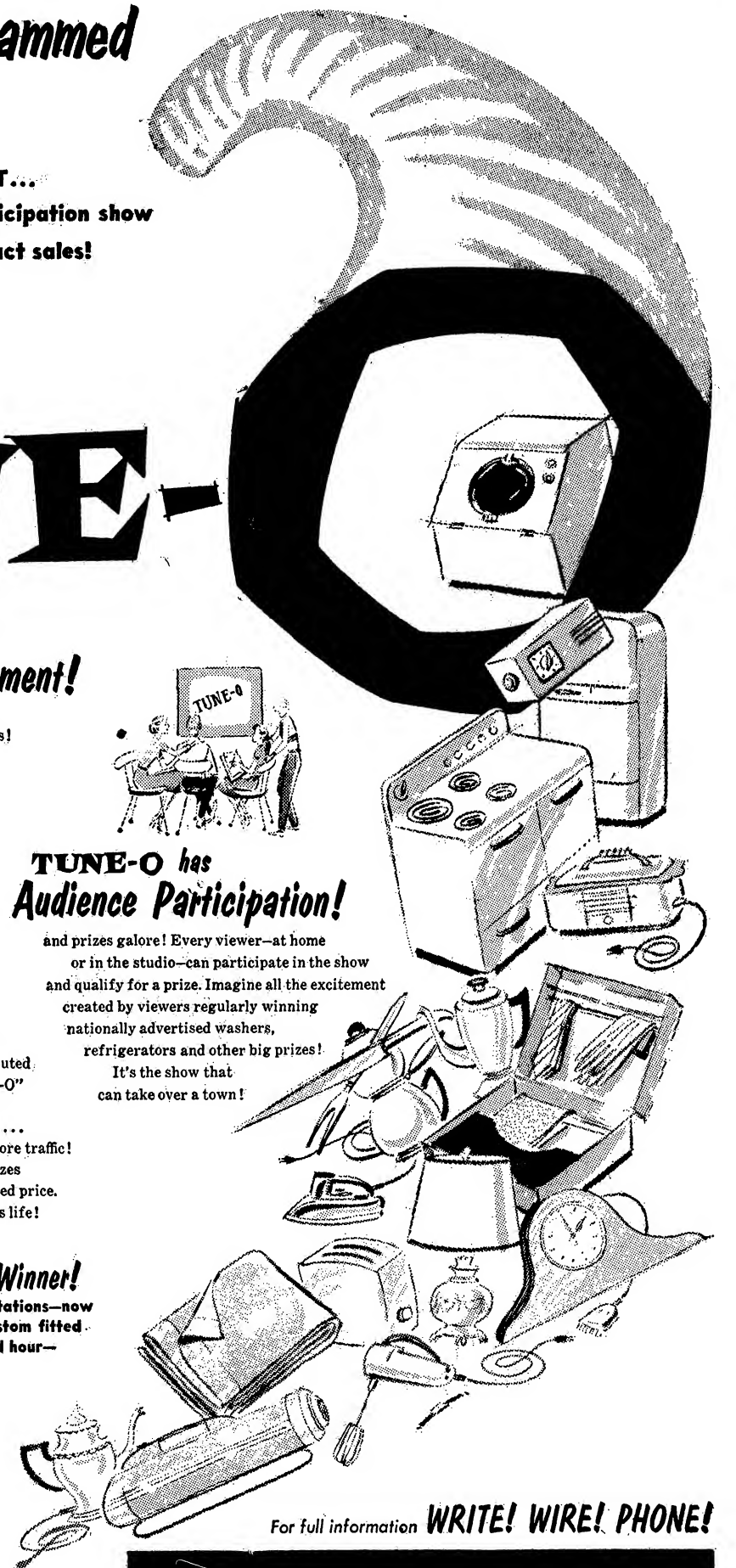
FREE TUNE-O Cards for contestants are distributed through dealers of sponsors! *Every* person who plays "TUNE-O" sees the advertiser's message on the "TUNE-O" card. The cards come with the complete merchandising package... everything you need to create brand awareness and store traffic! Arrangements have even been made for your purchase of prizes at a small fraction of their nationally advertised price. "TUNE-O" is the merchandising buy of any TV buyer's life!

"TIME FOR TUNE-O" is a Sales-Tested Winner!

One of radio's most successful shows on over 500 stations—now especially programmed for TV and ready to be custom fitted to your own local requirements... ½ hour or full hour—from once to 5 times a week!



Everybody loves Tune-O, the Musical Bingo game!



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Created by: Richard Ullman, Inc.
Executive Producer: Elliot Alexander

Jocks, Jukes and Disks

By HERM SCHOENFELD

Jaye P. Morgan: "That's All I Want From You"-"Dawn" (Victor). Miss Morgan, "Stop the Music" vocalist who recently joined the RCA Victor roster, comes up with a potent coupling on this disk. "That's All I Want From You" is a firstrate commercial ballad, with a standout lyric, that could make it in a big way. On the flip, songstress delivers a racing slice of "Dawn" with a snappy background by Hugo Winterhalter's orch for solid results.

The Three Chuckles: "Run-around"-"At Last You Understand" (Label X). The Three Chuckles is another male vocal ensemble with the possibility of coming out of left field. "Run-around" is a fine ballad which this group belts to a fare-the-well. Combo has good sound and knows how to pour on the commercial shmaltz. Flip tune is in a more conventional pattern.

Billy Eckstine: "Love Me"-"One Sweet Kiss" (MGM). This platter represents a good change of pace for Eckstine, who has been looking for a hit side for the past few years. Both sides are in the rhythm & blues groove where Eckstine can belt with the best. "Love Me" is a slow-tempoed ballad with pop potential as well, although that instrumental background is too obviously "bluesy." Flip is a conventional r&b item with a persistent beat.

Ella Fitzgerald: "If You Don't I Know Who Will"-"An Empty Ballroom" (Decca). "If You Don't" is another good r&b number, with a slightly indigo tinge that may limit the jock spins. Miss Fitzgerald gives it a superlative ride in her easy swing style. "An Empty Ballroom" is an atmospheric ballad with a good idea neatly delineated in Miss Fitzgerald's lucid vocal.

Brucie Weil: "The World That We Live In"-"Be Kind to Your Parents" (Victor). "The World That We Live In" is a fine inspirational ballad that's anything but a juve tune. Nine-year-old Brucie Weil, nonetheless, has the assignment and gives it a surprisingly effective rendition despite his immature pipes. Flip, from the "Fanny" score, is a self-consciously cute number.

Jack LaDelle: "I Waved Goodbye"-"Limehouse Blues" Columbia). Jack LaDelle uses the multiple dubbing technique with pleasing results, although this gimmick no longer has any novelty angle. "I Waved Goodbye" is a simple ballad which LaDelle vocals nicely. On the reverse, he dishes up a fancy guitar arrangement of the oldie in double-quick tempo.

Dimitri Tiomkin Orch: "Hajji Baba"-"Duel In The Sun" (Coral). Dimitri Tiomkin has pulled out all stops in his wax workover of the theme from the pic, "Adventures of Hajji Baba." The waxing emerges as a lush and colorful treatment of a near-eastern melodic line. "Duel In The Sun," another pic theme, gets a careful but not as vivid a workover.

Ray Anthony Orch: "Woman's World"-"Jambo" (Capitol). Tiptop trumpet work by Ray Anthony and some nifty vocalizing by **The Skyliners** make this a good spinning slice but the payoff version of the tune from the pic of the same name is still with The Four Aces on Decca. Novel rhythmic item on the back side is especially good for juke play. Orch and vocal group blend niftily.

The Hurricanes: "I Keep Crying"-"Tear Drops" (Audivox). The tear duct valves are wide open for the preem coupling by The Hurricanes on Audivox. The lachrymose titles, "I Keep Crying" and "Tear Drops," slip neatly into the coke set tastes today, as does the harmony styling of the combo. It's rowdy and bouncy and should get plenty of the youngsters' nickels, if nothing else.

Jack Pleis Orch: "For Always"-"Beyond The Blue Horizon" (Decca). Jack Pleis has been turning out some solid instrumental biscuits during the past year and he's in his stride on this coupling. "For Always" should do well because of its fetching melodic line and "Blue Horizon" because of its interesting arrangement. Both sides are plussed by a strong vocal chorus.

Hal Thomas Orch: "Glory, Glory"-"Caravan" (Trend). The idea of giving "The Battle Hymn of the Republic" a jive treatment may not appeal to some, but for those who don't care one way or another about this sort of messing around, "Glory, Glory" should prove worthwhile. Hal Thomas heads up a swinging crew that blasts out a zingy beat. Orch takes "Caravan" for an exciting ride on the flip side.

Art Waner Orch: "They Didn't Believe Me"-"While A Cigarette Was Burning" (MGM). As maestro of the Latin Quarter (N.Y.) orch, Art Waner has been able to find out first hand the kind of music people like to listen and dance to. He's brought that savvy to the recording studio and turned out a

(Continued on page 54)

Best Bets

JAYE P. MORGAN (*RCA Victor*) — **THAT'S ALL I WANT FROM YOU** ..... *Dawn*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
761st Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THE GREATEST FEELING IN THE WORLD
and
LUXEMBOURG POLKA

British Pop Reviews

Robert Earl: "My Son, My Son"-"Faraway" (Philips P.). Two numbers cleffed by Eddie ("Oh, Mein Papa") Calvert get fullthroated treatment from Lanza-ish Earl, plus inevitable trumpetics played by Stan Roderick. Couple of good commercial sides with "My Son" taking the edge for its wistful melody and sincere treatment by the singer.

Ruby Murray: "Get Well Soon"-"Two Kinds of Tears" (Columbia). First disks by a new singer who has something. She's Irish, and a mixture of Joan Regan, Vera Lynn and Rose Brennan. Her sincerity of tone is not even bogged down by the schmaltz of these two British offerings.

Harold Smart Orchestra: "Strict Tempo for Dancers" (Decca). Harold Smart is dexterous and commercial on the electric organ and here his electronics are augmented by an orch which offers four waltzes on one side and four quicksteps on the other. Good family stuff.

Dennis Lotis-Ted Heath and his Music: "They Were Doing The Mambo"-"Cinnamon Sinner" (Decca). "Sinner" won't get away on this side as it has done in the States, but that's not for want of much effort on the part of South African singer Lotis. He gives it plenty of exuberance and beat, greatly aided by the Heath crew behind him. "Mambo" ought to have been tailermade for Lotis, but doesn't turn out to be. Instead of letting the song speak for itself, he exaggerates it.

Longhair Disk Reviews

Ravel: La Valse; Faure: Pavane; Franck: Psyche (Mercury). Fine combo of French music, the mystical Franck symphonic poem being especially choice in the shimmering reading by the Detroit Symph under Paray. The delicate "Pavane" and lush "La Valse" are also very well done.

Tchaikovsky: Symphony No. 6 (London & Decca). Two good versions of the "Pathetique." London's album, with the Paris Conservatory under Kleiber, is warmer, sharper, though occasionally dragged a bit. Decca disk, with the Stadium Concerts Orch under Bernstein, is sturdy and thoughtful. Both are sonorous and satisfying.

Bach: G Minor Concerto; Handel: Sonata No. 4 in D; Tartini: Concerto in D Minor & Sonata in G (Columbia). Four diverse but choice 18th-century pieces, beautifully played by violinist Joseph Szigeti (Szell and Columbia Symph aiding on the concerti). The Tartini concerto is more romantic, less tersely classic than the Bach, and the Handel is a lovely, lyric thing.

Toscanini Conducts Wagner (RCA Victor). Toscy and the NBC Symph offer excerpts from "Tristan," "Parsifal," "Gotterdammerung," "Meistersinger" and "Lohengri ," as well as the "Siegfried Idyll." Choice selections, superbly played, for an ace disk.

Mozart: Clarinet Concerto in A & Bassoon Concerto in B Flat (Westminster & Vox). Offbeat though richly-colored works are major pieces of symph literature, evidenced by the several versions just released. Westminster's coupling presents two accomplished artists in clarinetist Leopold Wlach and bassoonist Karl Oehlberger, whose efforts show better because of accomp by Rodzinski and Vienna State Opera Orch. Vox's is also a Viennese production, and a good one, with Rudolf Jettel the clarinetist and Leo Cermak the bassoonist, and the Vienna Pro Musica under Emmer assisting. The Clarinet Concerto pops up for a third time, via Decca, with Reginald Kell doing an artistic job as soloist, and the Zimbler Sinfonietta as able assist. Reverse has the **Brahms Trio in A Minor**, a richly melodic, pensive work, well played by Kell, cellist Frank Miller and pianist Mieczyslaw Horszowski. Makes a choice disk. *Bron.*

DECCA TO PUSH NEW SERIES OF JUVE DISKS

Decca Records is prepping a big drive for a new series of Frank Luther kiddie disks aimed at preschool tots. Series, which contains seven 12-inch platters, was awarded a Parents magazine seal, which will be printed on the platter sleeves.

Decca is also expanding its kidisk output based on tv juve shows. Latest releases are from the "Space Patrol" show. Other shows in the Decca catalog are "The Lone Ranger" and "Winki Dink."

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

Survey Week of October 1-7, 1954

Bandit	Leeds
Best Things Happen—†"White Christmas"	Berlin
Cara Mia	Feist
Count Your Blessings—†"White Christmas"	Berlin
Fortune In Dreams	Starston
Heaven Was Never Like This	Famous
Hernando's Hideaway—*"Pajama Game"	Frank
Hey There—*"Pajama Game"	Frank
High Ahd The Mighty—†"High And The Mighty"	Witmark
Hold My Hand—†"Susan Slept Here"	Raphael
I Need You Now	Miller
If I Give My Heart To You	Miller
I'm A Fool To Care	Peer
It's A Woman's World—†"Woman's World"	Robbins
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Love, You Didn't Do Right—†"White Christmas"	Berli
Make Her Mine	BVC
Man That Got Away—†"A Star Is Born"	Harwi
Mood Indigo	Mills
Muskrat Ramble	Simon
Papa Loves Mambo	Shapiro-B
Sabrina—†"Sabrina"	Famous
Sh-Boom	H & R
Sisters—†"White Christmas"	Berlin
Skokiaan	Shapiro-B
Sway	Peer
There's A Small Hotel	Chappell
They Were Doing The Mambo	Mayfair
This Ole House	Hamblen

Top 30 Songs on TV

(More In Case of Ties)

All I Want Is All There Is And Then Some	Frank
Baseball, Baseball	Garland
Count Your Blessings—†"White Christmas"	Berlin
Fanny—*"Fanny"	Chappell
Happy Wanderer	Fox
Hernando's Hideaway—*"Pajama Game"	Frank
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
Hold My Hand—†"Susan Slept Here"	Raphael
I Have To Tell You	Chappell
I Need You Now	Miller
If I Give My Heart To You	Miller
I'm A Fool To Care	Peer
I'm Coming Over To Love You Tonight	Paramount
In The Chapel In The Moonlight	Shapiro-B
It's Crazy	Crestview
Jambo—West Of Zanzibar	Leeds
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Man That Got Away—†"A Star Is Born"	Harwin
Never Underestimate	Laurel
Papa Loves Mambo	Shapiro-B
Sh-Boom	H&R
Skokiaan	Shapiro-B
Smile	Bourne
Somebody Goofed	Speer
Sway	Peer
Teach Me Tonight	Hub
There's A Small Hotel	Chappell
They Were Doing The Mambo	Mayfair
Things I Didn't Do	H & R
This Ole House	Hamblen

† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1. IF I GIVE MY HEART TO YOU (5)	*Doris Day*	*Columbia*
	Denise Lor	*Majar*
	Connee Boswell	*Decca*
	Dinah Shore	*Victor*
2. I NEED YOU NOW (6)	*Eddie Fisher*	*Victor*
3. HEY THERE (12)	*Rosemary Clooney*	*Columbia*
	Sammy Davis, Jr.	*Decca*
4. THIS OLE HOUSE (7)	*Rosemary Clooney*	*Columbia*
5. SH-BOOM (13)	*Crew Cuts*	*Mercury*
	Chords	*Cat*
6. SKOKIAAN (7)	*Ralph Marteri*	*Mercury*
	Four Lads	*Columbia*
	Louis Armstrong	*Decca*
	Ray Anthony	*Capitol*
7. HIGH AND THE MIGHTY (9)	*Victor Young*	*Decca*
	LeRoy Holmes	*M-G-M*
	Johnny Desmond	*Coral*
	Les Baxter	*Capitol*
8. PAPA LOVES MAMBO (1)	*Perry Como*	*Victor*
9. HOLD MY HAND (2)	*Don Cornell*	*Coral*
10. FORTUNE IN DREAMS (3)	*Kay Starr*	*Capitol*

Second Group

SMILE	*Nat (King) Cole*	*Capitol*
	Sunny Gale	*Victor*
SHAKE, RATTLE AND ROLL	*Bill Haley-Comets*	*Decca*
HONEY LOVE	*Vicki Young*	*Capitol*
	Drifters	*Atlantic*
GOODNIGHT, SWEETHEART, GOODNIGHT	*McGuire Sisters*	*Coral*
	Sunny Gale	*Victor*
THEY WERE DOING THE MAMBO	*Vaughn Monroe*	*Victor*
WHAT A DREAM	*Patti Page*	*Mercury*
I'M A FOOL TO CARE	*Les Paul-Mary Ford*	*Capitol*
OOP-SHOOP	*Crew Cuts*	*Mercury*
WHITHER THOU GOEST	*Les Paul-Mary Ford*	*Capitol*
I CRIED	*Patti Page*	*Mercury*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Bunching of Pic, Tuner Disk Releases Hobbles Pubbery Plugging Plans

Record company commitments on legituner and filmusical scores are upsetting pop publishers' plugging plans. In recent weeks several diskeries have been forced to narrow the spread between release dates on their top artists because of previous deals with Broadway and Hollywood producers. It's not that the pop tune publisher is being crowded out of the picture, but the bunching up of disk releases is forcing him to lay a heavier promotional stress on the platter than he would have to if the disker were riding with just one tune.

In some cases, the diskeries are letting the pop item take care of itself while they line up their promotional guns on the tune from the legit musical or film score. Diskery brass figure that the tieup with a Broadway show or a Hollywood pic gives the platter added exploitation values. And in some cases, the stress on a single disking from a legit score is part of the diskery's promotion for the original cast album set.

In recent weeks Capitol has followed a Nat (King) Cole pop disking with the crooner's waxing of a pic song and RCA Victor has narrowed down its release spacing on Eddie Fisher to hit the market with Fisher's workover of a legit song. Cole's pic song etching is "Hajji Baba," which is on the heels of "Smile." Fisher's cut of "Fanny" is breathing down the back of "I Need You Now."

Bourne Music, publisher of "Smile," however, is not giving up because of the "Hajji Baba" intrusion. In fact, firm's professional staff is going out on a special drive to push the tune to the top. Same applies for Miller Music, publisher of "I Need You Now." Tune got off to a winging start and the firm is out to keep it moving. It's almost a case of the pubbery working against the diskery. Meantime, Chappell Music, publisher of "Fanny," and Remick Music, publisher of "Hajji Baba," are gearing for a big promotion on their tunes.

Is This a Trend?

Music publishers are hoping that S. S. Kresge's ban on its employees receiving gifts is the beginning of a trend. Chain store, a purchaser of sheet music, sent out a letter last week notifying the pubberies that no presents are to be given any of its music buyers.

Letter also told the pubbery execs that it wouldn't even condone any group action to sponsor gifts for Kresge execs when they retire.

Mickey Spillane's Whodunit-on-Wax

After cracking through the book and pic field, Mickey Spillane is now moving into the wax fold. The whodunit author's initial platter was etched on the indie V label and will be distributed by Columbia Records. This marks the first time that Col will distribute another outfit's product.

The platter, a 10-inch longplay package, will be tagged "Mickey Spillane's Mike Hammer Story" and includes an original score by Stan Purdy as well as a narration by Spillane and Betty Ackerman. Spillane scripted a special yarn for the etching.

The disk was produced by John Wayne and Bob Fellows for their V production unit. Deal was set by Gil McKean, director of Col's transcription division. Col and Signet, publisher of the Spillane tomes, will work together on the exploitation and promotion of the disk.

Brit. Bar 'Whiffenpoof' Gag Song by Satchmo

London, Oct. 12.

Louis Armstrong's record of "The Whiffenpoof Song," subtitled "The Boppenpoof Song" and issued on the Brunswick label, has been withdrawn only a fortnight after its release.

On the disk, Armstrong parodies the original Rudyard Kipling lyrics to give his good-humored opinion of the boppers, and the record is a great big gag. However, the gag caused no amusement to Francis, Day & Hunter, acting for the "Whiffenpoof" copyright owners, who thought it was in bad taste. At their request, Decca agreed to withdraw the record.

The backing, "Bye and Bye," will probably be reissued with another coupling.

Bing's LP on Peace

Hollywood, Oct. 12.

Bing Crosby will narrate a special Christmas album based on Saint Francis' philosophy of peace and recorded by a Franciscan choir and orchestra under the direction of Father Maholey of the Santa Barbara Mission. Recording session is slated for late this month and the platter will rush the 12-inch LP out for Yuletide distribution.

Choir and orchestra provide mostly background music for the narration.

Rainger Album Gets Boost By Schary; Exec Writes Liner Notes in Tribute

Hollywood, Oct. 12.

It isn't often that a top film exec interests himself in a record album—but Dore Schary has more than a passing personal interest in the upcoming Jack Fina album of Ralph Rainger tunes which MGM Records is releasing. Rainger was a longtime friend of the Metro production chief and veepee, and Schary, who was partly responsible for the album, has written the liner notes. It's probably the first time that a top studio exec has attempted such a chore.

Rainger, who was killed in a plane crash a dozen years ago, grew up with Schary in Newark, N. J., and played piano in Schary Manor, the catering establishment operated by the Schary family.

"Ralph was my friend for almost 30 years," Schary recalls in the liner notes. "During those years, I shared much of the fun in his life and much of the sadness. I

(Continued on page 48)

ECKSTINE VS. GRANZ IN PITT MUSIC BATTLE

Pittsburgh, Oct. 12.

Somebody's going to get hurt here Thursday, Oct. 21, when for the first time anybody can remember, two of the top jazz concert packages will be pitted against each other the same night. "Biggest Show of '54," headed by Billy Eckstine, Peggy Lee and Pete Rugolo's band, will be playing The Gardens, sports arena operated by John H. Harris, while Norman Granz' second show of the season, with Duke Ellington orch and quartets of Stan Getz, Dave Brubeck and Gerry Mulligan, is at the 3,800-seat Mosque only a couple of blocks away.

Both attractions tried to do something about it upon discovering that they'd be in direct competition, but nothing could be worked out. Either the auditorium or arena wasn't available or the show couldn't rearrange its tour. As a result, they'll both meet head-on and it looks like a tough situation all around.

Hi-Fi Market Still Building; Audio Fair Gears for Peak Crowds

With the high fidelity market expanding steadily over the past few years, most of the major sound equipment manufacturers will again pitch their wares at the nation's hi-fi mecca, the Audio Fair, which tees off its sixth year at the Hotel New Yorker, N. Y., tomorrow (Thurs.). It's estimated that over 30,000 professional sound engineers and hobbyists will attend the four-day exhibition. For the first time the Fair will have a Sunday session to accommodate the extra crowds.

Disk companies, such as RCA Victor, Columbia, Capitol, London and Westminster, will be represented among the exhibitors with plans to have continuous demonstrations of their latest hi-fi recordings. RCA Victor and Columbia will also exhibit their hi-fi equipment lines along with other manufacturers who have taken space on the Fair's four floors in the hotel. Harry N. Reizes is manager of the Audio Fair.

Within the space of only a few years, the N. Y. Audio Fair has mushroomed from the confines of a cultist movement into a showcase for one of the country's best-paying hobbies. At the present time, hi-fi is ranked second only to photography in the U. S. hobby list. Overseas interest in the hi-fi movement has been indicated by Audio Fair registrations by European distributors and dealers.

The Audio Fair is sponsored by the Audio Engineering Society, which holds its annual conventions in conjunction with the Fair. Jerry B. Minter is prez of the Audio Engineering Society.

Deejay Assn.'s Awards

Donn Tibbett, prez of the American Society of Disk Jockeys, came to New York over the weekend from his WMUR-TV, Manchester, N. H., berth to make two "achievement award" presentations for music reporting. One was to the United Press and one was to VARIETY.

ASDJ is a 4,200-member organization and the UP presentation was made to John J. Madigan, radio news manager. A special award went to William Ewald, writer of "On The Record." It's the first music column carried by a radio wire service, distributed via UP, and is now used by deejays at more than 1,000 radio stations.

The award to VARIETY was for "the best job" in the trade paper field.

New Lion Imprint To Bar Price Jack

In a move to stymie dealers who have been jacking up the tab on lowprice disks, MGM Records will imprint the price on all its forthcoming package releases under the Lion banner. The Lion label is MGM's lowprice line and is supposed to be priced at the dealer level at around $1.69.

For the past couple of months reports have been coming in to the MGM homeoffice that dealers around the country have been hiking the Lion LP platters to as high as $3. From now on the diskery will display the $1.69 tab on the cover of each album.

Diskery also is prepping a movein on the extended play field for the Lion label. The first group of Lion EPs will be slotted in the "Design For Dancing" series featuring the orchs of Jerry Jerome, Dave Robbins and Henry Jerome. The Lion EPs are slated to hit the market Nov. 5.

RCA Sets Cast Album On Gregory's '3 For Tonight'

Hollywood, Oct. 12.

RCA Victor will release the cast album of the upcoming Paul Gregory production, "Three for Tonight," which goes on the road in late October over Gregory's usual Chautauqua circuit. Album will include both dialog and music.

Billing will be Harry Belafonte, Voices of Walter Schumann, and The Champions (Marge and Gower).

Polit. Candidate Wants Federal Aid for Symphs In Towns Over 200,000

St. Louis, Oct. 12.

Federal aid for symph orchs in cities of more than 200,000 population is an election promise made by William (Bill) Bangert, w.k. in musical and amateur sports circles in the midwest, who is the Republican candidate for Congress in the First Missouri District. Bangert outlined his plan in a recent address to members of Local No. 2, AFM, here.

Bangert said he would work for the enactment of legislation that would provide a federal grant sufficient to pay the basic salary of sufficient members for a symph orch in cities with more than 200,000 pop. Bangert made reference to himself as "The first singing Congressman who can really claim that title."

'Carmen Jones' Vs. Bizet In Unique RCA Test Of Longhair Vs. Pop Sales

George R. Marek, manager of RCA Victor's artists & repertoire who comes by his campaign for "raising the music levels of America" via longtime training as a music editor (he still fills that post avocationally for Good Housekeeping), is trying a unique sales experiment with "Carmen Jones" versus the unadulterated "Carmen." Having just closed with Otto Preminger for the soundtrack of his 20th-Fox filmization of the Oscar Hammerstein 2d adaptation, Marek will spot the Rise Stevens orthodox RCA waxings of the Bizet opera on dealer counters adjacent to the "popular" adaptation.

"Carmen Jones" has Dorothy Dandridge Harry Belafonte and Pearl Bailey in the film version. Decca gave its OK for the soundtrack version, but not to any pop singles, although Victor will also release Belafonte (an exclusive artist) in solos, as undoubtedly Decca will with Miss Bailey.

Marek's conceived the "Listener's Digest" albums as a merchandising stunt to encourage greater "middlebrow" audience appreciation of the classics.

CAP REPACTS COLE FOR 7 MORE YEARS

Hollywood, Oct. 12.

Nat (King) Cole, top star in the Capitol Records galaxy, will be with the Coast plattery for another seven years. New contract was inked last week.

Cole, who recently observed his 10th anniversary with Capitol, signed for the same 5 percent royalty and reportedly for the same guarantee he has been receiving in the past.

L. I. SYMPH DEBUT

Long Island Symphony has been organized in Hempstead, N. Y., with some 60 musicians under Harold Orlob.

First concert is coming up this month.

EX-NBC SYMPH SETS N.Y. BOW—SANS MAESTRO

The Symphony of the Air (formerly the NBC Symphony Orchestra) will make its bow at Carnegi Hall, N. Y., Oct. 27, but without a conductor on the podium. Orch decided to bow sans maestro as a tribute to 87-year-old Arturo Toscanini, who helmed the NBC Symph for 17 years before retiring last spring.

The new orch, which is now an independent group, will not invite any permanent conductor during Toscy's lifetime. Orch had invited the maestro to conduct its opening concert but he held to his resolution to remain in retirement. Chandler Cowles is producing the preem concert.

Doris Day Pic Tunes May Be Col $25 Album Entry

Hollywood, Oct. 12.

It's still in the talking stage, but Columbia's entry into the $25 album package sweepstakes may be in the form of a collection of Doris Day's film material. Singer's husband-manager Marty Melcher has been discussing the big package deal with Columbia prexy James B. Conkling.

Album would cover Miss Day's first seven years in pix and includ soundtrack stuff from such films as "Tea For Two," "Lullaby of Broadway," "On Moonlight Bay" and "By the Light of the Silvery Moon."

Special Edition of VARIETY Commemorating the 40th Anniversary of ASCAP

(American Society of Composers, Authors & Publishers)

will be published Next Week

Map 'Life of Party' Records Using H'wood Names

Hollywood, Oct. 12.

A new type of Hollywood name record album is being plotted by Albert Marx, prexy of the indie Trend Records, which has heretofore specialized largely in jazz material. Marx is attempting to put together a "Hollywood Party" album in which w.k. film names do the material they do at filmland soirees.

A few of the people Marx has in mind are already under contract to other labels, but for different types of material, notably Tony Curtis and Jeff Chandler, who are now singers on Decca. Among pic names whom Marx wants on wax are Debbie Reynolds, for her takeoff on Eddie Fisher; Dorothy Malone, who does a satire on debutantes; Keefe Brasselle, for his Eddie Cantor imitations, and Reginald Gardiner, for his famous "Trains."

Marx is talking with inveterate Hollywood partygivers to learn if there are other film, radio or television names who have "life of the party" specialties that might be suitable for waxing.

Chudd Setting Up Stable Of Regional Artists For Moppet Label Offshoot

Hollywood, Oct. 12.

Stable of regional artists is being established by Lou Chudd for his new Moppet Records, which will invade the juvenile market with disks by television personalities. New label is an offshoot of Chudd's Imperial Records, Coast indie which has already made an impact on the juve market locally with the disks of Sheriff John (Rovick).

Moppet will release singles only, in both 78 and 45 rpm, of some 20 artists. Each will be featured in one market and Chudd has already inked such talent as Sheriff Tex in Seattle, Two Ton Baker in Chicago, Deputy Dave and Fireman Frank in San Francisco and Sheriff Jim in Houston.

Each artist will have individually-tailored material but will also record such juve tunes as crop up during the year. However, there will be no duplication of material among the artists, so that any record which appears to have a big potential can be pushed out for national release. Distributors now handling the Imperial label will handle Moppet.

CAPITOL GRABS UP INDIE 'RUBAIYAT'; 'JUG' SINGLE

Capitol Records has acquired the Independently-made "Rubaiyat of Omar Khayyam" and will release the exotic album this week. Package, based on the famed verses, has a score composed and conducted by Harold Spina, with narration by Jim Ameche. Album was produced and directed by Red Doff.

In addition to the album, platter will release a single pop side, "Jug of Wine," which is an elaboration of the melodic line which uses three verses from the "Rubaiyet" for lyrics. Single will be sent to disk jockeys around the country two weeks from now, but the album will go out only to reviewers.

In addition to handling the distribution, Capitol signed both Spina and Ameche to artists' concerts.

Album will be beamed at the audio-education market as well as for general release. Spina used two marimbas, a vibe, celeste, harp, flute and percussion backing. Full score of the "Rubaiyat" will be published by Spina-Green Music while the pop "Jug of Wine" will be published by Fred Raphael Music.

Gray Quits Frank Pubbery

Hollywood, Oct. 12.

Dick Gray, western rep of the Frank Music Corp., ankled the pubbery over the weekend after an association of two years.

He will produce the television series, "Holiday in Rhythm," for T-L Productions.

RETAIL DISK BEST SELLERS

VARIETY Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	ROSEMARY CLOONEY (Col.) "Hey There"	1	1	1	6	1	1	..	3	..	1	1	1	10	..	..	..	4	1	3	1	..	1	139
2	3	EDDIE FISHER (Victor) "I Need You Now"	2	4	3	2	10	8	..	8	5	2	7	4	3	8	3	4	1	4	6	9	9	7	122
3	2	CREW CUTS (Mercury) "Sh-Boom"	5	5	7	..	3	3	..	2	..	8	4	2	..	10	6	3	..	2	..	3	4	2	107
4	4	RALPH MARTERIE (Mercury) "Skokiaan"	6	2	..	10	..	..	3	9	8	3	5	3	..	3	2	..	..	3	..	2	1	..	94
5	7	DON CORNELL (Coral) "Hold My Hand"	7	10	5	..	9	9	5	1	1	..	9	5	2	1	10	..	10	9	2	7	6	8	93
6	8	DORIS DAY (Columbia) "If I Give My Heart to You"	4	7	2	..	..	..	1	5	9	..	..	8	..	2	5	..	3	6	7	6	2	..	87
7	5	ROSEMARY CLOONEY (Col.) "This Ole House"	3	..	..	1	..	..	2	4	..	..	6	6	..	..	1	..	7	..	..	5	7	5	74
8	6	GAYLORDS (Mercury) "Little Shoemaker"	..	..	..	4	2	..	..	..	..	9	3	7	..	..	..	..	8	7	..	4	3	..	52
9	12	BILL HALEY-COMETS (Decca) "Shake, Rattle and Roll"	8	6	..	9	..	..	..	..	..	..	..	..	5	..	9	1	2	10	..	..	..	10	39
10	9	VICTOR YOUNG (Decca) "High and the Mighty"	..	..	..	7	..	..	..	..	..	2	9	..	9	..	..	..	5	..	..	5	..	..	29
11	10	PERRY COMO (Victor) "Papa Loves Mambo"	9	3	4	8	6	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
12	13	FOUR LADS (Columbia) "Skokiaan"	10	..	8	..	7	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	25
13	19	RICHARD MALTBY (X) "St. Louis Blues Mambo"	..	..	..	..	..	5	..	..	..	..	8	..	1	..	..	8	..	..	..	..	..	..	22
14	18	CREW CUTS (Mercury) "Oop-Shoop"	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	5	..	..	8	..	4	21
15	16	NORMAN PETTY TRIO (X) "Mood Indigo"	..	..	..	..	..	4	..	..	..	..	..	..	7	..	4	..	..	..	..	..	..	..	18
16	22	VAUGHN MONROE (Victor) "They Were Doing the Mambo"	..	..	..	..	..	..	4	6	..	..	..	..	..	..	..	9	..	..	..	..	8	..	17
17A	..	PAUL—FORD (Capitol) "I'm a Fool to Care"	..	..	..	..	8	..	7	..	..	10	..	..	..	..	..	..	6	8	..	..	..	..	16
17B	..	STUART HAMBLEN (Victor) "This Ole House"	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	2	..	..	..	..	..	..	16
19	14	DENISE LOR (Majar) "If I Give My Heart to You"	..	..	..	5	4	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	15
20A	17	KITTY KALLEN (Decca) "Chapel in the Moonlight"	..	8	..	..	..	..	..	..	..	4	..	10	..	..	..	9	..	..	..	..	..	..	13
20B	19	NAT (KING) COLE (Capitol) "Smile"	..	..	..	..	..	..	..	..	..	..	10	..	..	5	..	..	..	..	5	..	..	..	13
20C	11	DAVID WHITFIELD (London) "Cara Mia"	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	10	..	6	13
23	..	CHEERS (Capitol) "I Need Your Lovin'"	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	9	..	..	..	11
24	..	STAN FREBERG (Capitol) "Sh-Boom"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
25	23	PAUL—FORD (Capitol) "Whither Thou Goest"	..	9	10	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8

SIX TOP ALBUMS

1	2	3		5	
STUDENT PRINCE Mario Lanza Victor LM 1837 ERB 1837	MUSIC, MARTI AND MEMORIES Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4,-309	SEVEN BRIDES FOR SEVEN BROTHERS Film Soundtrack M-G-M E 244 X 244	PAJAMA GAME Broadway Cast Columbia ML 4840 A 1098	SWING EASY Frank Sinatra Capitol H 528 EAP 1, 2-528	GLENN MILLER LIMITED EDITION, II Glenn Miller Victor LPT 6701 EPOT 6701

Philly Orch Strike Ends With $2.75 Annual Raise Over Three-Year Period

Philadelphia, Oct. 12.

For the first time in its 55-year history, the Philadelphia Orchestra cancelled its first week's concerts in the Academy of Music last weekend, when negotiations between the symphony and Local 77, American Federation of Musicians, broke down over the question of a $10-a-week-raise demanded by the musicians.

Orch and union settled yesterday (Mon.) afternoon, tooters immediately started rehearsing at 4:30 p.m., and gave a concert at the Academy that night. Tooters got a $2.75 raise this year, another $2.75 next year, and $2.75 the third year.

Cancellation of the weekend concerts marked the fourth time the orchestra has ever called off a program. First was in 1908, because of a train wreck; second was in 1916 due to a blizzard, and the third was in San Antonio in 1948 where a polio epidemic had shuttered all gathering places.

Last spring the management gave the musicians $20,000 in fringe benefits, but no increase in wage scales. The union asked for a $10 increase over the $140-a-week minimum which the men now receive over a 32-week season.

Rainger Album

Continued from page 47

remember him so well during the days when he studied law, deluding himself that his musicianship was only a means to the end of getting his law degree. But the call of the clefs and sharps and the flats was too strong, and Ralph soon embraced his first and only career—music."

The Signal Gun

Schary's notes recall that Rainger's first hit, "Moanin' Low," helped make a star of Libby Holman i "The Little Show of 1929" and describes the standard as "the signal gun for a brilliant and consistent career that brought forth melodies from his heart into the hearts of millions."

Some of the songs Schary heard before they were published, and one of them, "Thanks for the Memory," was partly composed in Schary's living room. Fina, who plays the Rainger tunes, was another boyhood friend of the composer.

"I can only regret," Schary sums up, "that this record does not allow us to hear more of the Rainger songs, but then there are other records still to be made . . . Meanwhile, listen to these and laugh a little and cry a little and sigh a little."

Album includes "Moanin' Low," "Thanks for the Memory," "Love In Bloom," "I Wished on the Moon," "Please," "If I Should Lose You," "June in January" and "With Every Breath I Take."

Connelly Winds U.S. Stay, Closing Several Deals

British pubbery topper Reg Connelly is winding up his Tin Pan Alley o.o. here today (Wed.) after closing deals with several U.S. firms.

During his three-week stay, Connelly repacted with Joy Music; inked a British representation deal with tunesmith Bob Merrill's new firm, Goldenbell, and nabbed the British rights to Herb Reis' copyright, "A Toy Or A Treasure." Connelly has repped the Joy interests in Britain since 1929 and a number of Merrill's tunes, when he was writing under the Joy banner, were clicks in England. "Toy or Treasure" has been recorded here by Kay Starr for Capitol Records.

Gabler to Coast

Milt Gabler, Decca artists and repertoire chief, has left for the Coast for two weeks of recording sessions in Hollywood.

He was accomped from N. Y. by Mike Conner, diskery's publicity head.

Spartan of Canada Set For Own Disk Output; To Rep Some U. S. Cos.

London, Ont., Oct. 12.

Spartan of Canada, which recently wound up its ties as Columbia Records' outlet here, will resume its disk promotion output as reps of several new U. S. companies as well as some Canadian outfits. Spartan's catalog will cover the pop, country & western, rhythm & blues and classical fields.

The Canadian distribution will be handled by indie outfits in Western Canada and Newfoundland, with factory sales branches in Toronto and Montreal handling Ontario and Quebec. Spartan will be headed up by Robert Huntley, manager, and Harold Pounds, merchandise manager. Both held similar positions with the firm when it was manufacturing and distributing for Columbia.

Seeco Into Kidisks

Seeco Records, indie Latino label, steps into the kidisk field for the first time this week with a barrage of 50 new platters. Seeco's anglo tag for the set will be Childrens Record Series, while the Spanish label will be Calestia.

Seeco will push the moppet line at both the domestic and foreign markets.

If State Dept. Wants to Sell U.S. O'Seas Stan Kenton's Jazz Troupe Fits Bill

By ROBERT J. LANDRY

Federal funds have subsidized previous tours in Europe, and elsewhere, of American entertainment calculated to increase American prestige and offset the Red-encouraged idea that we are barbarians. The issue of doing some more of the same is now up. Suffice to make the point that Stan Kenton's Festival of Modern American Jazz which played two concerts (8:30 and 12:30) at Carnegie Hall, N. Y., last Saturday night (9) is tailor-made for this kind of showcaseing.

Kenton's big show made up of little groups has these exportable values: (1) it presents America and Americans as full of vitality, originality and verve; (2) it displays white and colored Americans side by side in full artistic equality, and; (3) it evades the language barrier, since jazz is itself a language of feeling.

Well, enough of statesmanship. Anybody who's interested, is referred to a more detailed discussion of the European touring problem in this issue's legitimate drama section. The report on the Stan Kenton concert is this: it was all things to all men—cool, crazy, progressive, dixieland. It was solid with talent, well sprinkled with novelty. The components included in addition to Kenton's own 20-man aggregation, the Charlie Ventura Quintet, the Art Tatum Trio, Shorty Rogers Quintet, guitarist Johnny Smith and the dynamic Candido, who represented the Cuban department in jazz.

Standout fact, and again the this-would-impress-Europeans thought, is the great number of individual soloists. This, of course, is typical of modern jazz, and especially the small groups which depend upon solo and regularly offer more of it than they do ensemble work. At the 8:30 performance at least one guy busted a gut, in the jazz connotation. That was the drummer Shelly Manne with Dick Rogers. He was working up to a big take-off into the high stratosphere all along and it came with the finale, "Poco Loco" which he attacked with an inspired frenzy, playing as if he was reliving every emotional experience he ever had in his life. It was the sort of thing that is hard to describe. You "feel" it. This audience certainly did. And they had been giving the big mitt all evening to a series of truly hot drummers, including the sweet-smiling hornrimmed lad with Ventura.

There's hardly any fair choosing for honors among the array of soloists. Bullfiddles were part of the competition, umpteen trombones, horns, dedicated pianists, the sensational guitar of Johnny Smith. Art Tatum's infinitely dextrous hot ivories, Charlie Ventura's familiar brand of saxaphone humor all stood out. So did the one girl song stylist (with Ventura), blonde and highly progressive Mary Ann McCall, who had some unruly but enthusiastic boys in the top balcony to contend with.

Sometimes it was blaring, sometimes it was soft, sometimes it was a contest in stamina. From start to finish the Kenton unit pulsated with power, and reeked with happiness. It was an exciting package of authentic American musical originality and unfettered flair in improvisation.

Coral to Break Into Northwest Territory

Coral Records, Decca subsid, is breaking into the northwest territory with a new distrib, Huffine Distributors, handling the line. Latter company was organized by two brothers, Andy and Marshall Huffine, both of whom were vets in the Decca sales force.

New distribs will handle the Washington and Oregon area.

Kay Armen's MGM Bow

Hollywood, Oct. 12.

Kay Armen reports to Metro tomorrow (Wed.) to begin work as an MGM Records artist by cutting an album. Session will be supervised by Jesse Kaye.

Thrush will sing only Nicholas Brodszky tunes for the package and will have a backing consisting largely of violins.

Merc Grabs Up Morrow, Norm Petty Trio, Farrell

Chicago, Oct. 12.

Mercury Records fattened its talent larder recently with pacting of Buddy Morrow, Norm Petty Trio and singer Bill Farrell. Morrow switched from Victor and Farrell from MGM.

Diskery held recording sessions last week in Los Angeles for two albums, one to be called "Middle-Aged Mambo," etched by Sophie Tucker, the other to be selected from the repertory of Anna Maria Alberghetti.

MAE WILLIAMS SUES CAP FOR $250,000 ON FALL

Hollywood, Oct. 12.

Singer Mae Williams filed a $250,000 personal injury suit against Capitol Records as a result of a serious fall on the stairs at Capitol's Melrose Studios last August. She was hospitalized with spine and rib fractures and was forced out of a KNXT teleshow.

She charges the plattery was negligent.

Ethics in Jazz

San Francisco, Oct. 12.

Claiming that the Tony Martinez Quintet recording of "Bernie's Tune," released recently on RCA Victor, was virtually a carbon copy of his arrangement, vibes player Cal Tjader hit the Martinez group for what he termed a violation of "the unwritten law among jazz musicians."

"You play a guy's arrangements in club, but you don't make a record of it, not in the jazz field," Tjader said. "Not only is the instrumentation the same as my Fantasy record, but the voicing and the whole second chorus are the same."

DECCA PACTS FOLEY TO NEW FIVE-YEAR DEAL

Red Foley, one of the mainstays of Decca Records' country & western artists' roster for the past 13 years, has been repacted to a new five-year deal by the diskery's c&w chief, Paul Cohen. Foley has been a consistent seller in the hillbilly market and, on occasion, such as with "Chattanoogie Shoe Shine Boy," has clicked in the pop field as well.

Earlier this year, Foley left the "Grand Ole Opry" troupe at WSM in Nashville and is currently headquartering in Springfield, Miss., where a new hillbilly centre is being created under the name of Radio Ozark. Foley's next disk will be with Kitty Wells, who's also a member of the Radio Ozark troupe.

New Cal. Firm Pitches Frank Cut-In Angles to Disk Jockeys, Librarians

A new outfit, called DJL, with a postoffice box in La Crescente, Cal., is trying to organize disk jockeys and station librarians to cut in on the profits of the disk industry. In a completely candid pitch, the DJL organizing bulletin informs the jocks that they will share in 75% of the profits on all disks displaying the DJL insignia.

The exact economics of the split among the deejays is not exactly specified in the bulletin, although there's a profit figure of $1,000,000,000 per year for the industry to entice the jockeys. (Last year, the gross sales of the disk industry at the retail level totalled only around $200,000,000.)

The mechanics, however, of the projected DJL (apparently standing for Disk Jockey & Librarian) organization are simple. All labels with the DJL mark would be plugged by the jockeys whi the jocks would be notified of all companies which refused to cooperate in the scheme. The bulletin says: "When you see the DJL insignia on any record label — it is your record — you spin the record for yourself; if you feel that the record can become a number one hit, keep spinning it and wait for your end of the profits."

Jean Dee and Charles Burton are president and manager respectively of the outfit.

Decca's 'Wizard' Package Aimed for 'Star' Bally

Hollywood, Oct. 12.

Figuring to cash in on the current exploitation of the Judy Garland film, "A Star Is Born," Decca is reissuing an EP package of hits from her "Wizard of Oz" album. Soundtrack album of "Star" was issued by Columbia.

Decca package, which includes the Garland smash, "Somewhere Over the Rainbow," is being rushed out to coincide with national openings of "Star Is Born".

TELE GI SAD SACKERS SET FOR DIALOG DISKS

Hollywood, Oct. 12.

Continuing its series of comedy records, Coral has signed Hal March and Tom D'Andrea to do a series of dialog disks based on the GI Sad Sack characters they've used on various "Colgate Comedy Hour" programs.

Each disk will deal with a definite aspect of Army life instead of covering a multitude of such topics. First sides probably will be on "KP" and "Going Overseas."

1ST DISK GROUP SET FOR O'SEAS USO TREK

Hollywood, Oct. 12.

Group of disk personalities will trek to Europe around Christmas in one of the annual shows touring under USO and Defense Dept. sponsorship to entertain troops overseas. Unit, which will be headed by Bud Widom, AFRS deejay, is the first purely music group to make such a trek, although there are always at least five film industry units overseas at Christmas time.

Jeff Chandler, now a disk artist via his Decca platters, will head the troup, which will include Vicki Young (Capitol) and Tony Travis (Victor) and jazzmen Bud Shanks and Bob Williamson. Like Widom's program, the unit will be called "Bud's Bandwagon."

Hillbilly singer Roy Acuff will head a USO-Camp Shows troupe playing Alaska, starting Nov. 29. He'll be backed by "Grand Ole Op'ry" entertainmers which emanate from WSM, Nashville.

In the troupe will be Oswald Kirby, Howdy Forrester, Odie Rhodes, Jimmy Riddle, Pap, Jerry Johnson and Sally Ann.

Ivy Benson Dickers U.S. AFM OK for Femme Band

London, Oct. 5.

Bandleader Ivy Benson recently arrived home from N. Y. with the prospect of some work in the States for her and—subject to AFM approval—her femme band.

Art Weems, of General Artists Corp., is dickering with the AFM for permission to bring in the Benson girls orch and, if approval for this is not forthcoming, she may still return to the States as leader of an American girls' outfit.

Miss Benson, who plays alto-sax and clarinet, took part in some radio and tv shows in the States, including Leonard Feather's "Platterbrains" program and, for a gag, conducted Guy Lombardo's orch at the Roosevelt Hotel, N. Y.

Barkmeier Now Cooking As Prez of RCA Range Biz

Paul A. Barkmeier, formerly general manager of the RCA Victor disk division and more recently vice-prexy in charge of distribution for RCA, has been moved up to president of the RCA Estate Appliance Corp., effective Nov. 1. Latter division handles cooking ranges and other white goods.

Barkmeier joined RCA in 1948 and was connected with the disk division until early in 1953 when he was shifted over to the distribution end of the parent company. He was replaced in the disk spot by Manie Sacks, who's now Victor's general manager.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder, is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks, retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	ROSEMARY CLOONEY (Columbia)	Hey There / This Ole House
2	3	EDDIE FISHER (Victor)	I Need You Now / Heaven Was Never Like This
3	2	CREW CUTS (Mercury)	Sh-Boom / Oop-Shoop / Crazy 'Bout You, Baby
4	5	DORIS DAY (Columbia)	If I Give My Heart to You
5	6	DON CORNELL (Coral)	Hold My Hand
6	4	RALPH MARTERIE (Mercury)	Skokiaan
7	7	GAYLORDS (Mercury)	Little Shoemaker / Veni, Vidi, Vici
8		PERRY COMO (Victor)	Papa Loves Mambo / Things I Didn't Do
9	10	BILL HALEY-COMETS (Decca)	Shake, Rattle and Roll / Rock Around the Clock
10	8	VICTOR YOUNG (Decca)	High and the Mighty

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*HEY THERE	Frank
2	4	*IF I GIVE MY HEART TO YOU	Miller
3	6	*I NEED YOU NOW	Miller
4	7	†THIS OLE HOUSE	Hamblen
5	2	*SKOKIAAN	Shapiro-B
6	3	†SH-BOOM	Hill & Range
7	9	*HOLD MY HAND	Raphael
8	5	*HIGH AND THE MIGHTY	Witmark
9	8	*LITTLE SHOEMAKER	Bourne
10		*PAPA LOVES MAMBO	Shapiro-B

Thank You

MR. MILLER and
MR. RIDLER

Billy WARD

and his DOMINOES

Currently

LATIN CASINO
Philadelphia

Top Engagements

TOWNE CASINO, Buffalo
LATIN QUARTER, Boston
SAHARA HOTEL, Las Vegas
BASIN STREET, New York
FIVE O'CLOCK CLUB, Miami
MICHIGAN STATE FAIR
GATINEAU COUNTRY CLUB, Ottawa
BIRDLAND, New York

Personal Manager
ROSE MARKS
51 Madison Avenue, New York

STATE FAIR GROUNDS
G. MENNEN WILLIAMS, Governor

September 12, 1954

Mr. Billy Ward,
51 Madison avenue,
New York, New York.

Dear Billy:

Your Billy Ward's Dominoes is the best attraction I've had the pleasure of booking in 16 years of dance, variety, and special events programs.

It's the only act booked for three consecutive years at the Michigan State Fair and I hope to continue booking them indefinitely.

They are a smash hit of the Michigan State Fair Show and have been during these three years. They leave the audience looking forward to each performance.

Their co-operation and understanding attitude helps eliminate a director's problems.

Best personal regards,

Don Ridler

Don Ridler,
Entertainment Director,
Michigan State Fair.

WALTER WINCHELL
"... Biggest pick-me-up since the steam shovel!"

ED SULLIVAN
"... Terrif audience reaction!"

EARL WILSON,
New York Post
"... A tip to club owners: Tie 'em up and gag 'em if you don't want your show stopped!"

DOROTHY KILGALLEN,
New York Journal-American
"... You have to see it to believe it!"

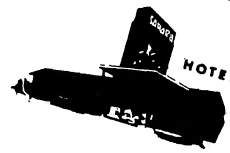
GEORGE CLARKE,
Boston Record
"... One of the best acts of all time. There comes a time in efforts such as is this when words are required which ignite, flame with intensity and then explode in a shower of sparks, for those are the words to describe Billy Ward and His Dominoes! ..."

GLENN C. PULLEN,
Cleveland Plain-Dealer
"... Billy Ward's Dominoes start where the Ink Spots and the Mills Brothers leave off!"

GEORGE BOURKE,
Miami Herald
"... A song and dance attraction which serves to demonstrate the true meaning of rhythm and harmony."

JACK MOHLER,
Rocky Mountain (Colo.) News
"... Hi-fidelity song and dance in the third dimension!"

JACK CORTEZ,
Fabulous Las Vegas Magazine
"... Billy Ward's Dominoes explode with dynamic force!"



1 WAY 91 LAS VEGAS, NEVADA TELEPHONE 6800

To: Billy Ward and His Dominoes

July 29, 1954.

It takes a lot to thrill a Las Vegas audience and the excitement you and your group caused in the Congo Room of the Hotel Sahara was unbelievable. Each and every audience reacted in the same manner. They were greatly impressed and honestly moved by your technique, voice blending and presentation.

It was our privilege to have introduced Billy Ward and His Dominoes to the western area of the United States and I'm sure that your success here marks only the beginning of the national acclaim which you deserve.

We are all looking forward to your return engagement before the end of 1954 and I'm sure that our association will last for many years to come.

Please convey my best regards to Rose Marks and the rest of the Dominoes.

BM/jd

Very truly yours,

Bill Miller

Bill Miller

ASSOCIATED BOOKING CORPORATION

CHICAGO
203 No. Wabash
Central 6-9451

JOE GLASER, President
NEW YORK
745 Fifth Avenue
Plaza 9-4600

HOLLYWOOD
8619 Sunset Blvd
Crestview 1-813

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST																SOUTH										MIDWEST										FAR WEST										TOTAL POINTS
						Murray Kaufman—WMCA—New York	Jack Downey—WGTH—Hartford	Bob E. Lloyd—WAVZ—New Haven	Howie Leonard—WFOR—Portland	Tony Donald—WITH—Baltimore	Ed Penney—WTAO—Boston	Tal Hood—WFGM—Fitchburg	John Woods—WTAG—Worcester	Ken Albridge—WMUR—Manchester	Alan Owen—WMID—Atlantic City	Larry Brownell—WKBW—Buffalo	Ed Meath—WHEC—Rochester	Elliott V. Gove—WSYR—Syracuse	Bud Brees—WPEN—Philadelphi	Joe Deane—KQV—Pittsburgh	Chuck Thompson—WALA—Mobile	Bill Burns—WQAM—Miami	Bob Corley—WQXI—Atlanta	Harry Nigocia—WJBW—New Orleans	Jack Gale—WTMA—Charleston	Dave Walshak—KCTI—Gonzales	Howard Edwards—KONO—San Antoni	Roger Clark—WNOR—Norfolk	Harvey Hudson—WLEE—Richmond	Bill Anson—WAIT—Chicago	Don Bell—KRNT—Des Moines	Robin Seymour—WKMH—Dearborn	Art Iaske—KFAM—St. Cloud	Johnny Morris—KSTP—St. Paul-Mpls.	Will Lenay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Maurice Jackson—WVKO—Columbus	Gene Iatt—KELO—Sioux Falls	John Michaels—WOKY—Milwaukee	Frank Pollack—KOOL—Phoeni	Jim Ameche—KLAC—Hollywood	Frank Darien—KSJO—San Jose	Ray Per ins—KIMN—Denver	Bruce Vanderhoof—KDYL—Salt Lake	Wally Nelskog—KJR—Seattle	
1	1	15	Rosemary Clooney	Columbia	*Hey There	2	2	..	..	1	5	..	1	1	..	1	3	1	2	..	..	1	..	4	..	5	3	..	2	2	1	..	1	3	4	..	2	4	..	3	10	1	1	6	..	225
2	4	8	Ralph Marterie	Mercury	*Skokiaan	..	6	..	1	8	..	..	..	..	2	..	..	2	5	..	3	..	..	3	..	9	4	..	..	..	4	4	2	4	..	..	3	..	..	2	..	4	2	1	..	140
3	2	8	Eddie Fisher	Victor	*I Need You Know	6	10	..	6	..	8	..	4	..	6	..	4	4	4	..	7	3	1	..	..	2	1	..	..	7	3	..	..	6	3	..	..	..	..	..	..	..	3	5	3	..	135
4	3	16	Crew Cuts	Mercury	†Sh-Boom	..	1	9	2	2	..	..	..	5	..	..	8	7	3	..	..	5	6	..	9	..	5	..	4	9	5	..	..	5	7	..	..	..	..	..	..	..	5	4	..	..	108
5	5	9	Don Cornell	Coral	*Hold My Hand	7	..	..	4	4	6	..	..	10	..	3	7	9	..	1	..	6	3	..	8	7	..	..	..	..	6	..	..	..	6	..	4	..	8	..	4	..	..	..	..	95
6	11	7	Doris Day	Columbia	*If I Give My Heart to You	..	8	..	..	3	..	..	3	..	5	..	..	5	1	..	..	..	..	..	..	..	2	..	..	10	..	..	..	2	..	1	..	..	6	1	6	..	..	..	..	90
7	6	15	Connee Boswell	Decca	*I'd Give My Heart to You	..	..	..	3	..	..	..	..	..	..	4	..	..	9	..	..	2	2	..	..	1	..	..	4	..	..	..	8	2	..	..	..	2	..	..	9	2	5	80
8	10	5	June Valli	Victor	*Tell Me, Tell Me	1	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	9	4	..	2	..	..	..	..	50
9	25	3	DeCastro Sisters	Abbott	*Teach Me Tonight	..	..	..	..	..	..	..	..	..	..	..	..	..	2	6	..	..	..	..	..	..	6	1	..	..	..	..	..	..	7	5	..	..	..	..	..	..	..	1	49
10B	14	14	Les Baxter	Capitol	*High and the Mighty	..	3	..	..	7	7	..	..	2	..	7	8	..	..	..	..	5	5	..	..	..	10	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	48
10C	7	10	Rosemary Clooney	Columbia	†This Ole House	..	..	..	..	..	..	..	10	..	..	6	3	..	..	..	..	..	..	..	..	..	..	..	3	..	2	..	..	..	..	..	..	..	..	..	..	2	3	..	..	48
10A	18	4	Perry Como	Victor	*Papa Loves Mambo	9	..	8	9	..	3	2	..	..	..	9	..	..	9	..	9	10	..	..	..	..	8	9	..	..	..	..	..	..	10	4	7	..	..	..	..	..	..	..	..	48
13	8	8	Four Lads	Columbia	*Skokiaan	5	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	8	..	..	..	3	..	8	..	..	2	46
14	35	7	Norman Petty Trio	Label X	*Mood Indigo	..	..	..	..	..	..	..	..	..	..	8	5	..	7	..	..	..	..	..	..	..	..	..	3	..	8	..	7	6	1	..	..	..	..	..	..	..	..	10	44
15	12	5	Sunny Gale	Victor	*Smile	..	..	..	5	..	4	..	..	..	9	..	..	..	..	..	..	..	..	6,	10	..	..	..	..	..	..	..	..	..	..	2	..	1	..	..	..	8	..	..	..	43
16	27	5	Richard Maltby	Label X	*St. Louis Blues Mambo	4	..	..	8	6	..	..	..	..	8	..	6	..	7	..	..	..	..	..	..	..	..	10	..	10	9	..	..	7	..	8	..	..	..	..	..	..	..	..	..	38
17A	33	3	Betty Madigan	M-G-M	†Always You	8	..	4	7	..	9	..	..	6	..	..	..	..	8	..	..	..	..	7	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	37
17B	41	2	Les Paul—Mary Ford	Capitol	†Whither Thou Goest	..	..	6	..	..	..	6	..	..	..	..	..	..	..	..	5	..	..	7	..	..	..	..	..	..	..	3	..	..	8	8	..	..	..	..	8	..	..	..	37
19	23	14	Vaughn Monroe	Victor	*They Were Doing Mambo	..	..	..	..	..	..	5	..	7	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	7	7	..	10	..	..	..	..	..	..	3	..	6	..	..	35
20	25	4	Nat (King) Cole	Capitol	*Smile	..	..	5	..	..	..	9	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	10	..	..	1	7	..	..	..	..	32
21	13	6	Bill Haley—Comets	Decca	†Shake, Rattle and Roll	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	1	..	1	..	6	..	..	..	..	..	..	..	..	30
22	16	12	LeRoy Holmes	M-G-M	*High and the Mighty	..	..	..	..	..	..	..	..	..	4	..	2	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	8	..	..	29
23	20	9	Whitfield—Mantovani	London	*Cara Mia	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	1	..	..	..	9	..	..	..	1	..	..	..	..	..	6	28
24	22	6	Laine—Four Lads	Columbia	†Rain, Rain, Rain	..	..	2	..	..	..	..	..	..	..	9	..	10	..	2	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	27
25	9	9	Denise Lor	Majar	*If I Give My Heart to You	10	..	..	..	..	..	..	..	3	..	1	..	..	..	..	10	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	25
26A	14	16	Kitty Kallen	Decca	*Chapel in the Moonlight	5	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	7	..	..	24
26B	..	1	Perry Como	Victor	†Things I Didn't Do	..	..	1	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	10	..	..	4	..	24
26C	..	4	Kay Starr	Capitol	*Am I a Toy or a Treasure	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	9	..	..	..	..	..	..	..	..	..	10	..	..	5	..	..	6	..	..	..	..	24
29A	18	10	Patti Page	Mercury	†What a Dream	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	10	..	3	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	22
29B	41	2	Ames Brothers	Victor	†Hopelessly	3	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	22
31	..	2	Johnston Brothers	London	*The Bandit	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	20
32	41	8	Bulawayo Band	London	*Skokiaan	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
33A	28	17	Gaylords	Mercury	*Little Shoemaker	4	..	..	10	..	..	..	8	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	18
33B	..	2	Kay Starr	Capitol	†Fortune in Dreams	..	..	..	..	..	..	..	..	..	1	..	..	..	..	9	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	18
33C	..	12	Victor Young	Decca	*High and the Mighty	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
36A	17	15	Les Paul—Mary Ford	Capitol	†I'm a Fool to Care	..	9	..	..	10	..	6	7	..	..	10	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
36B	..	1	Four Aces	Decca	*It's a Woman's World	..	..	..	..	..	..	1	..	..	..	..	..	10	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
38A	..	1	Frankie Laine	Columbia	*Your Heart, My Heart	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	16
38B	..	1	Mario Lanza	Victor	*Drink, Drink, Drink	..	..	..	..	..	..	..	..	..	..	10	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	16
40	23	10	Four Aces	Decca	*Dream	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
41	28	4	Joni James	M-G-M	†Don't Cry at My Wedding	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	4	..	..	..	..	..	8	..	..	..	..	13
42A	..	1	Patti Page	Mercury	*Tell a Waltz from a Tango	..	..	10	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	12
42B	32	5	Crew Cuts	Mercury	†Oop-Shoop	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	4	12
42C	20	9	Sammy Davis, Jr	Decca	*Hey There	..	..	7	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
42D	..	2	Doris Day	Columbia	*Anyone Can Fall in Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	12

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ANOTHER GREAT INSTRUMENTAL

the three suns

PLAY

the touch

AND

southern star

20/47-5874

recorded in "New Orthophonic" High Fidelity sound

RCA VICTOR

On The Upbeat

New York

Karen Chandler, Coral Records' thrush, slotted for another vidpic with **Guy Lombardo Rover Boys**, new vocal combo from Canada, at the Monte Carlo, Hackensack, N. J. . . **Jack Pleis**, Decca Records' musical director, readying his first 12-inch longplay disk . . **The Four Joes**, vocal combo discovered by **Eddie Fisher** while entertaining troops in Korea, inked to an MGM Records pact . . . **Kitty Kallen** set for a week's stand at Blinstrub's, Boston, beginning Oct. 18 . . **Tony Bennett** began a 10-day stint at the Town & Country Club, Brooklyn, Friday (8) . . . **The Five Keys** into the Apollo Theatre Friday (15) . . . London Records feted **Mantovani** with a cocktailery at the Overseas Press Club Monday (11).

Ann Fulchino, RCA Victor publicity staffer for the pop division, bedded at home with pneumonia . . . **Al Morgan** in Vogue Terrace, McKeesport, Pa., this week . . . **Tim Tormey** working in RCA's Label X operation as assistant to general sales manager **Joe Delaney.**

Chicago

Chico O'Farrill and 20-piece mambo-jazz ensemble take over Blue Note for two weeks on Oct. 27, followed by tandem of **Dizzy Gillespie** and **Terry Gibbs** on Nov. 10 . . **Russ Carlyle** returning to Oh Henry Ballroom, Chi, Nov. 15 for five weeks . . **Blue Barron** playing Casa Loma, St. Louis, Oct. 29 for week and opening Schroeder Hotel, Milwaukee, Nov. 16 for fortnight . . . . **Chuck Cabot** playing Chrysler Auto Show in Dallas Oct. 9-15, with **Paul Neighbors** taking over bandstand Oct. 16 for week . . . **Errol Garner** opens Colonial Tavern in Toronto this week.

London

Jean Carson, star of the "Love From Judy" show, is to make two tv appearances in the States on the Max Liebman show, Nov. 20 and Dec. 5 . . New all-girl rumba band, led by **Elizabeth Lipton** and styled the **Cubanettes**, is playing U. S. camps . . . A radio tribute to the late **Carroll Gibbons**, under the title of "A Man and his Music," is being aired Oct. 18. **Jimmy Dyrenforth** is scripting the program. . . . The sudden closure of the Bagatelle Restaurant left the bands of **Joe Saye** and **Tino Christill** out of work at a moment's notice. The Musicians Union is taking up the matter . . . Canadian vocalist **Patti Lewis** is to record for the Philips label . . . Drummer **Leon Roy**, who emigrated to Canada 18 months ago, has returned to England. He is the brother of musical stage star **Shani Wallis** . . . Promoters **Jeff Kruger** and **Lynn Dutton**, have formed the Hot Club of Britain, to promote concerts, etc.

Pittsburgh

Joey Rotunda, trumpet man, has left the **Bobby Vinton** orch here to join the **Billy May** band under **Sam Donahue** . . . **Honey Boy** and His Buzzin' Bees back into Duffy's Tavern on Diamond St. downtown for another indefinite stay . . . **Larry Faith** outfit returns to the Greater Pittsburgh Airport Horizon Room on Nov. 1. **Hal Curtis** stays there until then . . . **Joey Sims** band got the 80th anni dinner dance at the Concordia Club . . . **Flo Parker Trio** went into the William Penn Hotel Friday (8) for three weeks, replacing the **Al DiLernie** threesome. DiLernie's slated to return on Oct. 29 . . . **Ken Griffin**, organist, making a series of 14 tv films at the WENS studio. Mode-Art Pictures shooting them . . . **Deuces Wild** into the Sunrise Inn for a run . **Herman Middleman** band renewed at the Colonial Manor . . **Johnny Costa**, tv pianist, stays on at My Brother's Place, formerly Jackie Heller's Carousel.

Oberstein Backs Down In London 'Butterfly' Tiff

Eli Oberstein has given up in his hassle with London Records over his Recording Corp. of America release of "Madame Butterfly." Dispute arose a couple of months ago when London claimed that Oberstein's disk package of the opera was just a camouflaged version of its "Butterfly" set.

Last week Oberstein agreed to stop further distribution of his "Butterfly" platters and to call back all the sets that were still on dealers' shelves. He'll refund the dealers in full.

The London disking features Renato Tebaldi and the Royale Symphony orch. Plattery claimed that Oberstein had taken tapes of the same masters and issued it under his own banner with fictitious names for soloists and orch.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	3	*If I Give My Heart to You (Miller)	1	1	1	3	1	2	1	3	3	3	3	6	104
2	2	*Hey There (Frank)	3	4	7	1	3	3	..	1	8	5	1	3	82
3	1	*High and the Mighty (Witmark)	4	..	2	2	6	4	3	5	..	1	2	2	79
4	4	†This Ole House (Hamblen)	2	..	6	6	2	..	2	9	1	2	5	1	74
5	6	*Little Shoemaker (Bourne)	6	5	3	5	4	5	..	..	4	7	7	4	60
6	4	*Skokiaan (Shapiro-B)	..	..	..	4	5	1	5	2	9	6	9	9	49
7	9	*I Need You Now (Miller)	5	..	5	8	7	..	8	4	6	8	8	..	40
8	7	†Sh-Boom (Hill & Range)	..	..	..	10	8	9	4	6	2	9	..	..	29
9	10	*Hold My Hand (Raphael)	7	2	..	9	..	10	..	..	7	..	4	10	28
10	8	*Chapel in Moonlight (Shapiro-B)	..	..	..	7	..	8	..	..	..	4	6	7	23
11	11	*Doing the Mambo (Morris)	10	..	..	..	9	..	7	..	5	10	..	5	20
12	13	*Papa Loves Mambo (Shapiro-B)	9	3	8	..	..	..	9	8	..	..	..	..	18
13	13	*Smile (Bourne)	..	6	..	..	..	..	6	..	..	..	..	..	10
14	..	*Count Your Blessings (Berlin)	..	7	..	..	..	..	..	..	..	..	10	..	5
15	..	*Little Things Mean a Lot (Feist)	..	9	..	..	..	..	..	..	10	..	..	..	3

M&L 'YOUNG' PIX SCORE GRABBED UP BY LEEDS

Lou Levy's Leeds Music has latched on to the score for the forthcoming Dean Martin - Jerry Lewis starrer, "You're Never Too Young" (Par). Score, which was penned by Arthur Schwartz and Sammy Cahn, was for a time up for consideration by the Paramount-Famous pubbery combine. E. H. Morris, which had published the Schwartz-Dorothy Fields score for the legituner, "By The Beautiful Sea," gave Schwartz the okay to bring his tunes to another publisher.

"You're Never Too Young" will follow "The Three Ring Circus" on the Martin-Lewis schedule. Score for "Circus" was penned by Jay Livingston and Ray Evans and will be published by Paramount-Famous.

Richard Hale Recuts 'Peter & Wolf' for RCA

Over the years RCA Victor has waxed several versions of Prokofieff's "Peter and the Wolf," starting with a veteran legit actor, Richard Hale, now residing in Hollywood, some 15 years ago, and later with Mrs. Eleanor Roosevelt and still later with Alec Guinness. None meant as much with the trade as the Hale original, and harken-recorded it, utilizing the Boston Pops (Arthur Fiedler) orchestra's soundtrack, divorced from Guinness voice. Latter had tape his end of it originally in England. Mrs. Roosevelt's version had been done with the Boston Symphony, but neither sold as well as the Hale original, hence the move to re-record him, as narrator, wedded to the Fiedler musical interpretation.

Reverse will be Dukas' "Sorcerer's Apprentice," with American poet Joseph Auslander making a free translation from the German of Goethe's poem.

Col Expands 'Horn' For Pop Album Line

Hollywood, Oct. 12.

Only film soundtrack album to be expanded for Columbia's new 12-inch pop album line is "Young Man With a Horn," starring Doris Day, which has always been a good seller.

Ten-Inch package was expanded by the addition of three tunes, "Pretty Baby," "Would I Love You" and "Lullaby of Broadway," lifted from other albums etched by Miss Day.

X Buys Indie Masters

Label X, the RCA disk subsid, has bought masters of a new vocal combo, The Chuckles, from an indie label, Boulevard Records, in Detroit.

Label X picked up the group's "Runaround" side after action started on it in the midwest area.

Jocks, Jukes, Disks

Continued from page 46

pair of attractive sides pegged for the terpsters as well as the listeners. Both "They Didn't Believe Me" and "A Cigarette Was Burning" are tastily dished out and easy on the ear.

Album Reviews

Judy Garland: "A Star Is Born" (Columbia). Although Judy Garland has not been a click on wax, this soundtrack album from the Warner Bros. pic, "A Star Is Born," should easily take its place on the album bestseller lists. This is a combination of Miss Garland's great vocalizing and a brilliant score by Ira Gershwin and Harold Arlen, plus a flock of oldies. Miss Garland's belting of "The Man That Got Away" is alone worth the price of admission and for extra dividends, there's "Gotta Have Me Go With You" and a special material number, "Born In a Trunk," written by Leonard Gershe and containing a medley of great standards as part of a show biz saga. Also from the Gershwin-Arlen score are "Here's What I'm Here For," "It's a New World," "Someone At Last," with interpolation for a ballet-like around-the-world sequence by the chorus and the orchestra, and "Lose That Long Face." Ray Heindorf batons the studio orch with a positive beat.

Bing Crosby-Danny Kaye-Peggy Lee: "White Christmas" (Decca). Another sock talent parlay adds up to another click pic score package. Because Rosemary Clooney is under contract to Columbia, Decca could not get the sound track rights to the Paramount pic, "White Christmas," but Bing Crosby and Danny Kaye, from the pic cast, carry the bulk of the Irving Berlin tunes in this set anyway. Crosby and Kaye work together on "Gee, I Wish I Was Back in the Army," "Blue Skies," "Mandy," "Snow" and "White Christmas," latter two together with Pegy Lee and Trudy Stevens. Miss Lee handles "Sisters" and "Love, You Didn't Do Right By Me" solo. Kaye delivers "The Best Things Happen While You're Dancing" and "Choreography" with the Skylarks, while Crosby solos on "Count Your Blessings" and "What Can You Do With a General." Joseph J. Lilley maestros this set capably.

Drilling for Music

Omaha, Oct. 12.

Dr. Royce Swain, the Omaha dentist who fills cavities just as long as it doesn't interfere with his music writing, recently had two more of his songs cut—making five labels the doc has produced in the last 18 months.

Swain's latest are "Bumpity Bump," by Ken Griffin for Columbia and Dave Carroll for Mercury, and "Black Orchid" by Griffin for Columbia. Local d.j.'s are generous in plugging first big songwriter in these parts in years.

SHERIFF JOHN MAKING POP FIELD PLUNGE

Hollywood, Oct. 12.

"Sheriff John" Rovick, television personality who has branched out as a kidisk artist via the Imperial label, will make the plunge into the pop field shortly. Rovick has been averaging about 25,000 copies of his recordings, which are sold exclusively in the local market.

Rovick will continue his kidiskings under the Sheriff John tag, but will also delve into the pop field in a new vocal buildup.

Col Inks Joan Weber

Columbia Records has added thrush Joan Weber to its roster. Label is prepping a hefty promotional barrage for the vocalist, whose initial disk is set for release in about two weeks.

Warbler is being repped by Eddie Joy's Preferred Representatives management firm.

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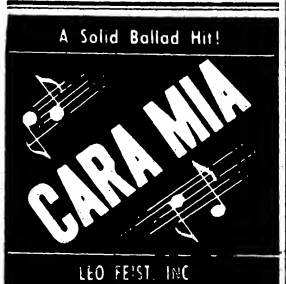

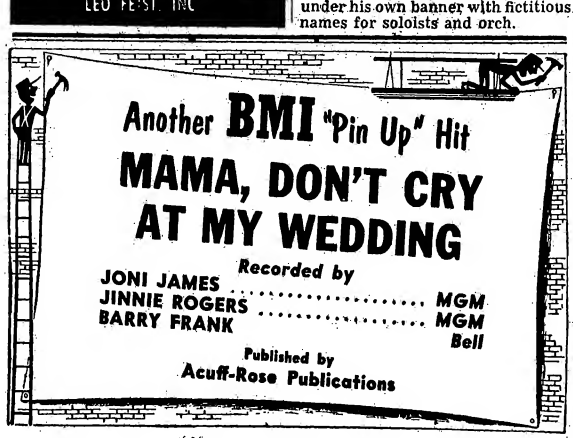

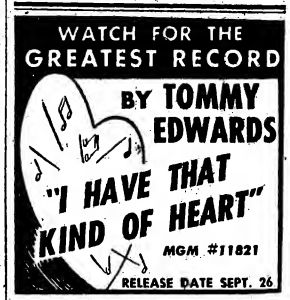

Inside Stuff—Music

The public obviously doesn't share the recent, loud opinions of certain disk jockeys that "there is only one kind of 'good' music," Capitol Records' publication Music Views comments editorially this month, in what apparently is the first disk firm retort to deejay complaints about the calibre of contemporary recordings. The editorial is unsigned but obviously reflects responsible thinking at the waxery, since it occupies a prominent position in the monthly pocketsized magazine which the firm makes available to the public.

The editorial doesn't directly refer to recent disk jockey interviews, but does reflect bitterly that "It is not unlikely that if the world should end suddenly in the blast of some super-bomb, several people would go on record in the Celestial Scroll as saying that the recording companies were to blame." Editorial adds that it "should be perfectly obvious that attempting to 'foist' something onto the general public is a quick route to bankruptcy."

Music Views notes that "at various times, recording companies have been blamed for destroying the music business, recording too much jazz, not recording enough jazz, not enough experimentation, too much experimentation, not enough classics, too much classics, putting musicians out of business, depreciating the public taste, discouraging songwriters, encouraging neurotic symptoms in the public and throwing hot pennies to small children. In short, record companies are reportedly capable of anything up to and including wife-beating and striking crippled old ladies."

"Hit Tunes Old And New" came into focus for casual chitchat and offkey vocalizing on NBC's "Conversation" program last Saturday ight (9) when Clifton Fadiman played host to book publisher Bennett Cerf, legit producer and songwriter Billy Rose and Warren Caro, exec director of the American Theatre Society. The talk ranged from Jerome Kern to "Sh-Boom" with a once-lightly-over discussion of poetical values in pop music, what makes a hit song and were songwriters better off in the old days. Rose thought they were, pointing out that his number, "Barney Google," which he wrote with Con Conrad, sold over 2,000,000 copies of sheet music in its day. Currently, a top song is lucky to sell 250,000 copies. As for the most popular song of all time, the panelists favored "Till We Meet Again," the 1918 number by Raymond B. Egan and Richard A. Whiting, which has sold 6,000,000 sheet music copies to date, and 'Let Me Call You Sweetheart," the 1910 standard by Beth Slater Whitson and Leo Friedman.

The Music Publishers Protective Assn. has thrown its support behind the "Give Music For Xmas" sticker campaign launched by Edwin H. Morris Music. Walter G. Douglas, MPPA chairman, has notified all members that "if all our members will make up and use similar stickers in every way possible, it should have a beneficial effect on all music sales." Campaign was incepted by Sid Kornheiser and Phil Lang, of the E. H. Morris firm, with the idea that other publishing firms and jobbers would adopt the stickers on their mailings.

Current rhythm & blues movein on the pop field has forced Billy Eckstine to return to his original crooning style. Eckstine began his crooning career as an r&b stylist but subsequently switched to a strictly pop groove. His latest MGM Records' release, however, is a return to the r&b beat. Disk couples "One Sweet Kiss" and "Love Me" and will be promoted by the diskery in both the pop and r&b fields.

Five days after presenting the American premiere of Dimitri Shostakovitch's 10th Symphony at Carnegie Hall, N.Y., tomorrow (Thurs.) conductor Dimitri Mitropoulos and the N.Y. Philharmonic will record the work for Columbia Records. Columbia will release the recording within a fortnight after the studio session, for one of the quickest rush-jobs in longhair.

Tobiases' ASCAP Jr.

The songwriting Tobias family has three new potential ASCAPers in the fold, bringing the total of the original Charles, Harry and Henry Tobias and their progeny up to 10. That's enough for a road company ASCAP all their ow , says Charlie Tobias, prez of the Songwriters' Protective Assn. and dean of the clan.

His son, Jerry, became the father of male triplets on Saturday (9). He already has one son. Jerry and his younger brother Freddy Tobias, sons of Charles, are songwriting collaborators. Jerry has been an ASCAP member for three years.

Grandpa Tobias' current plug songs are "Time Waits For No One" (with Cliff Friend; Remick) and "The Mama Doll Song" (with Nat Simon; published by Patti Page—Jack Rael's company, Lear Music). Both, obviously, have a strong kid influence their titles and concept.

KENTON UNDER $10,000 FOR TWO SHOWS IN PITT

Pittsburgh, Oct. 12.

Stan Kenton's jazz concert didn't do as well here this year as it did last season. Giving two performances, at 8 and 11 p.m., at the 3,800-seat Syria Mosque Friday night (8), show grossed under $10,000, playing to about two-thirds of a house the first show and not even one-third the last. Might have made one good audience and probably would have been better for Kenton at the b.o., too, since there are a lot of added expenses, on help and rental, for the two shows.

Another factor against him was the fact that Norman Granz had been here with "Jazz at the Philharmonic" only a week before. In addition to Kenton and his band, lineup included Art Tatum Trio, Charlie Ventura quintet with Mary Ann McCall, Shorty Rogers and his Giants, with Shelly Manne, Johnny Smith and Candido.

Mary Kaye Trio Into Pubbery Biz With Mgr.

Hollywood, Oct. 12.

New music publishing firm has been formed here by the Mary Kaye Trio and the outfit's manager, Bill E. Burton. Pubbery, to be known as Kayton Publishing Co., will start off with several originals penned by members of the group.

Kayton applied for ASCAP membership last week.

Camden Label Expands Pop Reissue Catalog

Under its new distrib setup, the Camden label, a subsid of RCA Victor, is expanding its reissue catalog in the pop field. Camden is releasing sets by Mindy Carson, who cut for Victor before moving over to Columbia, and Don Cornell, who now is with Coral Records. Camden is Victor's low-priced line, with its 45 EP sets priced at 69c and 12-inch LP platters at $1.98.

Camden was formerly distributed to major retail outlets on a direct-from-the-factory basis. Currently, the regular RCA Victor distribs have taken over the line.

Best British Sheet Sellers

(Week ending Oct. 2)
London, Oct. 6.

Things Mean a Lot...Robbins
My Friend.....Chappell
Coins in Fountain.....Feist
Story of Tina....Macmelodies
Smile .....Bourne
Hold My Hand.....Wood
Cara Mia .....Robbins
Little Shoemaker .....Bourne
Gilly Ossenfeffer.....Spier
Sky Blue Shirt.....Wright
Sway .....Latin American
Happy Wanderer....Bosworth

Second 12

Must Be a Reason..Connelly
I Give My Heart ....Robbins
Never Land....Keith Prowse
Make Her Mine.....Wood
Wanted .....Harms-Connelly
West of Zanzibar....Bluebird
Secret Love...Harms-Connelly
Wait For Me.....Lafleur
This Ole House.....Duchess
Heart of My Heart...F.D.&H.
Sh-Boom .....Aberbach
Idle Gossip .....Bron

'Operation Spread' for N.Y. Music Biz In Hutton Fadeout as Stronghold

New York's Tin Pan Alley luncheon crowd is now scattered to the four corners of the Broadway sector. Ever since Hutton's Restaurant on 51st St. shut down early in August, the publishers, songwriters, pluggers and disk personnel, who made this spot their 12 to 2:30 p.m. headquarters, have returned to their old eating haunts in the 50s. Hutton's Restaurant has now reopened as The Cock & Bull for the supper trade exclusively.

The music biz has always had a shifting luncheon pattern. Before the 51st St. Hutton's came into vogue late last year (chiefly because of the naming of Connie Immerman as maitre d'), Al & Dick's on 54th St. was a fave hangout for the music men. Always popular, of course, were the two Lindy's restaurants on Broadway, the Turf in the Brill Bldg. and the Paddock, on Broadway and 51st St.

Many of the younger pluggers have now gone back to the old Lindy's, while the veteran music publishers and professional men continue to favor the new Lindy's. For many of the Brill Bldg. personnel, the Turf is a convenient spot.

The Paddock also continues to draw the oldline ASCAP writers, such as Edgar Leslie, George. W. Meyer, Abel Baer, etc., and L. Wolfe Gilbert and Harry Warren, when the latter two are in N.Y. from the Coast. The Paddock also has tv and many of the vet ASCAP writers are rabid Giant fans.

The disk company execs have various favorite spots. The RCA Victor crowd, for instance, can frequently be found in the Mayan Restaurant in the Radio City International Bldg., where Victor has its offices. The Decca personnel is now tending towards the St. Moritz on Central Park South, the Blair House, on 56th Street, and Al & Dick's. Some of the Columbia personnel also eat at the latter spot.

The 52d St. Hutton's reportedly folded because the luncheon business, with no turnover, was not sufficient to carry the spot. Same management is operating the Cock & Bull. It's understood, meantime, that Connie Immerman is planning to open his own eating spot in th same neighborhood. Immerman is vet figure in th music biz, having operated Connie's Inn in Harlem during its heyday some 20 years ago.

'JATP' in Steady Mop-Up Pace Around U.S.

Norman Granz's "Jazz At The Philharmonic" is continuing on a steady mop-up pace in its dates around the country. In Los Angeles last Thursday (7), for example, the package grossed close to $15,840. The following night (Fri.), in Indianapolis, the take was over $11,575, and in St. Louis, Saturday, the package racked up mor than $14,500.

This season is again showing a jamup of jazz concert bookings. In New York's Carnegie Hall, for instance, there's been a Saturday night bash practically every week since mid-September. Situation is similar in other cities, but few can take the load like New York. In the hinterlands, many of the current jazz packages are barely pulling through and some are showing up in the red. Stan Kenton's package has been finding the going rough in the grassroots towns where other jazz units have preceded.

In the jazz concert field, it's gotten to a point where the one who gets there first cleans up—and it's usually Granz.

MGM Cuts Cuffo D.J. Disk Costs With 'Brig.' Platter

In an effort to minimize coin expenditure on cuffo deejay disks, MGM Records is launching a new promotion plan for its soundtrack album of "Brigadoon." Heretofore, the diskery had cuffoed the platter spinners around the country with complete sets of its soundtrack album releases. But with this package MGM has decided to tighten its belt and send out a special deejay platter only.

The special "Brigadoon" platter will be released to the deejays about two weeks before the set hits the retailers. The promotion disk will couple the soundtrack versions of the title song and "Almost Like Being in Love." The disk will not be available via regular retail channels. Pic currently is moving into general release around the country. It stars Gene Kelly, Van Johnson and Cyd Charisse.

Coast Jazz Indie Label Branches Into Pop Field

Hollywood, Oct. 12.

Pacific Jazz, Coast indie label which has specialized in jazz sides only, is branching out into the pop field. Diskery has set up a subsidiary, to be known as Pacifica Records, which will handle the pop stuff, debuting with an album tagged "Johnny Holiday Sings."

Pacific Jazz label will be maintained for the firm's continuing releases in the jazz field.

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In My Stocking
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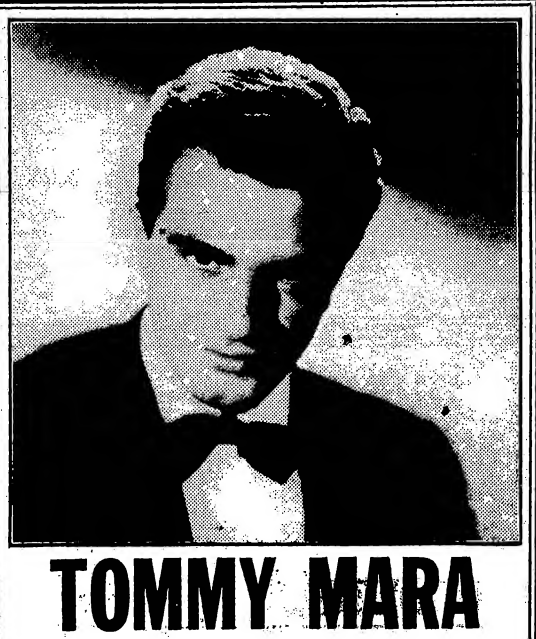

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N.Y. Niteries Losing Power as Name Builder, Showcase; Bookings Hurt

One of the byproducts of the record name era, has been the lessening importance of New York niteries as a showcase and name builder. The necessity of making good at either the Copacabana or the Lati Quarter is no longer the prerequisite of creating a headliner, nor does the billing "direct from the Copa or LQ" have the b.o. potency of its former years, according to many in the talent agencies. This amended type of thinking has made it difficult for the N. Y. spots to get some of the headliners that they would get ordinarilly.

Reason lies in the fact that the billing of a recording star with name of label mentioned has a greater potency these days in the hinterlands. Since the record names appeal primarily to the juves, a click at a N. Y. nitery means very little. As a matter of fact, many feel that the direct from N. Y. tag declined in importance with the foldo of the N. Y. Paramount, since that label was universally respected in the younger set. The cafe associations now mean little to the youngsters that the diskers appeal to.

As a result, it's more difficult for the agencies to lure a record name into a Manhattan nitery. In former years, salary was no object, inasmuch as a Gotham date represented the climax of many years of building. A success at the Copa or another representative N. Y. nitery meant that the big money was close at hand. Today, the spots have to bid, like any out-of-town nitery. As a matter of fact, many artists are fearful of coming into a top N. Y. showcase. Many of the newer crop of singers are without the stageshow and nitery experience to make good before N. Y. critics and knowing first-nighters, and so would rather sit out a date in the midtowners.

However, singers without record experience and comedians still prize an exhibit in a Gotham big-seater, since it still remains an important avenue of exploitation when there is no disk to aid them. The starmaking potential of N. Y. spots has been cut down considerably with the fold of several niteries, but those remaining can still do a lot of good for performers. But in these instances, talent is an important requisite.

Colorful Career Ends In Death of Reynolds; Unique Ziegfeld Tie

By JESS FREEMAN

Adams Earle Reynolds, who died recently at 86 in Lafayette, N. Y., had a spectacular career of the kind which makes show biz the biz there is none like. Originally in the 1890s Reynolds won the world's speed ice skating championship at Lake Placid. He and his wife-partner Nellie Donegan were among the first four names voted into the Skating Hall of Fame when it was organized last February in New York City. The team of Reynolds & Donegan was indeed a pioneering act of the present flourishing iceshow profession.

But for all his world travels in early vaudeville days and a 37-year career on the blades, Reynolds was far more colorful than even this suggests. He was a man of varied talents. For one thing he was "betting commissioner" to Bet-A-Million Gates. Reynolds himself made plenty of moola and his own luck included the inheritance of a fortune estimated at $250,000 from a brother, after the skater's own earning powers were diminished.

For one period of his life Reynolds worked for Florenz Ziegfeld. Some said he was a pressagent. Others said he was a valet. Anyhow, it was his job to lay the daily theatrical clips before Ziegfeld and pictures of Nellie Donegan kept appearing in the papers and the clips until Ziegfeld's curiosity was excited. Nellie Donegan herself was a character out of the old, old show world. Originally with the Dunedein troupe of bicyclists, she took up skating and became "The Lady of the Aigrets," having a fabulous collection of exotic feathers in the era when they were fashionable. She died in the Ringling Circus fire over a decade ago. She was then playing the steam piano (calliope) for the show.

Mull Hosp Troupe Series For Thanksgiving

Armed Forces Entertainment Services is mulling a series of troupes to play Army, Navy, Air Force and Veterans Administration hospitals during the Thanksgiving holidays. Under plans now being discussed, the venture would be similar to hospital entertainment generally provided around Easter.

Number of troupes hasn't yet been specified, but will depend upon number of hosps requesting the showings.

Proser's Policy On La Vie (Sans Rose)

Monte Proser expects to ink his lease for a nitery room in the Hotel Shelton, N. Y., sometime this week. Proser stated that the hotel will enlarge the room to a 500 capacity. New tag for the cafe will be La Vie (sans Rose), and he says he'll combine the major features of all the cafes he's ever operated.

Proser says he'll bring in the food policies of The Beachcomber, which he had on Broadway circa 1939; the show standards of The Copacabana, which bore his name until a few years ago, and he'll inaugurate book shows a la Theatre Cafe, which he operated about four years ago. This time it will be originals instead of musicals, which had a run on Broadway. Decor, says Proser, will be from La Vie en Rose, which he operated on the site now occupied by Gilmore's Steak House.

MEDICOS ASK FED'L BAN ON SHOW BIZ HYPNOTISM

Federal legislation banning hypnotism by entertainers or magicians was recommended by the Academy of Psychosomatic Medicine. Dr. William S. Kroger, associate clinical professor of obstetrics and gynecology of the Chicago Medical School, told the Academy meeting last week in New York that hypnosis was potentially a valuable ally of medics, but its application has been hampered by the aura of "hocus-pocus" which has been placed upon it by the entertainers.

Dr. Kroger reported that the American Society for Research in Clinical Hypnosis is preparing recommended Federal legislation to make such demonstrations illegal. Medico, at the confab, exhibited a color film showing delivery of a baby while mother was under influence of hypnosis. It was explained that the mother was aware of what was transpiring, but felt no pain because of the relaxation that hypnosis induced.

Burley Back to Pitt After 8-Month Lapse

Pittsburgh, Oct. 12.

Casino Theatre, town's only burlesque house, re-lit last Friday (8) after being shuttered since last February. George Murray, long-time peel wheel comic, is back as manager, a post he's held here for the past three seasons, and his wife is also back to put on the production numbers with the permanent chorus. Georgia Sothern is the first star.

For a time, it looked as if burlesque was doomed here, and probably would have been if I. Hirst had been successful in renting the Casino to outside interests. There had been dickering for it at one time another for vaude, legit stock and boxing, but none of these deals came through. So Hirst decided to relight and see if the strippers' medium, which has been on the decline locally for some time, might possibly come back.

Renault Repeats Usual One-Gag Stand to 250 Of Faithful Followers

Francis Renault repeated his perennial gag at the Carnegie Recital Hall, N.Y., Sunday night (10). As usual, Renault played before a cozy audience of about 250 devotees who dig this kind of stuff the most.

Renault's female impersonations are variations on a single joke which the pundits have classified under the transvestite syndrome. The joke, which may hit outsiders as somewhat tired and even sad, nonetheless seems to have a powerful kick for the initiates. By the use of one or two key phrases, like "his father was a sailor" or "we'll go camping tonight," Renault can consistently set up a chain reaction of giggles and titters that never quite manage to build into a masculine yock.

For this fall's concert, Renault's gowns were created and made by Baron Max Von Waldeck, with hats by Cesar Rubio, feathers by Peter Adano and flower gown by Billy Livingston, according to the program credits. As a clothes horse, Renault's modeling is not calculated to drum up much business for their establishments.

Renault's repertoire, like his gags and gowns, has not changed much over the past 10 years. He still does takeoffs on the standard operas, such as "Carmen" and "Madame Butterfly," interspersed among material songs with tamely naughty lyrics. Renault is in fact, most shocking when he pulls his wigs off at the end of each number to reveal his relatively masculine hairdo.

Renault was supported by Al Friedman at the piano and a group of vaude turns headed by magico Robert K. Verbeck. Also on the bill were Jack Emling and Gloria Armstrong, singing duo, and a juve tap dancer, Ray Vincent. *Herm.*

DONOVAN TAKES OVER PITT'S WILLIAM PENN

Pittsburgh, Oct. 12.

Jerry Donovan, until recently owner of the Vogue Terrace, has bounced back into the local nitery picture again, having just taken over, with a silent partner, the William Penn Tavern from Jimmy Sundry. Donovan, who had been an auditor for Andy Chakeras first at Vogue and later at Greater Pittsburgh Airport's Horizon Room, bought the Terrace from John Bertera, to whom Chakeras sold it a couple of years ago when Chakeras took over the nitery and concessions at the Airport, and not long ago peddled it to Bill McCune.

In meantime, Bertera is planning to get back in action again with a new place of his own he's contemplating building. Understood Donovan retained a small piece of the Vogue Terrace when it was sold to McCune, but that he has sold it with his acquisition of the William Penn.

Historic Frisco Palace May Go Into Sheraton Chain; $7,000,000 Deal

San Francisco, Oct. 12.

Announcement is expected shortly of the sale of the Palace Hotel to the Sheraton chai . The Sheraton interests have made an offer for the historic Frisco hostelry, and the offer will be taken up a special meeting of the stockholders scheduled for next Monday (18).

It's believed that Sheraton offered around $7,000,000 for the Palace. Last April, an offer of $5,200,000 by Conrad Hilton was turned down by asubstanial majority of the stockholders.

The first Palace Hotel was opened in 1875 and was destroyed in the 1906 fire and earthquake. Enrico Caruso was staying at the hotel at the time. The present structure was built in 1909 and it is one of the leading Frisco hotels.

The Roseroom of the Palace was the scene of Paul Whiteman's early success, and Art Hickman, whom many consider to have been the predecessor of Whiteman in the early attempts to orchestra jazz, played there for many years. "Roseroom," originally published by Sherman Clay in San Francisco, was dedicated to the spot.

Roberta Quinlan Back To Niteries in Cleve.

Roberta Quinlan has been signed for her first nitery date in several years. Miss Quinlan left show biz temporarily following her marriage.

Initial date has been set for Friday (15) at the Harmony Ranch, Cleveland. She was formerly singer on the Mohawk Carpet show on NBC-TV.

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The EDWARD MALLEY CO., New Haven's Leading Department Store, is seeking talent appropriate for Xmas "TOYLAND" promotion. Complete package entertainment, including Santa Claus, considered. Must be available from Nov. 6 through Xmas. If you have something to offer—Write Employment Manager, New Haven, Conn.

Chi MCA Eliminates Departments; Split Bookings Into Territories

Chicago, Oct. 12.

Chicago bureau of Music Corp. of America currently is operating by new booking design in its midwestern blanket, with agents functioning by territories instead of departments, as before. Scheme was set up as a money-saving experiment by v.p. Jim Breyley.

Marvin Moss, still heading the acts division locally, is booking Memphis, St. Louis, and Kansas City with location bands and units as well as acts. Danny Cleary, one-ight bands agent, has the Milwaukee territory, where he services all the nightspots. Augie Morin and John Carlo, who comprise the small units department, are handling all dates in Omaha and a slew of small midwestern towns.

Reasoning behind this arrangement is that it's less costly and probably more practicable to have a single agent travel to the cities for several purposes than several agents traveling for singular purposes. New strategy has been in effect only a couple weeks and so far has proved satisfactory.

Scripter Sues Brasselle For New Nitery Act Pay

Los Angles, Oct. 12.

Alan Wilson filed breach of contract suit in Superior Court, claiming he had not been paid for writing a new nitery act for Keefe Brasselle and Gene Wesson.

Plaintiff declares Brasselle agreed orally to pay him $2,500 for the act, plus $250 a week as long as the act continued. To date, no money, he says.

South Seas Shows Slip Again as Islander Quits

Hollywood, Oct. 12.

Islander Room of the Hollywood Roosevelt Hotel has shuttered for an indefinite period, eliminating one of the last major strongholds of South Seas entertainment in the country. Islander has operated with Polynesian entertainment for some years, with Hilo Hattie a recurring headliner.

Hostelry made no announcement of its plans for the future of the room, but it's known that there's nothing booked for at least two months.

PALLADIUM RETURNS VAUDE IN MARCH

The Palladium, London, which cut short its variety session last year in favor of pantomimes and revues, has notified talent agencies to be on the lookout for names for a season of variety starting in March. Until then, the house will run with pantomimes.

Just how long vaude will run at the Palladium will depend on the calibre of headliners available. The talent agencies are on the prowl for toppers, since they'll have to supply the bulk of the top names if the season is to be successful.

Irish tenor Christopher Lynch signed for an American tour of 40 concerts under the management of David B. Whalen. He'll return to Ireland Dec. 30 and will resume his U.S. itinerary in mid-January.

Circus Goes to Market

Omaha, Oct. 12.

Clyde Beatty Circus came up with a new revenue-raising idea as it passed through Nebraska.

Show rented out elephants, camels and clowns to local supermarkets for an hour i the morning and stores staged free circus parties for kids.

Frisco Try to Reopen Controversial Nitery Bringing Nabe Beefs

San Francisco, Oct. 12.

An attempt is being made to reopen the Say When, Bush St. nightspot that folded early this summer after being in hot water a number of times in recent years. Within a three-month period, the club was the scene of three narcotic arrests and several years ago a bartender at the spot was arrested and convicted of selling narcotics at his apartment.

The Say When closed its doors in June when Nellie Lutcher was the attraction, and left unpaid bills, including the tab for Miss Lutcher, which ran into the thousands. Owner Gordon ("Dutch") Neiman has been rumored operating a club in Long Beach, Cal.

Attempt to reopen the club came to light when the State Board of Equalization revealed it was trying to find out whether or not Neiman was involved behind the scenes in an attempt to transfer a Market St. liquor license to the Say When premises and start operating again.

One of the first jazz spots in Frisco, the Say When was off limits to servicemen, and at the time it folded, was in hock to the Internal Revenue Dept. for back taxes. Residents and property owners on Bush St. are protesting reopening of the spot.

Nationwide Pickup in Nitery Biz; Ops No Longer Fear TV Competition

Nitery business has picked up considerably throughout the country. Increase, according to talent agencies, is over the normal boost that comes at this time of the year. Much of the added business is a result of the lesser number of cafes; in some situations, the increase is a result of a better calibre of attraction, and in others, it is due to the decrease in the lure of television.

These factors are giving the cafe business a terrific shot in the arm, one that is expected to last for the better part of the balance of this year.

New York is regarded as a prime example of the better business being done, despite the fact that the number of cafes is on the increase. Two major cafe openings within the past few weeks, La Martinique and Alan Gale's, have added upwards of 1,200 seats to the field. These spots are doing well, as is the Latin Quarter. This spot, which normally does two shows nightly, will be doing three on Wednesdays, Fridays and Satur-

(Continued on page 58)

Jersey Council to Meet On Circus Permit Okay

City Council of Teaneck, N. J., will meet Oct. 19 to determine whether the Pollack Bros. Circus shall be given a permit for a three-day stand starting Nov. 19. Council permission has been withheld, although the Armory, where circus is slated to appear, has given its okay.

Reason for withholding of the permit wasn't given.

DOWNTOWN PITT TO GET NEW NIXON CAFE

Pittsburgh, Oct. 12.

Downtown Pittsburgh is going to get another Nixon Cafe, but it'll have no connection with the old Nixon, a tradition locally for 30 years until it was torn down, along with the old Nixon legit theatre, to make way for the Alcoa's aluminum skyscraper. That was four years ago.

The New Nixon's to be on the site of the old Monte Carlo, which was operated by Alan Clark for four years until he couldn't stand taking it on the chin at the cash-register any longer. Clark shuttered in spring, and spot has just been sold to a couple of unidentified moneymen who are backing it and will install Jimmy Martire as manager.

George Claire, local booker who placed the talent at the old Monte Carlo, will be the agent for the New Nixon, too. New owners expect to get going by end of the month.

Lucy Monroe Set To Reprise Korea Trek

Lucy Monroe will make a solo trip to Korea around the Christmas holidays under USO-Camp Shows auspices. She obtained permission from her medico following her discharge yesterday (Tues.) from St. Luke's Hospital, N. Y., where she was confined for three and a half weeks following surgery.

She made the Korean run previously.

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Ed Sullivan's "TOAST OF THE TOWN" CBS-TV

October 19th

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Hollywood

Personal Management JACK ROLLINS

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Higher AFL Echelons May Step In To Mediate AGVA-AFM Dispute

The higher echelons of the American Federation of Labor may attempt to settle the dispute between the American Guild of Variety Artists and American Federation of Musicians, George Meany, AFL prexy, last week met with officials of the Associated Actors & Artistes of America. A delegation comprising 4A's head Paul Dulzell, vicepresident George Heller, and AGVA reps comprising prexy Jackie Bright, national administrative secretary Jack Irving and board member Manny Tyler, are reported to have visited Meany while latter was in New York.

The meeting was very hush-hush and no results were given out by of the participants. However, is known that the 4A's would like the issue of the AFM-AGVA hassle mediated and would like the role of the musicians defined clearly so that further disputes can be eliminated on questions of which ion has jurisdiction over a musical act, and whether musicians are able to double as radio and tele announcers and performers without joining the American Federation of Television and Radio Artists. While no results of the conference are being announced, it's evident now that the hassle between both AFL affiliates has reached the point where settlement from the higher AFL councils becomes necessary.

As far as AGVA is concerned, the conference with Meany would have even greater significance than settlement of the dispute with the AFM. Fact that Meany parleyed with AGVA toppers reiterates that the present administration is the faction of actors that is recognized within AFL councils. Consequently, the palaver has th net effect of cutting off any help from AFL affiliates for Dick Jones, who recently seceded from AGVA. Jones, presently attempting to organize Philadelphia into the Actors International Union, can no longer have any support from any of the AFL unions in that city.

AGVA LIFTS CHASE BAN; ST. L. SHOWS RESUME

St. Louis, Oct. 12.

The hassle between the Chase Club and AGVA that caused a halt in floorshows in the west end spot Sept. 30 was temporarily tayed last Wednesday (6) when the Guild agreed not to interfere with performances pending the outcome of litigati between it and the American Hotel Assn., Los Angeles, on whether the union shall represent individual performers. The hotel agreed to follow the pattern set by the Los Angeles case and withdrew the $250,000 damage suit it had filed against Don Hart, St. Louis representative of AGVA.

Julius LaRosa, Gary Morton, Phil Lawrence and Mitzi moved into the spot Wednesday on sked (6) for a two-week stand. Execs of the Hotel Assn. of St. Louis said that none of its members has signed a contract now in effect with AGVA. The hotel association holds that entertainers are indi tractors and not employees.

Four Lads Set Pitt Xmas Deal Aimed at Teenagers

Pittsburgh, Oct. 12.

Four Lads have booked themselves into the Vogue Terrace for the holidays, Dec. 24 through Jan. 1, on a cover-charge basis and expect to steam up a big ballyhoo aimed at the teenagers. Since school will be out then, Lads i tend to run a matinee every day during their engagement and, on a GAC package, will bring in a different guest star every day. Those already set are Jill Corey, local girl, and Georgie Shaw.

This has always been a profitable territory for the foursome, and they figure with any kind of a break to clean up in the big 1,100-seat Vogue Terrace. Price of cover hasn't been set yet but whatever it is, they'll get it all. First time for the Lads at the Vogue; previously they've played the Copa here downtown and the Twin Coaches on the outskirts.

Rosen Quits MAC

Jerry Rosen resigned this week as vice president of Mercury Artists Corp., N. Y.

Rosen had been an indie agent for many years before joining Mercury.

ATLANTA FAIR DAMPER VIA RAIDS ON MIDWAY

Atlanta, Oct. 12.

A series of raids on the midway of the Annual Southeastern Fair here last week closed most of the concessions on the strip. Raid, held on Atlanta Day with Mayor William B. Hartsfield and Atlanta's official family attending, put a damper on the activities of the fair, and brought about charges of "politics."

Five were arrested on charges of maintaining a lottery and were released in $1,000 bond. Fulton County Solicitor John I. Kelley ordered the raids. The mayor nd Kelley have been conducting a political vendetta for the past two years.

Although only a few concessions were raided by Kelley's forces, the rest closed down voluntarily in order to avert further difficulties.

Rodeo Biz Jumps From Juve Trade

Efficacy of television as a publicity adjunct for the cowboy actors is seen by the tremendous juve trade now being done at Madison Square Garden, N. Y., where the World's Championship Rodeo, topped by Roy Rogers, is now in session. Number of youngsters has been so great that the Garden is throwing in an early morning matinee on Saturday at 10 a.m. Second show will be given at 2 p.m. and the third at 8 p.m. It's the first time that a rodeo has done three shows in a single day.

Business has been far ahead of the previous time that Rogers played the Garden. It's generally agreed that television is responsible for the attendance upswing, especially among the young 'uns. The lollipop set has been predominant in the sessions of the present rodeo.

Another factor tending to increase attendance here lies in the reduction in the run of the show. Last year, the rodeo played 26 days. This year, it was booked for 18 days, but at the outset, it was felt that it would be better to cut out Mondays and Tuesdays. This was done last week, but with the youngsters virtually forcing parents to attend, Monday and Tuesday showings were resumed.

Show Biz Brass Readies N. Y. Jewish Appeal Fete

James Sauter, USO-Camp Shows prexy; Bob Weitman, ABC-UPT veepee, and Arthur Knorr, Roxy Theatre, N.Y., producer, will be in charge of lining up talent for the United Jewish Appeal benefit to take place at Madison Square Garden, N.Y. Nov. 22.

Marvin Schenck and Louis K. Sidney, of Metro, will coordinate talent activities from the Coast, where they will attempt to get commitments from talent who will be in New York at the time of the benefit.

Vintage Auto Run Helps Tie N.Y. Lamp Post Corner

A parade of antique cars down Broadway was part of the festivities opening the Lamp Post Corner of the New Yorker Hotel, N. Y. The autos came from the museum under the Astor Theatre.

Publicists Dave Alber and Gene Shiffrin arranged the stunt. New room of the New Yorker is a replica of the corner saloon of the turn of the century. The cars were of similar vintage. Models and newspapermen were passengers in the cars.

FIALKOFF READYING LEGITER TOUR SETUP

A batch of legit shows is being submitted for presentation in film and vaude houses by agent Herman Fialkoff. They are "Fourposter," "Velvet Glove" and "Vagabond King." Under the percentage deals now being contemplated, house buying these shows will play no films during the run.

Deal is on for several shows to be played United Paramount theatres.

Arena Competish in Ind. With New Wirtz Setup

Indianapolis, Oct. 12.

Plenty of competish in arena biz looms here, with Arthur Wirtz and James Norwood announcing formation of Wir-Nor Productions to operate in Indianapolis and other Indiana cities. Dick Miller, president of Wirtz's Indianapolis Coliseum Corp., which held a lease on the big plant at the state fairgrounds for 15 years until last spring, said he will move his office to a downtown location.

Wirtz indicated a fight was brewing after the Coliseum lease was awarded to a syndicate headed by Mel Ross, Indianapolis showman who also operates the Murat, downtown legit house. Miller had nothing more to say about a previous statement that Wirtz may build his own arena here, but said that Wirtz "definitely plans to do business here again." Butler U. fieldhouse, where Sonja Henie staged her iceshow after splitting with Wirtz, presumably would be available both for Wirtz's "Hollywood Ice Revue" and sports events.

Ross has booked "Holiday On Ice" into the Coliseum Dec. 5-12. Annual Sports Show also will be held there Jan. 28-Feb. 6. Annual Shrine Circus will be shifted from the Murat to the Coliseum March 15-19, with view to making more time available for road shows in spring at the legit house.

Vallee's London Date

London, Oct. 12.

With the signing of Rudy Vallee for a cabaret season starting at the end of next month, the Cafe de Paris is continuing its policy of big league talent. He's skedded to open on Nov. 29, following Noel Coward, who starts a six-week engagement on Monday (18).

Vallee has been booked for two weeks, with options for a further fortnight, at a weekly salary reported to be around $1,800. Kay Thompson is now in the final week of her month's season as a solo act.

Vaude, Cafe Dates

New York

Eileen Barton forced out of the Copacabana, N. Y., by laryngitis. **Barry Sisters** subbing . . . The White Elephant, Canastota, N. Y., spending more coin on talent. **Alan Dale** set there starting Nov. 12 . . . **Will Mastin Trio** pacted for the Regal Theatre, Chicago, Oct. 21 . . . **Denise Darcel** goes into the Copa, Youngstown, Nov. 1 . . . **George DeWitt** inked for the Latin Quarter, Boston, Oct. 22 . . . **Archie Robbins** renewed for a fortnight at El Rancho, Las Vegas, and has been committed to that spot for the next two years.

Gaby Bruyers, French import, has been signed for the Mademoiselle Room, Latin Quarter, Miami Beach, for the season, starting in December . . . **Tony Ponce** hired the Carnegie Recital Hall, N. Y., for an audition, tomorrow (Thurs.) . . . **Sandy Stewart** down for Chubby's, Camden, N. J., Oct. 18.

RECORD 18G ONE-NIGHT TAKE AT MOULIN ROUGE

Hollywood, Oct. 12.

Record one-night gross was set at the Moulin Rouge nitery here Saturday night (9) third night of the new "Ca C'Est Paris" revu Nitery, formerly Earl Carroll's, had line of waiting patrons stretching down Sunset Blvd. for the second and third shows.

Gross hit $18,000 after taxes, about $2,000 better than the best single night at Carroll's, according to available statistics.

Berk Into Own Agency

Sammy Berk resigned last week from the Universal Artists Bureau and will open his own agency.

Berk had been with Universal for several years and prior to that maintained his own offices. He represented Cab Calloway in theatres for many years.

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CAB CALLOWAY
NOW—SEVENTH WEEK
HOTEL SAHARA
LAS VEGAS
Mgt. BILL MITTLER, 1619 Broadway, New York

Nationwide Pickup

Continued from page 57

days, with the new Mae West show. Reservations are at the heaviest in years for any attraction that ever played this nitery, and according to operator Lou Walters, most of them are coming in from women.

The Copacabana, with Joe E. Lewis; Versailles, with a new show, "Bon Voyage," and the intimeries, headed by Blue Angel, Ruban Bleu and the Bon Soir, are currently in great shape.

Th increase has also hit the Latin Casino, Philadelphia, which preemed last week, with the Will Mastin Trio. Spot has been refurbished so that new interest has been given the nitery. The Celebrity Club in that city, also had a good preem with Jack E. Leonard as the headliner.

The Coast and Chi clubs have also picked up considerably, according to the agencies. The pickup, according to the percenters, is more potent than in previous years in many locales.

Dick Shawn has been signed for the Celebrity Room, Philadelphia, Nov. 12.

House Reviews

Palace, N. Y.

Four Colleanos, Tom Patricola Jr., Martin & Florenz, Billy Shepard, Benson & Mann, Trini & Manolo, Cy Reeves, Yokoi Troupe (6), Jo Lombardi House Orch; "The Sleeping Tiger" (Astor).

The Palace has one of those bills where nearly every performer steals just a little time. Two minutes here, another three there, and before the bill is over, just about a half-hour has been needlessly consumed. It's enough to kill the pacing of the show, and practically every act suffers. At show caught, there was one of those listless audiences where very little worked ut.

The bulk of the bill is made up of staples in the variety field. With few exceptions, most of the acts have hit this house previously, and many have seen service i other vauders along the Stem. Most should have known better than to stay beyond the time in which they could do themselves the most good.

The major comedy assignment in the next-to-closing slot is by Cy Reeves, who has a good line of gab. He's effective in this house, as usual. He was one of the offenders, but he seemed to wind up strongest mainly through his jived version of "Old Man River."

Also in the comedy sector are Benson & Mann, who are purveying the same lines as they have in many Stem appearances. Again they do well for an act that has been buffeted around not only by them, but scores of comics in vaude, burlesque and iteries throughout the years.

Of the two dance turns, Tom Patricola Jr. is in New Acts. Trini & Manolo, Castilian terptwain, combine flamenco and novelty work for comparatively good results. Their energetic heel work is good, but their major applause-getter is an impression of a music-box, which gets them over well.

The Four Colleanos open the bill. Youthful jugglers are willing, energetic workers who do well in warming up the house. Martin & Florenz, puppeteers, select the wrong bits for their performance here. What they did at show caught seemed to add up to a lot of noise and little results. The biggest offender is the military drill bit, in which vocal efforts rather than pantomime predominate. The Durante takeoff doesn't hit its usual results either.

The Yokoi Troupe, at the curtain, are accomplished Oriental cyclists. The five girls and a male, perform some tricky formations that make a fast exit for the bill.

Billy Shepard, sole singer on the bill, is under New Acts. Joe Lombardi, per usual, cuts a fine show. *Jose.*

Casino, Toronto

Toronto, Oct. 8.

Billy Daniels with Benny Payne, Wally Dean, Delmars (2), Helen Vernon Trio, Migal Twins, Archie Stone House Orch; "Bad for Each Other" (Col).

Billy Daniels is socking over at the Casino for that vaude citadel's best biz in many months. It's the old finger-snapping strut-style, with the jeans set packing the house down-front; but Daniels is now kidding his age, plus the statement that "with so many youngsters imitating me, they're making it tougher for the old man."

With band (10) tiered onstage, and Benny Payne at the piano, the expert song-salesman whams over in a generous mood that takes up nearly half of the 75-minute stage stint for a begoff. With neat pianistics from Benny Payne, who also does a fine Fats Waller imitation on the keys and via vocals, Daniels shows no loss of stage appeal or b.o. potency.

Migal Twins open proceedings, with both lads over big for their eccentric taps and leaps, then switching pace to an old-fashioned softshoe with lots of butterfly swings and slides, and then an acrobatic finale. Could be better stage routining but presumably customers didn't notice or care that the following act was also in the dance category, but mainly notable for daring adagio work. This was the Helen Vernon Trio, with the girl in pink briefies getting the old heave-ho treatment from her two stalwart male partners. It's a swift and spectacular sight act, with lots of crossstage tosses and catches.

Billed as The Delmars, but announced onstage as Pat Hill and Larry Delmar, these excellent puppet-manipulators have a neat comedy offering of a grandmother putting a little boy to bed before she falls asleep in her rocking chair and then the youngster getting out of bed for mischief-making. Lads follow with a clever striptease bit; and then finale with figures at the piano and on trumpet.

Expertly knitting the proceedings as emcee is Wally Dean with his string of amusing patter and then his own version of two different drunk acts as done by married couple getting progressively squiffed in a bar. It's a hilarious piece of biz. Whole bill is swiftpaced, with all acts over to top returns, when caught. *McStay.*

Apollo, N. Y.

Hungaria Troupe (7), LaVern Baker, Howell & Radcliffe, Hines Kids (2), Spaniels (5), Dud Bascomb Orch (13); "Back to God's Country" (U).

Harlem vaudfilmer's layout this week comprises the standard rhythm & blues turns plus a couple of pleasant, unexpected surprises. One is the slotting of Bert Howell & Frank Radcliffe in the comedy slot, a move that elevates the calibre of this show several notches above the Apollo norm. Another is a New Act in the Hines Kids, from whom a lot is going to be heard in the future.

The Spaniels, a rhythm & blues quintet, hold down the closing spot here in a return after about three months. They're effective in this house, but it's doubtful whether they'd carry much weight elsewhere. It's strictly a specialized turn, not only in the musical content of the group, but in the manner of delivery. Using two mikes, the harmony group appears to be trying to outshout the soloists. As for staging, they're all over the place in simulated tap routines and in various formations. Group goes well here, but would probably cause confusion i stranger surroundings.

Howell & Radcliffe provide a pleasant relief from the burley-type comedy usually featured at the house. Yet they're strong crowd-pleasers with their chatter and singing. It's their regular routine, with the wife jokes, the horsing around on trumpet and fiddle, and their sock closing vocalistics. Three other acts on the bill, the Hungaria Troupe, LaVern Baker and the Hines Kids, are under New Acts.

Dud Bascomb band also departs from the Apollo norm in that it plays straight swing music without going into the area of progressive or bop music and even turns out a couple of sweet instrumentals. Bascomb himself plays a melodious trumpet, as exemplified in his version of "Embraceable You," and he's got some good sidemen to back him on the jump items and in a sextet arrangement of "Indiana." Band cut the show nicely. *Chan.*

Medrano, Paris

Paris, Oct. 12.

Rob Murray, Frank Cook, Andree Jan, Janik & Arnaut, The Romanos (3), Arturos (2), Berty & Borrest, Karl Philadelphia, Maria & Julian, Bood & Bood, The Litton Gab (2), Drena, Jean Laporte Orch (13), Charivari (6), Mylos & Charly, Boulicot, Latin Bop Stars (4), Pipo & Dario; $3 top.

Biz has been vacillating at this w.k. one-ring circus as fads and tastes circle here before settling down into a seasonal groove. There is no gainsaying the perennial appeal the big top, but Jerome Medrano has deftly kept pace with public fancies, and he has kept a backing of circusy acts and added novelty and glitter by dipping wholesale into music hall aspects. Result is yet a hybrid affair, but bids fair to appeal to a wider aud and keep this in the usual esteem and biz.

Show caught had the clowns, trapeze and horsy acts for the house flavor, and a slew of unique acts, Drena is the likable emcee who gets the clowns on first, then Bood & Bood, a parody duo of femmes who ape the usual circus acts for an acceptable beginning. Rob Murray is a highly-comic juggler. The Litton Gab (2) bring on a well-paced comic acro-tumble act which has male playing an old man who tries to flirt with a gal in the park and flipflops follow. Then on come the neatly trained horses under the flicking whip of Karl Philadelphia, Andree Jan adds a fallaway trapeze bit for the gasp effect.

Maria & Julian are a father and 12-year-old gal moppet balancing act which is fair and in for mitts due to the girlish twists and appeal. *Mosk.*

Olympia, Miami

Miami, Oct. 8.

Betty Madigan, Johnny Morgan, Jan & Jack Archer, Red Thornton, Chandu, Les Rhode House Orch; "Human Desire" (Col).

Top liners carry the load in this package, with supporters okay on the assists, to mark a pleasant session for the vaudaddicts who keep this big house going the year round.

Disclicker Betty Madigan, although obviously short on in-person appearances in the oversized confines of a vaude house, comes off to solid reception, thanks to a smartly balanced choice of current pops and plus-side vocal equipment and appearance. Her range runs from the throaty to high-pitch to add color to the overall presentation, with toppers her platter hit, "Joey," and a likely newie in "Always You."

Regular returnee Johnny Morgan walks off with mitt honors this time out; his appearances on tv vaudeo shows past summer helped in the aud anticipation and reaction. Laughmaker's combo of familiar and fresh meld into a stradily-building laugh canto. With addition of more new stuff his impact would be the more heavy; handling of the emcee chore is also worked in smooth easy style.

Youngsters Jan and Jack Archer set up sprightly heel and toe ideas with mixture of oldtime hoofery impreshes to modern stuff, earning them hearty response all the way. Magico Chandu has himself a fine time, as do the customers with the "guests" from aud aiding to the eye-fooling standards.

Red Thornton, a vet in this house, purveys his pleasant comedy cartooning accomped by a you-all drawl to end all Georgia accents. Les Rhode and house orch handle the showbacks in fine manner. *Lary.*

Empire, Glasgow

Glasgow, Oct. 8.

Bill Johnson, Peter Sellers, Wilson, Keppel & Betty, Baker & Douglas, Johnny Laycock & Maureen, Don Philippe & Marta, Nenette Mongadors & Anne, Nelson Bros. (2), Bobby Dowds Orch.

Bill Johnson, American singer, becomes a rapid favorite with the customers in a highly attractive songalog act that shows a warm, friendly personality. Added to his vocal assets, singer has a modest, unassuming approach, and gabs entertainingly between his tunes.

He opens, as befits a singer who played 1,304 performances in London's "Annie Get Your Gun," with Irving Berlin's "There's No Business," which he merges with "That's Entertainment." He takes outfronters into his confidence and apologizes for his slight beard, which he's sprouting for a January, 1955, London takeoff in the Alfred Drake role in "Kismet."

Singer has got the words and native accent well taped, and makes a sure hit with "Road to the Isles" and "Roamin' in the Gloamin'." Johnson uses no gimmicks and reveals a powerful set of pipes. He has no pianist on stage with him, and dispenses effectively with the microphone halfway through his long song act.

Peter Sellers, English comedian, known through his appearances on the BBC "Goon Show," offers a comedy stanza in subtle vein, and clicks mostly with the customers who are hep to cleverer material. Wilson, Keppel & Betty, comedy eastern dancers recently returned from Las Vegas, prove entertaining as ever in their familiar routine, and also sport new costumings. Distaffer of the act (two others are vet males) a special standout this time round.

The two Nelson Bros., with acro dancing, tee off the layout with a longish terping act that could usefully be pruned. Nenette Mongadors & Anne, femme twosome, juggle expertly in some rapid routines, but suffer from a sameness of club-tossing.

Baker & Douglas are an upcoming male twosome with some bright ideas in funmaking, and shape up as a comedy act to be watched in the future. Don Philippe creates costumes from yards of material round his femme partner Marta, and Johnny Laycock and his attractive distaffer, Maureen, come up neatly with a crazy musical act.

Sound showbacking from the Bobby Dowds house orch. *Gord.*

Yates' Puerto Rico Stint

Steve Yates is producing shows for the Puerto Rico Theatre, San Juan. First show, which opened last week, comprises a cast headed by Tommy Rafferty, with other performers imported from the U. S.

Yates will import talent from the mainland as a regular policy.

New Acts

VIVIAN BLAINE

Songs, Comedy
15 Mins.
Last Frontier, Las Vegas

Talented "Guys And Dolls" belter found herself very tense in the opener due to many mechanical defects in the show and was straining to get her points across. The cherry-blonde is effective in the cheesecake department and is a winner when pitching the vocals. "World On A String" and "Over the Rainbow" are good, while "Please Mr. Glover Don't Discover Me" is a breezy Brooklynese comedy bit that pleases. "Eadie Was A Lady" is appealing in star's nicely revealing—as to the gams—fashion.

Working most of the show with comic Jack Carter lessened the time of her own act and reduced the effectiveness of this talented performer. Miss Blaine is much better on her own.

(In subsequent shows more time was added to her act and she was switched to follow Carter in the lineup. Also she added a "Guys And Dolls" medley that pulled the act up by the bootstraps to its proper top niche in the show. Miss Blaine and Carter subsequently work together only in finale.) *Bob.*

TOM PATRICOLA JR.

Dance
9 Mins.
Palace, N. Y.

Tom Patricola Jr., scion of the comedy dancer who for many years was a staple in the golden era of vaudeville, is making his Palace Theatre debut with a style highly reminiscent of that made famous by Senior. Patricola does only one terp that can be classed as his own.

Otherwise, Junior abounds in impressions of the earlier greats including Eddie Leonard, Pat Rooney and Bill Robinson. His impression of Patricola Sr. is a well-cast bit of dancing that picks up humorous highlights as well as solid dance skill. *Jose.*

HUNGARIA TROUPE (7)

Acrobatic
7 Mins.
Apollo, N. Y.

Hungaria Troupe comprises four femmes and three men, presumably a mother and father and their offspring, who turn out a solid selection of acro and risley stunts. Work mostly off a heel-to-heel basis, with either the father or one of the youngsters as understander. From this, they get off some three-highs, a ladder stunt on which the undersider balances the steel ladder with two girls midway up and another boy on top.

It's topnotch turn all the way through, with the acrobatics embellished by some risley (as when the top male comes off a three-high right onto the heels of the bottom man). Good for any opening or closing spot on a vaude bill, and for tele guest shots. *Chan.*

HINES KIDS (2)

Dances
7 Mins.
Apollo, N. Y.

Two Negro youngsters (older can't be much more than 12) are going to be around for a long time to come. They're a tapdancing pair who've appeared in the Broadway cast of "Girl in Pink Tights," but haven't yet been caught in vaude or nitery situations.

Boys are remarkable dancers for their age, and no less startling is their poise and their flair for comedy, especially by the younger one. Start with some top precisioning on a routine type turn, then go into a fine softshoe. Close with a energetic display of solo techniques that has the Apollo audience calling for more. Pair will fit into any entertainment situation, from Broadway revues to vaude and niteries and especially television. *Chan.*

BARBARA ESKO

Dance
12 Mins.
Bellevue Casino, Mont'l

Barbara Esko is becoming something of a standard ballerina act for Natalie Kamarova's production stints at the Montreal Bellevue Casino. Miss Esko evidences better than the usual run-of-the-mill ballet technique, although routines in the present revue fail to give her much more than the obvious toe and spin patterns.

A natural as the soloist fronting lavish pony line offerings, this trim-figured hoofer with her pleasant style and manner would also be okay for tele shots of a variety natute. *Neut.*

BILLY SHEPARD

Songs
8 Mins.
Palace, N. Y.

Billy Shepard, a youthful singer, who recently toured the Continent for several months, has picked up some valuable experience that indicates he can hold his own in any vocal situation. Shepard, a small, personable chap, with excellently developed pipes, has a song style that encompasses the majority of tastes.

He opens with "Hey There" and segues into a batch of oldies with modernized arrangements getting over the vocal message with a minimum of tricks. The arrangements show a deal of ingenuity which gives his songs a fresh facade. Delivery is ingratiating and development at this stage indicates an excellent potential in all fields.

Shepard has the kind of voice that indicates if he's hit on a disk, he'd be a permanent fixture on the name roster since his click would be a result of solid development rather than a trick style. *Jose.*

BAKER & DOUGLAS

Comedy
11 Mins.
Empire, Glasgow

Male twosome are physically suited for comedy effect, one being the tall, crisp-gabbing type, other a smallish rotund individual with humorous piping voice.

Open with some brisk crosstalk, then into a miming routine where the smaller one tries to follow suit when his taller partner chats to an imaginary filmmaking boss. Dumpier one tilts at film cowboy types, and the duo poke rich fun at the lingo of all cowboy pix. Also enter into takeoff of American war films, with orch providing sound effects of an army marching past, finishing with a pair of soldier's boots being pulled on wire across stage.

Okay for general run of vauderies. *Gord.*

LA VERN BAKER

Songs
12 Mins.
Apollo, N. Y.

LaVern Baker is a Negro songstress who apparently has been around in the rhythm & blues sector for some time, but who hasn't yet been caught under New Acts. She's a strong-voiced looker who embellishes her singing with movements and suggestiveness worthy of any grind artist, and while this goes well at the Apollo, she'll have to hold back in other situations.

Nonetheless, Miss Baker can rip out those jump items with the best of them. Opens here with "Oh Baby," goes into a similar type of rhythm number and then pulls out all the pulchritudinous stops with "You Better Stop." Closer, "Living My Life for You," shows her less effective with a ballad, though. More work on the ballad category and less concentration on r & b might open more general entertainment fields for her. *Chan.*

GIGI MAYO

Songs, Comedy
32 Mins.
Seven Seas, Omaha

Fresh from small club dates in the New York area, this sprightly, energetic comedienne is getting first-class showcasing as she makes her midwest preem. Dates at Eddy's in Kansas City and Chase Hotel in St. Louis follow this break-in at Don Hammond's Seven Seas—and she gives evidence she's ready for the top rooms.

While act could be sharpened a bit, and that undoubtedly will come, including that exaggeratd Italian coiff which detracts from otherwise striking looks and okay figure.

At show caught, Miss Mayo's act was actually in four parts, opening with a clever "Lucky Day" ditty in which she makes a production out of stripping the jacket of her dress.

"I Want a Man" brings plenty of quips, and winds up with a solid "Good Man Is Hard to Find." A serious "Dreams" melody, with spot on her head, is okay and builds for an Italian dialect number as the finale. Latter bit includes first gags heard here on the DiMag-Marilyn breakup.

Everything indicates Miss Mayo is an A-1 prospect for a legit musical as well as clubs. Biz here was excellent. *Trump.*

Christine Jorgensen has been set for the Club Derby, Oklahoma City, Oct. 22, and follows with the Stork, Shreveport, Nov. 4.

Latin Quarter, N.Y.

Mae West with Anthony Dexter, Richard Du Bois, Louise Beavers, Don Kent, Ashtons, Ralph Young, Bobbie Stevens, Jet Sharon, Piroska, Art Waner Orch. Miss West's Athletes: George Eifferman, Chuck Krauser, Joe Gold, Armand Tanny, Lou Dagnu, Lester Shaeffer, Harry Schwartz & Irving Koszewski. Singers: Peter Linder, Rhett Freed & Ray Zambrowicz. Dancers: Joel Friend & Don Ward. Musical director: Sam Mineo. $6 minimum.

Mae West, surrounded by a brigade of exaggeratedly masculine males, proved to the Monday (11) opening-night capacity crowd at Lou Walters' Broadway boite that she is a master, to use the gender, showman. Her performance was a tour-de-force in boffo. At the conclusion of 45 minutes on the floor the gal got an ovation of the kind seldom seen, and which very few stars (that abused word) could earn. First and last she was in full command, wise, warm, sly and definitely vital.

Viewed up close in the confines of a nightclub, her technique and style can be freshly reappraised. Here is a great trouper. With a minimum of movement, playing it cool and slow as of yore, she looked very good, slimmed down, shiny in sequins, topped with one of her madamesque headgears. She was Swiss-perfect in her timing, and her rapport with the audience was one of those lessons that only a superbly experienced entertainer can demonstrate.

The details of her present routine have been reviewed in detail from Las Vegas.

She has Tony Dexter, he of the Valentino impersonation, as an ideal foil. Her male "and Co." personalities have included Harry Richman and Georges Metaxa. It is inspired Westian spoof to use a male "Mr. America" striptease team. In this she strikes a blow for all womankind and places herself in the company of James Thurber as a tongue-in-cheek scholar of "The Battle of the Sexes."

Her present return to Manhattan arouses a natural interest in the career of this entertainer. Much information is close to hand since the files of VARIETY are literally chockfull of reviews tracing Mae West's progress through the arts. She was reviewed in 1919 as a "new act" at Proctor's 5th Ave. by *Bell* who described her as "an unqualified hit" and declared she showed "a marked improvement in method and delivery" since last seen. At the Colonial in 1922 she was "a revelation and the surprise of vaudeville." Her "and Co." at that time was Harry Richman. Also she was doing the shimmy. This publication's founder, *Sime*, ended his review with a sigh, "The years Mae West wasted!"

Leaving vaude in 1925 for her career as "Diamond Lil," Miss West popped up at the Academy on 14th St. in 1930 for another vaude fling. *Bige* described her as now "an accomplished and at the same time notorious legitimate dramatist, producer and actress." Her material was not for the kiddies but "strictly for stags." Yet three years later she was a film guest star at the Paramount and the same VARIETY critic reported she was giving Broadway what was expected. Her stooge on this occasion was Georges Metaxa, playing a gigolo who presented her with his price list for services. She decided to sample a kiss. It was a one-reel blister and at the break Mae's payoff line was, "Boy, are you lousey!" (She still uses that bit!)

Paramount was more adroit than radio in handling Mae and either teamed her up for slapstick with W. C. Fields or got her safely married at the fadeout to a husky truckdriver, where there was an implication that they both would be satisfied. Radio's idea was to have her do Eve to Don Ameche's Adam. After eating the forbidden apple, Adam began noticing Eve's charms. First he tried her lips, then her eyes, then her neck. A pregnant pause ensued and then the flipper from Mae rang through the parlors of America, "Oh, so that's what you want!" This was Sunday night. The Sabbath. The Book of Genesis. On Monday morning the clergy fell upon NBC, J. Walter Thompson and writer Arch Oboler lamely pleaded, "We didn't know the gun was loaded."

These are just a few of the highlights of an amazing career. Sharing sex with the furniture, clothing, cosmetic and medical professions, her standard theme has sometimes obscured the fact that she is a great comedienne who makes artful capital of he-she antagonism and cleverly exploits the interplay of aggressions.

With Mae West on the bill, that's the current news from the Latin Quarter. (She's in for four weeks.) Unfortunately in such circumstances lesser components of a bill get short shrift from reviews. The whirlwind Australian troupe, the Ashtons, are a holdover and a wow, Ralph Young sings pleasingly (but Stephen Foster wandered into a Parisian and sex frolic called "Made In France" strictly by mistake). Jet Sharon and Piroska throw themselves around the stage, working hard to instill plenty of action via their dancing. Very pretty Bobbie Stevens, graduated from the very pretty Latin Quarter line, handles herself very neatly and professionally as solo songbird. Unbilled gal in a tank does an underwater strip and narcissistic selftease that is better than she gets credit for, the audience clearly having its mind on Miss West, who is about to appear. *Land.*

Latin Casino, Philly

Philadelphia, Oct. 8.

Will Mastin Trio, Lola Knight & Shadow, Dorothy Kramer Dancers, Sonny Richards, Jack Curtis, Joe Frasetto's Orch; minimum $3.50, Saturdays $5.

Sammy Davis Jr. and his elderly relatives, trading under the name of the Will Mastin Trio, are always prime favorites here. This time, however, the headliners have to share pulling power with the new room Dallas Gerson and David Dushoff have presented to the town. During the long summer layoff, the Latin Casino owners tore the Walnut St. basement apart from stem to stern with its first major overhaul since the spot started over a decade ago with burley-girlie shows. The result of their hot-weather labors finds Philly with its first big, topflight cafe since the passing of the Walton Roof, shortly after the end of World War II.

No stronger act than Sammy Davis Jr., could have been selected for the kickoff. Many of those ringsiding had caught him at the 500 Club, Atlantic City, and Latin Casino alternately for the last several seasons. He's an instinctive crowd pleaser and his veratility in dance, vocal and impresh work always astonishes. The breakneck speed of the act, which was its dominant feature when it was new, has slackened somewhat. In his new found stature as a recording star, Davis himself slows down things with three straight, lengthy vocal numbers, "Hey, There!," "This Is My Beloved" and "Birth of the Blues." And while he's something of a drummer, his traps cadenza finale makes for an overlong getoff.

The supporting array spots the Dorothy Kramer Dancers, three girls and a boy, in two routines, mambo and modern; and Lola Knight & Shadow, a puppet turn with a couple of new bits—the vaude horse act, a dog and fireplug turn and a striptease number. Sonny Richards stepped in when Don Corey took sick after the opening show, to deliver the comedy palaver. Jack Curtis is back again as the emcee and Joe Frasetto's orchestra is again on the stand. *Gagh.*

Beverly Hills, Newport

Newport, Ky., Oct. 9.

Myron Cohen, Wilder Bros. (3), Earl Lindsay Dancers (9), Dick Hyde, Gardner Benedict Orch (12); $3 minimum, $4 Saturdays.

First-timers on the boards of this plush Cincy area nitery, Myron Cohen and the Wilder Brothers rack up returns that warrant repeats. Another newcomer, personable Dick Hyde, singing emcee with the location. Earl Lindsay Dancers, also justifies continued tenancy.

Cohen, braving the questionable billing of "America's Foremost Storyteller," spices his tales with several stag clickeroos, but which might better have been left in his dressing room. A masterful monologist, his chief tools in trade are a Yiddish accent, a drooping eyelid and a head shrug, which he uses frequently. He contributes a fast 30 minutes.

Wilder Bros., solid for 13 minutes of vocaling and hand gymnastics, sag in an extended equal period with much of the same. Three of the Lindsay Dancers are missing from the line in the current edition. Dick Hyde, who succeeded Vince Massey as emcee, is known locally for his former association with the WKRC radio and tv stations as announcer and vocalist. *Koll.*

La Martinique, N. Y.

Rosemarie & Lenny Kent, Alan Dale, Chandra Kaly Dancers (4), Pupi Campo & Anthony Roberts Orchs; minimums $4, $5.

La Martinique is one of the landmarks in the N. Y. nitery belt best remembered for several things, primarily Dario & Jimmy Vernon, the original proprietors, and as the spot which brought to the forefront Danny Kaye, Danny Thomas and Dick Haymes, among others. For many years, it was considered the testing and nurturing ground of fledging talent. It was a spot where experiments in show business were constantly being carried out. Since Dario abandoned the project some years ago, it's had a couple of reincarnations, notably by Alan Gale (now at the Carnival), and last season agents Nat Dunn and Harry Adler made an abortive attempt to operated it as the Celebrity Room.

This season La Martinique has been taken over by the operators of Cafe Society Downtown, with Mike Rainey, fronting. As presently operated, La Martinique has the strongest chance of being a permanent nitery fixture in New York. The management has provided staple talent; reasonable menu prices and many of the service and culinary staff from the late and lamented Riviera, from across the river at Ft. Lee, N. J., on the site now occupied as an entrance to the Palisades Interstate Parkway. For example, Jack, who along with Bonardi presided at the tape at the Bill Miller spot, brings a touch of elegance at the entrance. The menu is similarly a takeoff of that of the Riviera, but the prices are such that it can go after a mass trade.

The preem show comprises Rosemarie & Lenny Kent, Chandra Kaly Dancers, Alan Dale, and Pupi Campo's orch to supply the Latin motifs. Each component is familiar to N. Y. nitery audiences, and all are capable of dispensing fine entertainment.

Of course, an operation of the size of La Martinique needs a few nights running time before the kinks are ironed out. The mike was off at the premiere and there were some miscues.

The opening was similarly botched up by the fact that rehearsals couldn't get under way until 5 p.m. of the opening day (Friday). Reps of the American Federation of Musicans and American Guild of Variety Artists were slated to have discussed the problem of opening on Thursday (7), but nobody showed up because of the fact that it was a Jewish holiday. Late during the opening day, all problems were ironed out.

The headliners, Kent & Rosemarie, who bowed to N. Y. audiences last season at La Vie en Rose, are a well-functioning comedy twain. Both show an eagerness to please. Theirs is a union of two different kinds of comedy that forms an effective amalgam. Femme is essentially a singer with a savvy at throwing lines and Kent is an adept comedian. They have developed some effective bits, and after getting the feel of the room, they'll hit the audiences with tremendous impact. On the opening show, they were on for more than 40 minutes and scored handily. They did excellently on a takeoff of films. Their song and comedy work fills the bill admirably.

Another performer here is Alan Dale, who is an expert singer. Dale has a lot of charm, his delivery is facile and he can throw asides that bring the audience close to him. Dale did a comparatively, long stint, and most of it seems to go over, although he appears to do best with infectious tu... Dale exits with a well-earned salvo.

The Chandra Kaly Dancers, comprising Kaly and three well-drilled femmes, divide their act into two portions. First section comprises jive versions of East Indian dances, which Kaly has developed to a high degree of effectiveness. Colorful costumes, precisioned movements and well-designed, floor-filling choreography give the show a good warmup. Second portion, devoted to Latin numbers, is similarly well received.

La Martinique has a sliding floor which wasn't fully used on the preem, probably because of the large amount of space needed by the terpers. Lenny Kent & Rosemarie work on that platform and thus eliminate the problem of visibility. It would definitely be better to have the entire show on the elevation, even if the Chandra Kaly Dancers sacrifice some movement to enable them to get on the perch. The back stretchers of the room would get infinitely more out of the proceedings that way.

Pupi Campo emcees in an odd way, and his interruptions from a ringside seat seem out of place. Musically, he's adequate, but more important he has a following that makes him a valuable asset. Anthony Roberts does well at the showbacking. Decorwise, very little has been done to the old La Martinique trappings. But the place still looks good. *Jose.*

Ciro', Hollywood

Los Angeles, Oct. 9.

Marilyn Maxwell, with Joe Paz, Bob Street; Maturins (2), Skeets Minton, Ciroettes (9), Dick Stabile Orch (8), Bobby Ramos Band (4); $2 cover.

Marilyn Maxwell changed her theme song from "Hold That Tiger" to "Tiger Lil" for her local nitery debut at Ciro's Friday night (9). As Lil, the peeler from Main street burley who goes classy for a plush Sunset Strip date, Miss Maxwell has a wow close to what would otherwise be just an okay saloon act.

That Las Vegas tiger wasn't present, but there'll be no squawks from the males. Herman Hover has a most attractive gimmick substituting — a line of nine shapelies to give a girly look to the program preceeding the headliner's stint. These nine uncovered dazzlers should attract considerable covers, as they look more cute than pro going through "Can Can" number. Six are back later to set up the Maxwell entrance.

"Strip—Tiger Lil'," a very clever piece of Ian Bernard material as socked by Miss Maxwell, is the sixth and highlight number offered by the headliner during her 26 minutes on. She burlesques a burlesque stripper to a fare-thee-well with body movement and lyrics that had opening nighters mitt-smacking for more. Miss Maxwell knows when to get off, though, so all they got was a sincere three-minute curtain speech in which she thanked the payees for their applause; Bernard for his smart material, and Joe Paz and Bob Street for their choreography accompaniment on "Lil." "He Put the Ugh In the Mambo," also good; "Shadrach" and "Got No Man To Dance With Me." Other Bernard material is the opener, "That's The Way To Be A Star," and a "Will You Still Be Mine" parody. He also accompanies on the piano as "Harry; not the unemployed one."

The Maturins, a pair of knockabout, come-loose-at-the-seams acros, tear up the floor and themselves as the opening act and earn a good hand. Skeets Minton stooges for a very clever, naughty-boy type dummy on songs and funny sayings, rating a strong reception for his ability to imitate assorted singers and talk without seemingly moving his lips.

Dick Stabile's orchestra and Bobby Ramos' band are still dividing the dance beat time, and the former backs the acts that Stablie introduces. *Brog.*

Latin Quarter, Boston

Boston, Oct. 8.

Billy Eckstine, with Bobby Tucker and George DeVivia; Lenny Maxwell, Shirley Hayward, Guy Guarino, Bob Conrad Girls (8), Harry DeAngelis Orch (9), Zarde Bros. Orch (5); $4 min.

It's been three years since Billy Eckstine played a Hub nitery, and it's evident that during the intervening years the vocal stylist has picked up plenty of polish and stage authority. Relaxed and suave, the guy is in complete command from his walkon. Noticeable at the initialer was the fact that Eckstine is gradually ditching his trademarked exaggerated vibrato, which will undoubtedly be quite a blow to the vast corps of mimics. However, the guy sounds better than ever and the customers were reluctant to let him bow off. Guy dishes out a generous helping of songs running the gamut from the bouncy opener, "Sing, Baby, Sing," to the pop ballad, "Hey There," plus many of his well-knowns "Caravan," "I Apologize," etc.

Surrounding lineup for this one-weeker is below par. Lenny Maxwell's comedic efforts fail to arouse much customer response, garnering best reaction to a slick carbon of Louis Armstrong vocalizing and trumpeting. The bill tees off with Shirley Hayward, an attractive and well-stacked acroterpster with routine tricks. Bob Conrad's girls meander through a couple of new production numbers and Guy Guarino handles the emcee chores okay.

Harry DeAngelis crew cuts a nice show, aided by Bobby Tucker and George DeVivia during Eckstine's stint. Following several weeks of an "authentic" mambo group, the Zarde Bros. combo has returned to dish out more relaxed lull music. *Elie.*

Blue Angel, N. Y.

Dwight Fiske, Susan Johnson, Dick Drake, George LaFaye & Co. (4); Ellis Larkin 3; $5 minimum.

Dwight Fiske, the eerie, leery pianologist whose innuendo nonsequitors could have the joint pinched if it weren't for the implied rather than the expressed single-entendres, headlines the new layout at the Blue Angel. Also new are songstress Susan Johnson and Dick Drake, an offbeat comedian, both of them best adapted for intimeries like this Herbert Jacoby-Max Gordon boite.

Lone holdover is the French import, George LaFaye & Co. (4) one of those Quatre Saisons-type of puppet acts which are nothing like Punch & Judy excepting in th broadest generic term. Their punch, usually of the s.a. school, is not for Judy or any kid under the Scotch-and-soda age. But what they do with their hyper-romantic "John and Marsha" top hat and lady's boa is intended not to constrict any libido—this is a boa of a different feather. The act was wasted in Las Vegas when it was part of the big revue at "Palladium Varieties" revue; it is just right in an intimery like the Blue Angel.

Fiske, of course, is the perrenial satyr of the Steinway, with his sardonic stance at the keys. He can make the bass and the fortissimo exclamation points say more on the black-and-whites than a bookful of naughty lyrics.

Both Miss Johnson and Mr. Drake need more heft to their respective repertoires, she as a polite songstress and he with a mandolin-picking accomp that should be developed and embellished with sturdier comedy concepts. *Abel.*

Ritz Carlton, Montreal

Montreal, Oct. 8.

Genevieve (with Luc Poret), Johnny Gallant, Joe Settano Trio; $1.50-$2 cover.

Genevieve, back at the nearest approximation she will find outside of her native Parisian haunts, wows patrons of the Ritz Cafe in Montreal with a much more finished performer than when she appeared here for her North American preem several months ago. Show is for three weeks.

Here is a chanteuse who is loaded with every possible cliche and gimmick that means Paris. But all of these cliches are sophisticated, all of the gimmicks workmanlike and exactly right for this type songstress.

The cliches are represented in the earthy wallop she gives to every song, whether it is a ballad or a raucous song of the streets, and the mannerisms used to point up her varied songalog. The gimmick is a plain, black jersey dress and a ragged haircut that have become almost trademarks with this chirper. A plunging neckline or the routine off-the-shoulder gown would be wasted and reduce this handsome gal to the usual piping groove.

Behind the expressive piping of Genevieve is, of course, Luc Poret, her composer-guitarist support, who has composed many of her songs. For greater depth, accordionist Joe Settano joins with Johnny Gallant, adding much to atmosphere and effect of all numbers.

Between shows, the Settano trio does dansapation chores handily with Gallant doing interlude sets. Biz, as with her first appearance, is very good. *Newt.*

Starlight Club, Mpls.

Minneapolis, Oct. 9.

Henny Youngman, Jimmy Hegg, "Chief" McElroy, Tommy McGovern Orch (4); no cover or minimum.

Henny Youngman is back in this room for the second time within seven months as an anniversary attraction and again laughter has a field day and tables are populated.

As Youngman unlimbers with some new patter, including hilarious recitals of recent London and Hollywood experiences, customer risibilities are high. The expert timing and serio-comic, extemporaneous manner continue to make funny yarns, gags and bon mots even funnier.

At show caught, Youngman hit the laughter jackpot with both fresh and familiar sallies and everybody seemed happy. After getting in a few whacks on the fiddle and indulging briefly in bits of vocalistics, he wound up to begoffs.

Jimmy Hegg is a genial and witty emcee, "Chief" McElroy a first-rate xylophonist and the four-piece orchestra a satisfactory dispenser of dance and show music. Room was completely filled for dinner show caught. *Rees.*

Moulin Rouge, L. A.

Los Angeles, Oct. 8.

Frank Sennes presents Donn Arden's production, "Ca C'Est Paris," featuring Frank Libuse with Margot Brander; Giselle & Francois Szony, Les Charlivels, Miss Malta & Co., Doubledaters (4), Mme. Ardelty, Jerry LaZarre, Ffolliott Charlton, Tony Gentry, Gaby Wooldridge, Luis Urbina, Eileen Christy, Sennes Beauties, Moulin Rouge Orch (25) with Bob Snyder; music and dance ensembles staged and directed by Arden; original music and lyrics by Pony Sherrell and Phil Moody; costumes by Mme. Berthe. Package price (dinner and drink) $6.85; opening night, $10.

For his second show at the Moulin Rouge, boniface Frank Sennes has topped the fabulous first show with a 105-minute layout that transcends nitery bounds to achieve a theatre stature. As it stands, it's almost perfect ringside diversion albeit in need of a little trimming; with the addition of, say, five good comedy sketches it could move intact to Broadway for a lengthy run as a smash revue. Significantly, the current top price for shows of this calibre on the main stem is $6.90—for a nickel less here, the patron gets both the show and a packaged meal-cum-drink that is the equal of anything offered in the average bistro.

"Ca C'est Paris" ("This is Paris" for the squares) is more than opulent, continuously entertaining offering; it establishes producer Donn Arden as a latter-day Ziegfeld with a flair for breath-taking costumes and sets and production numbers that evoke continual gasps of amazement. Against these visual aids, he plays off a staggering array of talent (a tribute to Sennes' easy manner with a buck and his understanding that you've got to spend it to make it) in a series of scenes showcasing their own routines and some Arden has conceived. The only thing lacking is comedy, for "Ca C'est Paris" draws laughs only in what is virtually next-to-closing, when the veteran Frank Libuse and Margot Brander re on hand to purvey their nonsense of a maniacal accompanist who's constantly harassing a diva.

Headliners range from the Charlivels, the socko French trio of acrobats, dancers, singers, instrumentalists and what-have-you, who sustain constant salvoes as they bounce energetically from one facet of their talents to another and top it off with some split-second tumbling, to Mme. Ardelty, who does headstands on a trapeze that swings gracefully above the heads of the eager ringsiders. Her stint, however, shouldn't immediately follow that of the Charlivels si it lessen the impact.

Other smash performers are Giselle & Francois Szony, whose excellent ballet type of terping could stand more showcasing in the layout, and the dog act of Miss Malta. The Doubledaters, a better than average mixed song and dance quartet, provide rhythmic punctuation for some of the production numbers and there's fine vocalizing by Jerry LaZarre, Eileen Christy and Gaby Wooldridge and dancing by Ffolliott (Fluff) Charlton and Luis Urbina. Pony Sherrell and Phil Moody contributed the effective original music which the Bob Snyder house orch capably handles.

Inanimate stars are the costumes by Mme. Berthe and Harvey Warren's sets for some of the strikingly imaginative Arden productions. They'll be talking all year about the "Enchanted Mill" production, a succession of dazzling scenes climaxed by the descent of Betty Lee from the ceiling in gigantic champagne glass; or the "Rendezvous in the Sky" number which spotlights the Szonys amid a celestial setting, or the "Scenerama Martinque" finale that captures all the gaiety, color, and languor of the tropics in a number that is climaxed by the flight of pink pigeons and the gentle dropping of rain from Sennes' special fly-gallery plumbing.

By the time the curtain went up Thursday night (7), "Ca C'est Paris" had cost Sennes approximately $140,000 (probably more than half of it in the costumes alone), and it's still anybody's guess what kind of business the theatre restaurant will have to do to show an operating profit weekly. Highlighting its similarity to a legit offering rather than a nitery layout, the show has 20 stagehands on the payroll along with the headliners, featured personnel, a total of about 50 dancing gals and an orchestra of more than two dozen sidemen. But whatever it needs to break, it should get it. This is not only a socko tourist attraction for one of the biggest tourist sections of the country, it's prime entertainment for the pub-crawling locals.

And when it gets through here it should head east for a stand. It would be an excess of civic chauvinism to keep this solely for Los Angeles. *Kap.*

Edgewater Beach, Chi

Chicago, Oct. 1.

Frank Fontaine, Francis Brunn, Andrea Dancers (3), Dorothy Hild Dancers (8), Bob Kirk Orch (10); $1 cover, $3.50 minimum

Edgewater's Marine Room is girded for three weeks with another low-budget card slanted for the family trade. Opening night show played before conventioneers billeted at the hostelry and a number of Northwestern collegians who get cutrate considerations on Friday nights. Fine biz may also be credited to tv exposure of headliner Frank Fontaine, which has helped to familiarize his name.

Considering that it's never easy for any comic to overpower the audience from this expansive floor, Fontaine's impact is good. He has an agreeable ragout of gags that are heightened in the telling by doltish mimicry of people and oafish facial contortions. He unloads a raft of yockworthy impressions that hit a high point with disk and filmland voices and a low with an out-of-date spoof of the McCarthy-Army topliners. Ventro tidbit with members of the audience for dummies passes okay for a party mood, but his getaway monolog as John L. C. Sivoneey, a nut who has just won the Irish sweepstakes, preci itates the kudos.

Francis Brunn does a lightning juggling routine that involves skip-rope juggling, complicated ball spinning and acros. Sock clincher has him manipulating everything but the front tables. The Andrea Dancers delight with smooth three-cornered acrobatic terp. Femme member is deftly tossed about and retrieved by her two dapper partners, with solid mitt registering for every stunt. Act caps in a triple somersault flip that strikes awe with the crowd.

Dorothy Hild Dancers, eight attractive gals, start and finish the show with snappy productions. Bob Kirk orch showbacks well and draws the couples out en masse for dansapation. *Les.*

Sands, Las Vegas

Las Vegas, Oct. 6.

Peter Lind Hayes & Mary Healy (with Norman Leyden), Clark Bros. (2), Danii & Genii, Chuck Nelson, Copa Girls (10), Antonio Morelli Orch (11); no cover or minimum.

Holding to the same theme and mounting that featured Robert Merrill and Louis Armstrong, there's decidedly no letdown in the current Jack Entratter presentation as Peter Lind Hayes and spouse Mary Healy put on a session of comedy and song that will lure and please cafegoers to the hilt.

Prime show biz couple regales with mostly new material during a 30-minute chore, to evoke considerable reaction all along the line. The pair of young cafe vets worked smoothly and sure to overcome opening-night flubs and jitters.

In fact, Hayes is as clever with the ad libs as the rehearsed stuff. In their travelog duet, Hayes sparkles in cleverly made-up characters that include a Parisian postcard salesman, ex-King Farouk and a Texan. The lyrics are tailored for laughs, with Miss Healy as always the beautiful straight foil. Duo scores in "That's Our Boy," with the biggest click a socko delivery of "Disk Jockey Blues," in which they go through a "No Business Like Show Business" routine to comedy-mime Ethel Merman, Helen Traubel, Fred Waring, etc. Here Hayes gives out with boffo comedy business as the littlest guy in a singing quartet and as a buck-toothed Liberace. In the process he displays some good piano-pounding. Together they do "Traubel and Lanza"—"off the record," and wind with a "Good Old Summertime' duet that's a sock finisher. Norman Leyden gives a big assist as musical director.

The fast-tepping Clark Bros. evoke cheers with their routines, that include leaps and splits and challenge terps of duo. In the sparkling New York finale they team with Hayes as a trio of hep, jive hounds to wi over the austerely operatic Miss Healy to their cause and all four dance off to a big jazz upbeat. The Clarks impress in smart vocal carbons of Nat (King) Cole and Louis Armstrong in this closing bit to make it a hit.

The Copa dancers hold over a pair of breathtaking routines. "Mambo Fire" is a torrid-paced affair that features the dance team, Danii & Genii, with Chuck Nelson on the vocals. *Bob.*

Chez Paree, Chi

Chicago, Oct. 4.

Vagabonds (4), Maria Neglia, Martha Ann Bentley, Dunhills (3), Brian Farnon Orch (10); $1.50 cover, $2.50 minimum.

Turning up at the Chez for the second time in a year as prolific bellybusters, the four Vagabonds are earmarking themselves as perennials in this town. Present tenure is just short of a month, and bulging house on opening night (4) tips off to sock biz throughout.

With uncommon zest and showmanship, the rowdy unit unhatches 40 minutes of choice comedy that reaches fruition in a getaway television skit spoofing boxing, tobacco commercials, and the group's patron saint, Arthur Godfrey. Boys open the show with a rousing welcomer, return later in hillbilly mockery with Maria Neglia, and grab the fore themselves thenceforth with a potent song-comedy rep. It's all keenly plotted merrymaking, with nicely-paced comic punches set off by instrumentalizing on accordion, bass and two guitars.

Martha Ann Bentley tees off with lithe, attractive toe terp in three moods, all highlighted by prolonged one-legged spins. Ballerina clicks in a dainty parasol pastry, does "Rhapsody in Blue" number refreshingly, and caps to big mitting with nifty whirligig. Three Dunhills, male synchro tapsters, dish up a bright assortment of flash footfalls interlaced with appealing whimsy. Boys tackle a jazz starter, then a slow ballad, and crown with solos in purported softshoe.

Violinist - comedienne Maria Neglia holds the payees rapt in the feature spot with laughable face-making as a bonus to her tricky fiddling. She keeps 'em interested in a fairly standard vaude-viol repertoire of "Hora Staccato," "Plink Plank Plunk" and "Hot Canary," largely by way of her finesse with the bow. Vagabonds get good pickup from her when they join her on "Ricochet Romance."

Frank Linale, Vag's own conductor, cuts an expert show, while Chez maestro Brian Farnon takes over baton for dance chores. *Les.*

Mocambo, Hollywood

Hollywood, Oct. 9.

Betty & Jane Kean, Paul Hebert Orch (5); $2 cover.

It's fast listening at the Mocambo these two weeks while the Kean Sisters, Betty and Jane, disport themselves with their melodics and own brand of clowning. Their 35 minutes on stage is quick-tempoed and breezy, loaded with laughs, and the material they dish out is fresh and topical for good reception.

Femmes, sharp in their timing and knowhow, aren't up strictly as as song act. They seldom finish a song, and then it's usually their own lyrics and interpretation. Imitation, parody and slapstick are their meat. It's a bright turn with slick overtones.

Such names and events in the news as Liberace's romance, Marilyn and Joe, Mario Lanza and his mouthing, Bobo Rockefeller and others, come in for passing notation, as Jane, the canary in a beautiful pink satin gown bedecked with pearls, does a takeoff on Helen Traubel chirping "The Bell Song." She intro's her sister Betty, the comedienne, as a "leading Paris-ite," latter making her entrance smoking a big ceegar and sporting a white mink wrap. She gives out with a boisterous account of herself in brief snatches of song, dance steps and impersonations.

Danny Shapiro and Eli Basse (Joe E. Lewis writer) authored the sisters' special material and Rocky Cole is an able accompanist, backed by Paul Hebert's orch. *Whit.*

Last Frontier, Las Vegas

Las Vegas, Oct. 4.

Vivian Blaine, Jack Carter, Ghezzi Bros. (3), Frontier Dancers (8), Garwood Van Orch (11); no cover or minimum.

Vivian Blaine heads a fair show that, trying out here in a three-weeker, must overcome mechanical deficiencies to obtain proper presentation. Three microphones lashed against the outer rim of the stage didn't do the job at the opening of carrying the sound as the star worked with comic vis-a-vis, Jack Carter. With the major portion of the show devoted to their skits together, much of their efforts was lost with no overhead mikes and the failure of the lashed mikes to carry properly. The only remedy would be to work with floor and hand mikes onstage. As it is, the material involving the pair is weak and shows need of rehearsal. Miss Blaine rates better stuff to more fittingly convey her excellent talents. In her solo stint she fared much better. (See New Acts).

Carter breezes through an act that runs too long but is loaded with his talent and gags familiar to most boite habitues. The comic works hard to put over his international dialects, songs and impersonations and he scores. His topper is a nostalgic minstrel man songalog, with Al Jolson — as always — his best carbon. The Ghezzi Bros. are a trio of tumblers and acrobats whose knockabout antics thrill and produce plenty of laughs during their brief turn. The Last Frontier Girls, now sans the four showgals, do well enough in a pair of production numbers, and the Garwood Van orch cuts a clean show. *Bob.*

Hotel Statler, N. Y.

Vaughn Monroe, Richard Hayman Orch (16) with Bettye McCormack; Mort Dennis Band (4); $1.50 (Mon.thru-Fri.) and $2 (Sat.) cover after 10 p.m.

It looks like Vaughn Monroe knew what he was doing when he decided to fold up his band about a year ago to go out as a single. A lot of things have broken his way since then. Among the windfalls have been a hit disk ("They Were Doing The Mambo" for RCA Victor) and a lucrative chore as RCA's pitchman. And with the band business continuing in slow gear on the hotel circuit, Monroe has opened up new booking vistas for himself which would have been practically impossible to line up if he were carrying 16 sidemen along.

Despite the fact that the Hotel Statler's Cafe Rouge is on a name band kick this season (Dorsey Bros., Sauter-Finegan, etc.), room should do a solid four-week biz with headliner Monroe and the Richard Hayman orch. Opening night Friday (8) drew a hefty turnout of tradesters and visiting firemen.

Monroe an old pro on the floor. He's up there to sing and that's just what he does, without inserting unnecessary patter interludes. He's on for close to half an hour with a brace of oldies and current diskings that blend into an overall nifty songalog. He doesn't give out with too much vocal muscle in this stand but shows up instead with an ingratiating and casual crooning style that's completely winning. Ernie Johnson rates a bow as Monroe's keyboard accomper.

Richard Hayman has put together a rich and colorful orch to accomp his harmonica solos. Hayman's harmonica style is ear-arresting, especially on such items as the brisk "Overture To Orpheus," which he's dubbed "Somersault," and the intriguing "Ruby." Orch, of four reed, five brass, three rhythm and three strings, lays down a strong beat for Monroe, Hayman and the terping crowd. Bettye McCormack is the orch's attractive warbler.

Mort Dennis' four- iece combo keeps the terpsters on the floor when Hayman's crew takes a break. *Gros.*

Thunderbird, Las Vegas

Las Vegas, Oct. 7.

Gaylords (3), Davis & Reese, Gaby Monet, Barney Rawlings, Thunderbird Dancers (8), Al Jahns Orch (12); no cover or minimum.

Heading a lively little show, the Gaylords are sock in their Vegas debut. The personable trio dispenses harmonies that are eye-catching, and act is nicely routined in its snug 30 minutes, for this three-weeker. Accomping themselves at the piano and bass, the transitions in song moods are seemingly effortless in the adept control displayed. Entertaining includes a nice modicum of comedic banter and the aura about this act is one of pleasant, musical relaxation.

Pepper Davis & Tony Reese return with their zany comedy, dancing and drum playing. Davis shines as the punchy fighter being interviewed. The duo carries out novel impressions of personalities, with one making the microphone sounds and his partner the physical gestures. This act is dependable for laughs.

Gaby Monet, longstemmed brunet dancer, pleases in her solo spot. She is the hoyden-type in interpretive dances, disporting a svelte figure in her abbreviated, skintight black outfit. The gal generates a nice personality along with undoubted terp ability.

The Thunderbird Dancers look good in a pair of new numbers choreod by Gayle Robbins. The New York routine in particular comes in for accolades as the fast-stepping line backs Davis & Reese and emcee Barney Rawlings in a quick-tempo finale. Al Jahns and his orch are capable tune-backers throughout. *Bob.*

Bellevue Casino, Mont'l

Montreal, Oct. 9.

Darvas & Julia, Arnauts (2), Court & Saunders, Kader & Shirley Rways, Bill Deegan, Barbara Esko, Casino Lovelies (10), Bix Belair Orch (11), Buddy Clayton Quartet with Shirley Sheldon; staged and produced by Natalie Komarova, music by George Komaroff; $1 admission.

Although Harry Holmok has little or no competition from other showplaces around town due to the continuing AFM-AGVA wrangle (Holmok's Bellevue Casino is protected by contract until December), the talent level remains on the usual high Casino standard. New two-week layout is no exception, with the acro-terping of Darvas & Julia in the showstealing slot.

This is the first time they have played the Casino and the big room plus Natalie Komarova's staging does much to heighten visual impact of this talented two-some. Julia, with her handsome figure and outstanding acro-contortion abilities, wows payecs with her effortless terping and spectacular splits. Her clincher when she springs from a handstand atop partner Darvas (who already standing on a raised platform) to the floor in a full split picks up biggest reception of show.

The Arnauts return for one of their annual appearances in this saloon and in the window slot do garner solid mitting for general comedics via violin stint and bird-call routine.

The Rways (Kader and Shirley), as the opening feature attraction, are diversified enough with tumbling exhibited, but lack showmanship necessary to convince in this room. First-night bobbles didn't help and despite good-looking femme, act needs dressing for better impression.

As with every Casino offering, the pony line comes in for biggest interest with ringsiders. Clean, attractive costumes and well-stacked figures overcome some rather trite, oftseen hoofing routines and their interp of current platter fave, "High and Mighty," scores from all angles. Petite Barbara Esko (New Acts) does ballerina solos effectively.

Bill Deegan continues as emcee for layout and song sessions are handled by Court and Saunders with spirit. The Bix Belair orch backs show and the Clayton combo cuts relief sets for customer hoofing. *Newt.*

Mapes Skyroom, Reno

Reno, Oct. 7.

Patty Andrews, Joey Bishop, Donn Arden Skylets, Eddie Fitzpatrick Orch; $2 minimum.

Since it was always the high voice of Patty Andrews during the reign of the Andrews Sisters which most identified the trio, customers give approval to old Andrews Sisters hits when Patty trots them out. Even "Apple Blossom Time" sounds about the same, although missing a couple of voices. But where the sisters are missed most is on the fast numbers.

But ballad-wise, Miss Andrews misses none. "I Want To Be Loved" is plenty convincing. A bluesy "Song of a Fool" gets real warm and smokey. And of course, "I Can Dream, Can't I?" gets unanimous consent.

Accompanist - husband Walter Weschler traces some wonderful backdrops on the keyboard. And as a straight man he's funny. A limited moment as soloist for a boogie-woogie number feeds consistent plaudits throughout.

The rash of rapid monologist comics these days has created a serious problem. It's hardly possible anymore to know whether or not a comic is wallowing in his own or several others' material. So, even when a comic may be using much-heard lines and gags, who's to say who the material originally belonged to? Anyway, Joey Bishop, regardless of whose material it happens to be, socks over everything. Quiet at first, by the end of Bishop's tirade he has thoroughly tied up the joint.

The Donn Arden Skylights achieve an interesting opening as usual, without a note of fanfare. They're on and in action before diners can drop their forks. Then, as they prance, show is introed and the girls are already in their first number. Production singer Dean Campbell does a good job of serenading the harem. Costuming sleek. *Mark.*

Brower Rejoins AGVA

Al Brower has rejoined the staff of the American Guild of Variety Artists as an organizer i New York.

Brower had been let out by Dick Jones, former eastern regional director, and was asked to return by the present administration.

VARIETY BILLS

WEEK OF OCTOBER 13

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (I) 14
Jacqueline Langee
Edward Ruhl
Les Marcellis
Gloria Ware
Chet Clark
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 15
Gene Blanco
Ladd Lyon
Nikki & Noel
Wilfred Mae 3
Renowns
Rex Weber
Louis & Oliver Sis
BUFFALO
(P) 17 only
Fest Mod Am Jazz
Stan Kenton Orc
Art Tatum 3
Slam Stewart
Everett Parksdale
Charlie Ventura 5
Mary Ann McCall
S Rogers & Giants
Shelley Manne
Candido
Johnny Smith
MIAMI
Olympia (P)
Molly Picon
Great Gaiasso
Edward & Lorraine
Etore & Alden
Nazarro

AUSTRALIA

CHRISTCHURCH
Majestic (T) 11
Vienna Boys Choir
INVERCARGILL
Civic (T) 17
MELBOURNE
Tivoli (T) 11
Allan Jones
Roy Barbour
Harry Jacobs
Kerry Vaughn
Margaret Brown
Julian Somers
Chadells
Bouna
Max Blake
David Edie
John Bluthal
Tivoli Choir
Dancing Boys
Adorables
SYDNEY
Tivoli (T) 11
Buck Warren Co
Warren Latona Sparks
Edith Crocker Co
Dagenham Girl Pipers
2 Maxwells
O'Hagan & Stead
Ron Parry
G Brox & Myrna
Johnnie "Rubber-face" Craig
Gloria Dawn
Dancing Boys
Ballet Girls

BRITAIN

ASTON
Hippodrome (I) 11
Denise Vane
Dick Montague
Penny Lee
D & R Ray
Baron Gaye & E
3 Georgians
Lovlies
BIRMINGHAM
Hippodrome (M) 11
Max Bygraves
2 Sterlings
Nitwits
Richman & Jackson
Rita Martell
Peter Dulay
Rusty
BLACKPOOL
Opera House (I) 11
Tony Niesoner
Eleanore Bauer
Kari Terhal
C V Widonan
Otto Falvay
Fritz Inhoff
Groto Kicoor
Greto Sellier
Palace (I)
Dave Morris
Dargie 5
3 Keiroys
Mayfairs
Joan & Ernest
Airdonis
Harry Worth
Arthur Haynes
Tower Circus (I) 11
C Cairoli & Paul
Knies Animals
August Natsch
3 Cfddocks
Vivian & Tassi
Knies R Horses
2 Cherks
Harold Gautier Co
Fattini
4 Ramses
Douglas Kossmayer
3 Petroffs
George Ruzsa
7 Eagles
2 Rassos
10 Beer Barrel P
Little Jimmy
Jimmy Scott
BOSCOMBE
Hippodrome (I) 11
Reggie Dennis
Alan & Aian
Tom Jacobsen Co
5 Speedmacs
Henri Vadden Co
BRISTOL
Hippodrome (S) 11
Benny Hill
Virgina Somers
Jerry Allen
Jeremy Hawk
Tux
4 Helmars
De Vere Dancers
BRIXTON
Empress (I) 11
Billy Cotton Bd
Joe King
Yale & Diane
Ray Alan & Steve
Curzon 3
Peter Sent
N & P Lundon
CHELSEA
Palace (I) 11
Lee Lawrence
Harry Bailey
3 Indriksons
Razdini
Walters animals
Alan Rowe
Morgan & Manning
3 Rubles
COVENTRY
Hippodrome (I) 11
Dickie Valentine
Lowe & Ladd
Dassie Co
Rolf Hansen
N Mongadors & A
B & B Adams
J & B Darnell
EAST HAM
Granada (I) 11
Johnnu Paul 3
Jimmy Edmundson
Jolly
3 Henrys
EDINBURGH
Empire (M) 11
Deep River Boys
Musical Elliotts
Roy Lester
Billy Baxter
Clarkson & Leslie
Lorraine
Margerite & Charles
Botandos 3
FINSBURY PARK
Empire (M) 11
Bill Johnson
Conway & Day
Jack Stanford
R & D Remy
Bonar Colleano
W Keppel & B
Jack Simpson
GLASGOW
Empire (M) 11
Tommy Trinder
Woods & Jarrett
Salici Puppets
Flying De Pauls
Anne Hart
Harry Moreny
Jimmy Berry
2 Arvings
Freddie Dexter
Geo Mitchell
L Gordon Girls
Dorothy Duval
GRIMSBY
Palace (I) 11
Norman Evans
Betty Jumel
5 Skyliners
J Tiller Girls
HACKNEY
Empire (S) 11
5 Smith Bros
Dowie & Cane
Jose Moreno Co
Dennis Lawes
Beryl & Bobo
2 Angelos
Seaton & O'Dell
LEEDS
Empire (M) 11
Guy Mitchell
Kordas
Bill Waddington
Granger Bros
Lionel King
Vera Cody Co
Marettas
LEICESTER
Palace (S) 11
Joy Nicholls
Conner & Drake
Syd Plummer
Authors & Swinson
Terry O'Neill
Amazing Gridneffe
Gold & Cordell
LIVERPOOL
Empire (M) 11
Howard Keel
K & A Alexis
Fred Lovelle
Johnny Laycock
Albert Burdon
Rayros 3
Les Spanglers
Angel Marlo
MANCHESTER
Hippodrome (S) 11
Ken Platt
Archie Lewis
Semprini
Canfield Smith
P & P Page
Jimmy Paige
G Groseoot & G
Lee Youngsters
Palace ( ) 11
Beverley Sis
A & L Ward
Freddie Sales
Norman Vaughn
Morgan & Gray
Bruce Foesythe
Lizzet & Eddie
Bill Wareham & B
NEWCASTLE
Empire (M) 11
Ray Ellington 4
Eve Boswell
Morecambe & Wise
Royale 3
Tommy Locky
Marvels
Manning & Lee
Marthys
NORTHAMPTON
New (I) 11
Terry Canton
Ken Barnes & J
Noble & Denester
Joy Harriss
Janette Fox
Lake & Rolla
Nudes
NORWICH
Hippodrome (L) 11
Jimmy Bryant
Patricia Morrisey
Paris Lovlies
NOTTINGHAM
Empire (M) 11
P Brough & A
Ronald Chesney
Ossie Noble
Peter Madden
Edward Victor
Les Raynor & B
Candy Sis & Eddy
Jimmy Gilmore
Michael Mitchell
PORTSMOUTH
Royal (M) 11
Jewel & Warriss
Sally Barnes
Audrey Mann
Chas Ancaster
Eric Tinsley
Harmony 8
SHEFFIELD
Empire (M) 11
Joan Regan
Jimmy Wheeler
Stan Stennett
Mills & Melita
Peggy Cavell
Louise Pets
Jay Palmer & D
Austral
Del Cortina
SOUTHAMPTON
Grand (I) 11
Jack Haig
Harkness & Williams
Eddie Hart
Moira Briody
S Fisher Gl
Earl Darnay
SUNDERLAND
Empire (M) 11
Vic Oliver
Robert Moreton
Sylvia Campbell
Donald B Stuart
J & J Bentley
Mazurs
Allen Bros & J
WOOD GREEN
Empire (S) 11
Dorothy Squires
Davy Kaye
Tito Burns
Trinidad Bd
Jimmy Smeddle
Bobby & Wendy
Tommy Dee
Lotus & Josie
Oakley & Cran
YORK
Empire
Ike Hatch
Johnny & Jacqueline
Ron Perrian
4 Tune Tellers

Cabaret Bills

NEW YORK CITY

Basin St
L Hampton Orc
Bon Soir
Tony & Eddie
Ciel Cabot
Thelma Carpenter
Norene Tate
Jimmy Daniels
Three Flames
Blue Angel
Dwight Fiske
Susan Johnson
Dick Drake
Geo Lafaye
Bart Howard
Jimmy Lyons Trio
Chateau Madri
Maya Orc
Copacabana
Joe E Lewis
Barry Sis
Four Joes
M Durso Orc
Frank Marti
Gale's
Alan Gale
Jackie Heller
Warner & McGuire
Larry Foster
Teddy King Orc
No. 1 Fifth Ave
Pat Bright
John Juliano
Bob Downey
Harold Fonville
Hazel Webster
Hotel New Yorker
Ralph Flanagan Orc
Belmont Plaza
Joan Bishop
Al Castellano
John Barney
Hotel Pierre
Hildegarde
Jack Whiting
Gene Bone
Howard Fenton
Stanley Melba Orc
Hotel Plaza
Julie Wilson
Ted Straeter Orc
Mark Monte Orc
Hotel Pk Sheraton
Irving Fields
Eddie Layton
Hotel Roosevelt
Guy Lombardo Orc
Hotel St Regis
Constance Moore
Milt Shaw Orc
Ray Bari
Hotel Statler
Vaughn Monroe
R Hayman Orc
Hotel Taft
Vincent Lopez Orc
La Martinique
Rose Marie
Lenny Kent
Alan Dale
C Kaly Dncrs
Pupi Campo Orc
Latin Quarter
Mae West
Jane Morgan
Ashtons
Debonairs
Golden Mermaid
Ralph Young
Piroska
Art Waner Orc
B Harlowe Orc
Le Ruban Bleu
Julius Monk
Norman Paris
Irwin Corey
Dorothy Louden
Melita
Marshall Izen
Two Guitars
Kostya Poliansky
Misha Usdanoff
Marusia Sava
Versailles
"Bon Voyage"
Paul Grey
Louise Hoff
Tommy Wander
Margaret Banks
Rosemary O'Reilly
Carl Conway
Betty Colby
Ann Andre
Rain Winslow
Danny Carroll
Danny Desmond
Don Dellair
Jim Sisco
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Helene Aimee
Dolores Perry
Bela Bizony
Ernest Schoen
Paul Mann
Charles Albert
Village Barn
Hal Graham
Joe Furst
Piute Pete
Rachel Ellen
Waldorf-Astoria
Los Chavales De Espana
Trini Reyes
Nat Brandwynne
Mischa Borr
Village Vanguard
Robert Clary
C Williams Trio

CHICAGO

Black Orchid
Tito Guizar
Nino Nanni
Teddi King
Rudy Kerpays Duo
Blue Angel
"Calypso Festival"
Duke of Iron
Mary Ann
Trinidad Joe
Calvin Harigan
Angela San Juan
Blue Note
Duke Ellington Orc
Chez Paree
Vagabonds (4)
Maria Neglia
Martha A Bentley
Dunhills (3)
Brian Farnon Orc
Conrad Hilton
'Skating Stars'
Margie Lee
Cathy & Blair
Shirley Linde
Weidemanns
Polo
Perky Twins
Jimmy Caesar
Eileen Carroll
Ray McIntosh
B Dears & Dons
Frankie Masters Orc
Edgewater Beach
Frank Fontaine
Francis Brunn
Dorothy Hild Dcrs
Bob Kirk Och
Palmer House
Helen Gallagher
Gene Sheldon
Del Ray
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Ames Bros (4)
Mario & Floria
Rex Koury Orc
Band Box
Billy Gray
Leo Diamond
Dorothy Claire
Nicco & Barba
Larry Green Trio
Bar of Music
Wesson Bros (2)
Kitt Carson
C Callinicos
Eddie Oliver Orc
Tony Martinez Orc
Biltmore Hotel
Moore & Lessy
Walton & O'Rourke
Mary Raye & Naidi
Hal Derwin Orc
Ciro's
Marilyn Maxwell
Mathurins
Skeets Minton
Bob Street
Judy Brent
Joe Paz
Dick Stabile Orc
Bobby Ramos Orc
Charley Foy's
Wally Vernon
Charley Foy
Mary Foy
Sid Hurwitz Orc
Crescendo
Dick Contino
Margo Good
Jack Nye Orc
Mocambo
Kearn Sis (2)
Paul Hebert Orc
Moulin Rouge
Frank Libuse
Margot Brander
Szonys (2)
Charlivels (3)
Miss Malta & Co
Doubledaters (4)
Mme Ardelty
Jery LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc
Statler Hotel
Helen Traubel
Allan & Ashton
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Sherry Britton
Luis Torrens
Harold & Lola
Baron Bulka
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury
Le Vie En Rose
Patsy Abbott
Tommy Miles Orc
Leon & Eddie's
Lola De Fee
Lynn Star
Rose Ann
Rita Marlow
Charlotte Waters
Neutilus Hotel
Dick Brown
Eddie Snyder
Antone & Ina
Sid Stanley Orc
Black Orchid
Jo Thompson
Richard Cannon
Sans Souci Hotel
Charlie Farrell
Rosario Orc
Ann Herman Dcrs
Anne Barnett
Saxony Hotel
Condos & Brandow
Tano & Dee
Nirva
Mandy Campo Orc
Johnny Silvers Orc
Roney Plaza
Jose Cortez Orc
The Patio
Sammy Walsh
Nelida
Pat Paulson
Bombay Hotel
Patty Lynn
Link Andrewe
Peter Mack
Dorothy Vincent
Johnina Hotel
Sam Bari
Playboys (3)
B S Pully

LAS VEGAS, NEVADA

Flamingo
Keefe Brasselle
Connee Boswell
Delta Rhythm Boys
Silver Slipper
Sally Rand
Buddy Baer
Kalantan
Hank Henry
Desert Inn
Betty Hutton
Sahara
Marlene Dietrich
Last Frontier
Benny Goodman
Buddy Lester
El Cortez
Cooper Sisters
Golden Nugget
Gas Lights & Pink Tights
Sands
P L Hayes & M Healy
Clark Bros
El Rancho Vegas
Lili St Cyr
J Pearl & C Hall
S Gibson Red Caps
Showboat
Minsky's Follies of 1955
Thunderbird
Gaylords
Davis & Reese

RENO

Mapes Skyroom
Patty Andrews
Joey Bishop
D Arden Dancers
E Fitzpatrick Orc
New Golden
Four Lads
Herkie Styles
Tanya & Biagi
Will Osborne Orc
Riverside
Kay Starr
Jones Boys
Starlets
Bill Clifford Orc

HAVANA

Montmartre
Benny More
G A Guedes
Rita Montaner
Leopoldo Fernandez
Mimi Cal
Emilio Wong
Matamoros Trio
Nancy & Rene
Fajardo Orq
Alonso Ballet
Casino Playa Orq
Tropicana
Miguelito Valdes
Olga Quillot
Ray Tico
D'Ruff Quar
Tropicana Ballet
S de Espana Orq
A Romeau Orq
S Suarez Orq

Longhair Season

Continued from page 1

junct, which is standard yearly, is very good this term.

Col's four orchestra tours are sold out, with no dates open. These comprise the Amsterdam Concertgebouw, Berlin Philharmonic, Boston Pops and N. Y. Philharmonic (spring tour to the Coast). The Shaw Chorale, supposed to tour 10 weeks, will do 16, DePaur Chorus has 23 weeks instead of the guaranteed 10.

Lily Pons has her best tour in years, with 20 concerts this fall. Other Col artists, such as Rise Stevens, Richard Tucker, Jascha Heifetz, Walter Gieseking, Yehudi Menuhin, Claudio Arrau and others, are booked to the hilt.

NCAC likewise has soldout tours for Marian Anderson, Robert Merrill, Nathan Milstein, Artur Rubinstei and many others. Also, its group attractions, like the Detroit Symphony, St. Louis Symphony and London Festival Ballet, are sold out. The Victor Herbert Festival, guaranteed eight weeks, got 12; the Vienna Choir Boys, guaranteed eight weeks, have 16. Goldovsky Opera Theatre is booked solid for the 10 weeks available.

NCAC's Levine feels that longhair's biggest problem is the fact that no new personalities have come along to fill the shoes of a Kirsten Flagstad, Pons or Ezio Pinza. It's more difficult to develop and project a new personality today than it was a few years ago, he says, because the country is being inundated by tv programs of variety type. It's tougher, he says, to get an audience away from a tv set into a concert hall. There isn't the same enthusiasm in an audience that once obtained.

But Levine remains an optimist, he says. Somehow he has the feeling that in the next two or three years a new singer or instrumentalist will come along, of the real sensational type, to stir audience imagination and enthusiasm. Then watch the wickets hum.

Par's 20

Continued from page 4

overhead and keep the distribution end on the go.

The film-making exec is in N. Y. for the opening tomorrow (Thurs.) of "White Christmas," Par's first in its VistaVision widescreen process. Hartman concedes that the system may not be the key selling factor at the start but figures its impact will be felt over a long haul as audiences come to recognize its photographic advancements.

In this connection, it's noted that Par, in promoting "Christmas," is spotlighting the picture and its players and music more so than the V'Vision is being underlined.

Re exhibition, Hartman declared that Par is spending more and more money for each of its pix, these mean more commercial values and should result in extended playing time to make up for the lessened number of films available.

Voice Seen Hampered

Continued from page 2

Mediterranean ports, using tapes and records flown in From New York, and beating all attempts at jamming by employing the simple device of moving around from one unannounced port to another.

Jamming is one sign of the Voice's ability to do a job. Still another is the language used by Soviet commentators whenever they refer to the Voice of America. The classic: "In the stinking radio kitchen of the Voice of America there is a continual swarm, like wasps, of inveterate liars, arrant humbugs, archintriguers, hardened spies and other riffraff, including emigrant rabble."

A year or two ago, before a Senate Committee attack resulted in a sharp retrenchment of Voice personnel, programming and capability, Columbus Circle (where VOA maintains its command post), derived great joy from the report out of Moscow that a satirical drama was playing in Moscow theatres. Its theme was the Voice of America. An opening line went, "The Voice of America, known to millions of Russians. . . ."

Here is another illustration, sounded by a delegate from the Ukraine in an outburst at a meeting of the Political and Security Committee of the UN General Assembly:

"It is well known that on the territory of the United States of America there exist organizations of fascists and other traitors who are carrying out systematically evil and sinister designs, including slander and provocation both against the Soviet Union and the Soviet Ukraine. This organization has been supplied by American ruling circles with press and radio facilities. The notorious Voice of America transmits slanderous broadcasts which are supplied by this organization."

A third source of effectiveness data usually quoted by VOA defenders is audience mail which used to be received in enormous quantity, especially from Satellite Countries, and in extremely small volume from the Soviet Union itself. When Congress, in one of its economy sprees, did away with the VOA Program Schedule, audience mail fell away sharply.

The Voice staff is broken up into language desks, each theoretically manned by "area specialists" who are expected to know the language fluently, the people, their customs, mannerisms, their likes and dislikes, and who shape broadcast material accordingly.

Guidance as to planning, execution and content is received from Washington where there is policy coordination with the Department of State. Thus, when State takes a position on an issue, the USIA adapts its output accordingly, both radio and the printed word.

Some Misgivings

Examination by this writer of the contents of Voice transmissions, supplemented by interviews with staff members, bears out the misgivings which have been expressed in the daily press by many observers. These are:

(1) The Voice is seriously understaffed, and is losing skilled manpower faster than it can rehire;

(2) The planned transfer of all Voice of America operations from New York City to Washington—a move which is due to take place within the next four weeks—will further weaken the operation.

(3) The morale of staff members who have survived a long series of "reductions in force" (dismissals and layoffs) over the past two years, is at an alltime low;

(4) U. S. Government actions, and the divisive effects of Senator McCarthy, give the Reds ammunition for propaganda to a degree where the Voice is often at a loss to reply;

(5) USIA policy of "the dignified approach" in replying to Red lies, tends to freeze the resourcefulness of Voice writers.

Is the Voice fighting back effectively? The Voice staff who spend their days and nights manning the front line trenches in the Cold War, are like troops who have indomitable courage, beautifully outfitted officers, expensive gear, with no ammunition. The ammo being, of course, money, without which they can achieve little.

Propaganda, no matter how effective, cannot be superior to the performance which backs it up. Here, for example, is an excerpt from a broadcast delivered on May 17, 1954, by the Russian Branch (in Russian to the USSR) on the "Methods Used in the U. S. in the Political Struggle":

"As in every democratic country, several political parties exist in the United States: the Republican Party, the Socialist Party, the labor Party, the Progressive Party, the Communist Party, and several others.

"It goes without say, that all these parties exist legally; they propagandize their ideas openly and advance their candidates for elections for all types of offices . . .

"The strongest and most popular in the nation are the Republican and Democratic Parties; the least popular, with the smallest membership, is the Communist Party. This fact bears witness that the American people do not sympathize with the ideas and actions of the Communist Party.

"The attitude of the American people toward the Communist Party is further intensified by its complete subjugation to the Kremlin, whose orders it slavishly obeys, and it is therefore not loyal to the United States. Even worse, the threads of espionage exposed during recent years lead not only to the doors of several foreign agencies, but also to the American Communist Party.

"Nevertheless, thanks to the liberality of the United States laws, the Communist Party on equal terms with other parties, enjoys all the rights and opportunities existing in a free country."

And here is an excerpt from a series of broadsides sent by Moscow to all parts of the world, including North America, Aug. 17, 1954:

"The U. S. House of Representatives yesterday passed a bill to outlaw the Communist Party of the United States . . . These acts seriously undermine the Bill of Rights in the Constitution and are a great menace to the civil liberties of every American."

Propaganda, yes, but millions believe it, and the problem is how to explain it away.

Off-B'way

Continued from page 1

lished a central off-Broadway ticket office in the Times Square area, located on the premises of Theatre-Goers, Inc.

League will also headquarter there. Also, the group has arranged for ABC ads in the N. Y. Times under a special off-Broadway listing, and other papers are expected to offer similar placement.

Since June 1, the official start of the current legit season, there have been six major off-Broadway openings. Three were at the Theatre de Lys, which last season showcased several of the top off-Broadway entries. House, however, has been unable to ring up a hit so far this season. Unsuccessful trio were "Homeward Look," "Salvation on a String" and Pony Cart."

Players' Theatre bowed at the Provincetown Playhouse during the summer with "The Cretan Woman," which played 95 performances, recovering production cost, estimated at $3,500-$4,000. Show's run was cut short to make way for the Players' production of "The Clandestine Marriage," which preemed last Saturday (2), to generally favorable press.

Show was reviewed in five of the seven dailies and four of the notices affirmative. Remai ing entry, "The Way Of the World," was preemed last Wednesday (29) at the Cherry Lane Theatre by Proscenium Productions. Show was reviewed in only five of the dailies, with notices all favorable. "World of Sholom Aleichem," which returned Oct. 1 to the Barbizon-Plaza Theatre after a four-month layoff, for a limited three-week engagement. It begins a road tour Oct. 28 in Hartford.

Future off-Broadway sked, with theatres denoted in parenthesis, include "Sing Me No Lullaby" opening tomorrow (Thurs.) (Phoenix), "I Feel Wonderful" (de Lys), "Slightly Delinquent" (Blackfriars), "In Splendid Error" (Greenwich Mews), "Sand of the Negev" (President), "Stone for Danny Fisher" (National), "Dybbuk" (4th Street) and "Sandhog" (Phoenix).

Jerome Cowan, on Tour With 'Moon,' Sold on Twi-Night Show Schedule

Cleveland.

Editor, VARIETY:

I'd like to suggest something that might interest your readers relative to the twi-night performances of "The Moon Is Blue," in Cleveland, replacing the Wednesday and Saturday matinees. In Rochester, where we opened our tour, and in a two-week stand in Toronto; the usual matinees were a sorry affair. My own opinion is that today many women in all age brackets are engaged in pursuits outside the home, and are unable to attend matinees.

The twi-night double-performance idea, which I understand was tried successfully in London and our own midwest, was a new experience for me, after the many years I had been away from the road. But here in Cleveland we sold out all four twi-night performances last Friday-Saturday, and are sold out for this week. The twi-night arrangement solves a two-fold problem, simplifying things for those who wish to get home at an early hour and those who want to dine later, without hurrying to make an 8:30 curtain.

From an actor's standpoint, the twi-night arrangement isn't as arduous as it might appear. With the traditional matinee-and-evening schedule, there was the interval of removing makeup, having dinner and waiting around for the evening half-hour call. In the twi-night setup, however, we can remain made up and in costume, and the day's work is concentrated to little more than the actual playing time of the two performances. A light meal at 6 o'clock and supper after the last shows solve the eating problem.

I believe more managers should give the twi-night performance schedule serious consideration in booking their shows on tour. It pays off, as "The Moon Is Blue" has demonstrated here in Cleveland, and we are to continue the arrangement next week in Pittsburgh. Our entire cast likes the idea, and in the extended tour ahead we hope more and more managers will adopt it.

I thought my road days were over years ago, but now that the trunk is packed and I am once again a gypsy, it is pleasant to great old friends around the country. George Brandt has taken special pains to give the public a tasteful production of "The Moon Is Blue," with a newly painted set, a good cast and a grand crew for this perennial show that people come to see again and again.

Jerome Cowan.

Peter Saunders Here For 'Witness' Opening; May Hop Back for 'Web'

London, Oct. 12.

Peter Saunders, a leading independent theatre manager who currently has three productions in the West End and a fourth trying out on the road, leaves next Sunday (17) for hish first visit to the U.S. He is going primarily in connection with the upcoming Broadway presentation of "Witness for the Prosecution," in which he will be associated with Gilbert Miller.

"Witness" is one of the three current Saunders productions in the West End. As part of his mission, Saunders is acting as personal representative for authoress Agatha Christie. The production as skedded opens out-of-town try-out Nov. 25 and is due Dec. 16 on Broadway.

There will be two English performers in the cast, including Patricia Jessel, of the Original London company. The other will be Ernest Clark.

Saunders is planning to remain in the U.S. at least two months and, apart form being actively associated with the Broadway production of "Witness," intends to take a comprehensive looksee at the current N. Y. for possible scripts suitable for London.

Saunders may return to London to attend the London opening Dec. 14 of his third Agatha Christie production, "The Spider's Web," starring Margaret Lockwood, at the Savoy. But he would fly back immediately to attend the Broadway opening of "Witness" two days later.

Morehouse Out of W-T, Continues NANA Stint

Ward Morehouse has exited his spot as drama columnist of the N.Y. World-Telegram & Sun. He continues his three-a-week news review series for the North American Newspaper Alliance, having taken over the assignment recently from the late Lawrence Perry. Williams Hawkins remains as World-Telly drama critic.

Morehouse, for many years with the old N. Y. Sun until its purchase by the W-T, has been hospitalized recently, but attended the opening Monday night (11) of the "On Your Toes" revival at the 46th Street, N. Y.

200G Profit As 'Picnic' Closes

Departure of Ralph Meeker for a film commitment forced the closing of "Picnic" last Saturday night (9) in Chicago. Star's contract expired last July 31, but he remained with the show until ordered to report to Hollywood for the start of a new picture. Business was not strong enough to warrant trying to continue with a replacement.

The Theatre Guild-Joshua Logan production represents a profit of slightly over $200,000 on a $90,000 investment, or 111% to the backers under the standard 50-50 split with the management. As of Sept. 25, the accountant's statement showed total net profits of $206,645, and there were presumably small added profits on the two final weeks, but closing expenses presumably reduced the total.

The distributed profit on William Inge's Pulitzer and Drama Critics Circle prizewinner of 1952-53 has totalled $170,000 thus far.

'DELIGHT' TO GET COAST TRY BEFORE N.Y. BOW

Hollywood, Oct. 12.

"Sailor's Delight," the Peter Blackmore - Lawrence Langner comedy which Richard Aldrich, Richard Myers and Julius Fleischmann will present on Broadway this season, will be produced on the Coast next month. It will be the third offering of the Huntington Hartford Theatre, in a pre-Broadway run of four weeks. Eva Gabor will star in the role she played in the original strawhat tryout.

Two-acter will be presented by Hartford in association with Richard Skinner, by arrangement with Aldrich, Myers and Fleischmann. Production cost of $60,000, including bonds, will be split between the two managements. Hartford, in addition to retaining any profit from the Coast run, will have a piece of the Broadway production. Show is geared to break even at around $15,000 weekly gross.

"Delight," which was "freely adapted" by Langner from the French hit, "La Duchess D'Algues," will be directed by Arthur Sircom. Paul McGrath has been set for the male lead. Paul Bertelsen, who constructed the single set for the tryout at Dennis, Mass., during the summer of 1953, will perform a similar chore here.

Pat Marand Gets Lead In Touring 'Oklahoma'

Patricia Marand, who was femme lead of "Wish You Were Here" on Broadway, will take over the top femme role of Laurey in the touring "Oklahoma," succeeding Genevieve Owens. She joined the show last night (Tues.) at Her Majesty's, Montreal, where it's playing all this week.

The Phil Mathias-Jack Barrere-Nick Mayo production of the Rodgers-Hammerstein musical is touring by bus and truck, playing mostly split-weeks and one-nighters in smaller cities.

And Kicking

Seemed like old times around the legit section of VARIETY last week when a release arrived from CBS to announce that legit actresses Ruth McDevitt ("Solid Gold Cadillac") and Neva Patterson (who just withdrew from "Seven Year Itch") had leading roles on the current "Aunt Jenny" radio series.

After all the recent attention to television, including periodic articles about how the video medium keeps actors alive between legit engagements, it was reassuring to learn radio is still there.

Will Elect Levin New League Prez

Herman Levin is slated for election tomorrow (Thurs.) as president of the League of N. Y. Theatres. Producer will succeed Leland Hayward, who has served a year but has resigned because of ill health. Spot was previously held by Arthur Schwartz and, for many years prior to that, by the late Brock Pemberton.

Louis A. Lotito, president of City Playhouses, Inc., and general manager of the Martin Beck, N. Y., will be reelected vice-president of the League, and 20 members of the board of governors will be named. Latter re expected to include attorney Abe Berman, succeeding Irving Berlin, and Alexander H. Cohen.

The League represents theatre owners and operators as well as producers, chiefly for purpose of negotiations with unions.

Ragotzy Buys Michigan Barn; Had Best Season In 9-Year Strawhat Run

Kalamazoo, Mich., Oct. 12.

Having concluded the longest and most successful season in his nine-year history at the Barn Theatre, at nearby Augusta, Mich., Jack Ragotzy has arranged to purchase the strawhat. The producer and his wife, actress Betty Ebert, now hold title to the property, and will lease it to the producing firm, Barn Theatre, Inc., in which they and attorney Jack H. Fisher hold all the stock.

Property comprises six acres, including the theatre and a second building, formerly a five-car garage, which will be converted into a scene shop. The playhouse is a former dairy barn of curved laminated timbers, with a full basement and seating 440 in its auditorium.

The Barn Theatre, organized by the Ragotzys in 1946 in Richland, Mich., moved to Augusta in 1949 and went Equity two years later, the first union legit group in Michigan. Ragotzy is producer-director of the outfit, with Miss Ebert associate producer and leading actress, Dirk Wales technical director, Harry Dorman assistant to the producer, Leon B. Stevens assistant director, Art Crain technical consultant, and Grant Baxter Stratton in charge of lighting and sound.

This season, which ran a record-breaking 15 weeks and drew almost 25,000 total paid attendance, closed with a two-week engagement of "The Little Hut," with Miss Ebert, William Bramley and John Newton as principals. Finale was held over a second week primarily to allow the Ragotys time to negotiate the purchase of the property.

During the regular theatrical season Ragotzy is a legit and tv actor in New York, and is a member of the Actors Studio there.

MULL INSURANCE ANGLE IN EQUITY-LEAGUE PACT

First wrinkle to develop in the new basic agreement between Actors Equity and the League of N. Y. Theatres is being studied by the joint committee of the two groups.

Issue involves a part of the contract requiring producers to carry insurance covering the personal property of company members in the theatre or during shipment between engagements.

Mull Actors, Chorus Equities Merger; Seen Hypo to One Show Biz Union

By HOBE MORRISON

Full merger of Actors Equity and Chorus Equity, the subject of increasing agitation in recent years, was formally considered at a special meeting of the Equity council yesterday (Tues.). No decision had been announced at presstime, but it's believed that such an important matter may take some time to put through.

Ralph Bellamy, Equity president, has been strenuously urging the complete amalgamation of the actor union and its chorus affiliate. He is believed to have the support of a majority of the council and the Equity membership, although there are known to be differences over exact terms.

Despite widespread sentiment among chorus members in favor of merger, there is a faction of unknown strength apparently favoring opposite action—that is, complete independence from Equity. CE executive-secretary Ben Irving and attorney Rebecca Brownstein are said to lean toward such a course, although they have given no outright indication of it.

Bellamy's proposal of a full merger was presented to the council several weeks ago. It received tentative favorable consideration then and in subsequent council discussion, as a result of which it was made the sole order of business of yesterday's session. If finally adopted by the council, it would be submitted for approval by the memberships of the two groups.

Stipulations

On the basis of recommendations by the chorus executive committee, the Chorus branch has made 10 stipulations of what it wants in a merger agreement. Among the points are equal per capita representation with Actors Equity on the Equity council, full voting privilege for all chorus members and retention of the present separate contract for chorus performers.

There's apparently little opposition in Equity to the proposals for equal council representation and separate contracts, but considerable question about full voting privilege for all chorus members, and some sentiment in favor of setting up general qualifications for membership on the council. In the matter of voting, it's pointed out that Equity itself gives the vote to senior members only. An actor must have been employed a minimum number of weeks and meet other requirements to become a senior member.

In general, however, it's agreed that merger of the two organizations into a single union would make for simpler and more economical administration, add strength and cohesiveness and, in the long run, would probably advance the cause long-advocated consolidati of all performer unions.

Beverly Roberts Into TA's Exec-Sec Spot

Former film-legit actress Beverly Roberts was part of a three-way shuffle of performer union executive personnel last week. She was appointed executive-secretary of Theatre Authority, succeeding Harold Hoffman.

Latter, who several years ago replaced Alan Corelli as TA exec, transferred to Screen Actors Guild as executive head of the New York office. Before taking the TA spot, Hoffman was an executive of the American Federation of Radio Artists, since absorbed by the American Federation of Television & Radio Artists.

Mrs. Florence Marston, former eastern rep of SAG, has been upped to regional exec in charge of the east and midwest.

Still Hope For N.Y. Repertory

New York may still get a permanent repertory company. Although Joseph Kramm has temporarily set aside plans for the formation of The Ensemble, Leo Kerz is currently involved in establishing a similar project. Kerz, who had previously been associated with Kramm in The Ensemble, is now partnered with Harry Horner and Wallace Hardy Smith in a projected repertory operation tagged The New Repertory Theatre. Horner, incidentally, had also been associated with The Ensemble, but exited with Kerz because of differences with Kramm.

New Repertory Theatre is patterned along practically the same lines as was The Ensemble, with a few new wrinkles. Plans include the sending out of road companies of any outstanding productions put on by the group. A membership plan calling for a $15 subscription fee, which would entitle members to purchase tickets against that amount, is also contemplated. A special experimental workshop to be operated in connection with the repertory company is another possibility.

According to Kerz, Peter Glenville has committed himself to stage two of the outfit's plays. Project, however, hasn't been financed yet.

HARRISONS RING 'BELL' FOR LONG LONDON RUN

London, Oct. 12.

"Bell, Book and Candle," only West End opening last week, looks set for a healthy run on the star performances of Rex Harrison and Lili Palmer. The John van Druten comedy, presented by H. M. Tennent, opened at the Phoenix last Tuesday (5).

Directed by Harrison and featuring Athene Seyler, David Evans and Wilfrid Lawson, the production was warmly received by the audience and got favorable notices.

Renovated L'ville Aud. Reopening With 'King'

Louisville, Oct. 12.

Memorial Auditorium, remodeled at a cost of $175,000, will reopen Nov. 1 with "King and I," Rodgers and Hammerstein's musical, with Patricia Morison starred. Piece will play the refurbished house at scale ranging from $5 to $2.50 for evening performances, and $4 to $1.50 matinees.

In addition to several touring legits, Ballet Theatre, which is due Nov. 10-11 for three performances, as the first dance troupe of the season. J. H. Thuman, Cincinnati impresario, is bringing Marge and Gower Champion, Nov. 27, in "Three For Tonight." He has also booked Ballets Espagnols, opening Dec. 8.

Louisville Community Concert Assn. will present Ballet Russe de Monte Carlo as its opening bill Nov. 21 at the Rialto Theatre.

Alternate Names to Back Bea Lillie in 'Evening' Abroad; Carpenter Set

Upcoming London production of "An Evening With Beatrice Lillie" may use alternating name performers in the slot originally held by Reginald Gardiner. Management, H. M. Tennent, is understood to be considering ch a move, with Noel Coward reported sought for a limited stand. As Miss Lillie's co-star during the show's U. S. run, Gardiner appeared with her in several sketches besides doing solo specialties, but won't repeat abroad.

Constance Carpenter, who succeeded the late Gertrude Lawrence in the Broadway production of "King and I," planed to London last Friday (8) to join the show, which begins a tryout tour in Liverpool next Monday (8). Her stay with the production will be limited to three months because of a film commitment in the U. S. Another addition to the cast is Leslie Bricusse.

Rejoining Miss Lillie will be duo pianists Eadie and Rack (Mr. and Mrs. Howard Goodwin), who left for London from N. Y. last Thursday (7) aboard the Queen Mary.

Why Amateur Advice?

Professional showfolk are likely to have one immediate reaction to the new and so-called Performing Arts International Exchange Program recently promulgated by the American National Theatre & Academy. It is this: why entrust America's theatrical arts to amateur auspices?

If the U.S. Government, and specifically the State Dept. is anxious to showcase Yankee stagecraft, why does this call for the "advisory panel" technique? Do Rodgers & Hammerstein, or Leland Hayward, or George Abbott, or Feuer & Martin operate that way? What Broadway hit, what Hollywood smash is committee-produced? Television programs, which sometimes do have Boards of Directors to contend with, are, by and large, much the worse for the plethora of advice.

Any project to extend American theatrical arts into Europe and Asia does not appear to need Social Register advice, but rather hardbitten, down-to-cases professional showmen. True, ANTA has Robert Schnitzer, who has realistic experience in touring American entertainments in foreign lands. Unfortunately he's pretty much alone in looking like a pro amidst galaxy of eagerbeaver dilettantes.

How much authority, how much of a free hand will Schnitzer have, admitting he might be knowledgable enough to choose and traffic-manage American attractions for overseas? It's a fair bet that under the ANTA panel system he may have so much help he'll be helpless. And how much time and attention can a hyper-active man like Roger L. Stevens give such advisory ferences? Stevens himself is too busy being a pro.

Nor is the Performing Arts International Exchange Program quite everything it appears to be. To start with, that $5,000,000 figure so lightly tossed off at an ANTA press conference as presumably available from Government funds to underwrite foreign tours of U.S. performers is, at the least, misleading. How much of the coin actually may be devoted for entertainments arts tours is unpredictable. It's all up to the State Dept.

As for the "advisory panels" of "experts" proposed as selecting or passing on the troupes to spread U.S. culture, they smack even more of the sort of front designed to make a showing. This kind of thing may look impressive in an annual report and may even carry prestige weight with Washington brass (also theatrical amateurs). But the various name critics and illustrious connoisseurs remain merely advisers, just as ANTA and its eminent looking overall committee, coordinator and organizational rigmarole will, in turn, be only advisers to the State Dept. Much ado about what net action?

Everyone except Commies and Know-Nothing isolationists undoubtedly favors the idea of sending American performers abroad and showing the Red-heckled world that we're not always quite as boorish as we're pictured. But the more we may wish this Performing Arts International Exchange Program to succeed the more we're likely to wish it could be in experienced, practical hands—and not too many of them. ANTA, all too unfortunately, has consistently been long on high-sounding projects and embarrassingly short on accomplishments.

The professional theatre is already carrying out its own international program without ANTA, and certainly without any help from voluntary committees, coordinators or panels of experts. For example, "Teahouse of the August Moon," whose good-natured ribbing of Army of Occupation efforts to spread Pentagon-brand democratic culture is recognized as an especially engaging international goodwill-getter, has played or is playing successful commercial engagements in about a dozen foreign cities, and the same is true of "Seven Year Itch." Ironically, Robert Breen, who was ousted a couple of years ago as ANTA's executive-secretary, is director, co-producer and active in the management of "Porgy and Bess," which virtually everyone agrees is a goodwill ambassador extraordinary for the U. S.

Let it not be overlooked that the U.S. Government's most successful gesture in international propaganda came about in Damascus, Syria, only last month when some inspired bureaucrat had the simple genius to send over a Cinerama installation. This has become (still running) the sensation of the Near East and has apparently done the American great benefit. It has embarrassed the Russians no little. The moral is plain enough. Cinerama is a pro entertainment, and could not be otherwise.

KIEPURAS' SRO $15,000 FOR 2 LONDON DATES

London, Oct. 5.

Jan Kiepura and his wife, Marta Eggerth, not seen here since before the war, racked up two sellout concert dates at Royal Albert Hall, Sept. 28 and Oct. 3. Two concerts, each sold out six weeks in advance, grossed $15,000.

Duo has left for Vienna, for a six-week guest appearance at the State Opera, before returning to N. Y.

American Opera Society Expands to 2 N.Y. Series

The American Opera Society, expanding its activities this season, will present two series of operas, one at Town Hall, N.Y., on four Tuesday evenings, and the other on four Saturday evenings at the Brooklyn Academy of Music. Each series will consist of four operas, Rossini's "Otello," Bellini's "La Sonnambula", Gluck's "Iphigenie en Tauride" and Monteverdi's "Coronation of Poppea." Season debut will come Nov. 20 in Brooklyn.

All performances will be under general direction of Allen Sven Oxenburg.

Legit Bits Abroad

Glasgow, Oct. 12.

Gateway Theatre, Edinburgh, will soon preem "The World My Parish," adaptation by **R. J. B. Sellar** of Scot novelist **John Galt's** "The Annals of the Parish" . . . The **Charles Russell-Lance Hamilton** presentation of **Noel Coward's** "Blithe Spirit," with **Joyce Carey** directing, is set for dates at Glasgow and Edinburgh. Leads taken by film actress **Kay Kendall** and stage and film actor **Dennis Price**.

London Bits

London, Oct. 12.

"After the Ball," **Noel Coward's** musical based on Oscar Wilde's "Lady Windermere's Fan," is expected to close sometime in October, with the H. M. Tennent production, "Simon and Laura," by **Alan Melville**, currently touring the provinces, replacing. "Simon" stars **Coral Browne, Roland Culver, Dora Bryan, Ian Carmichael** and **Ernest Thesiger** . . . **Tom Arnold** has closed deal for his first pantomime in South Africa. Producer has signed **Mills** and **Bobbie** to star in "Jack and the Beanstalk," opening in Johannesburg in late December . . . **Jack De Leon** has acquired the late **Ernest Vajda's** "Man For Sale," written in collaboration with Clement Scott Gilbert. Play will be tried out at the "Q" Theatre the first week in November.

Current Road Shows

(Oct. 11-23)

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie)—Orpheum, Springfield, Ill. (11); McCormick, Gymnasium, Normal, Ill. (12); Shrine Aud., Ft. Wayne (13); Murat, Indianapolis (14-16); Munic. Aud., Grand Rapids (17); Aud., E. Lansing (18); Central H. S., Kalamazoo (19); State, Toledo (20-21); Hill Aud., Ann Arbor (22-23).

Fanny (Ezio Pinza, Walter Slezak) (tryout)—Shubert, Phila. (11-23) (Reviewed in VARIETY, Sept. 22, '54).

Gentlemen Prefer Blondes — Shubert, Detroit (11-16); Royal Alexandra, Toronto (18-23).

Getting Gertie's Garter—Majestic, Boston (11-23).

King and I (Yul Brynner, Patricia Morison)—State Fair, Dallas (11-23).

Midsummer Night's Dream — Acad. of Music, Philadelphia (12-14); Met Opera House, N. Y. (15-17); Indiana U. Aud., Bloomington (19-20); Northrop Memorial Aud., Minneapolis (22-23).

Moon Is Blue (Jerome Cowan)—Nixon, Pitt (11-23).

Mrs. Patterson (Eartha Kitt) (tryout)—Harris, Chi (12-23) (Reviewed in VARIETY, Sept. 29, '54).

Naughty Natalie—Lyceum, Minneapolis (11-16); KMBC Playhouse, K. C. (19-24).

Oklahoma — Her Majesty's, Montreal (11-16); Capitol, Quebec (18-19); Capitol, Barre, Vt., (20); Strand, Plattsburg, N. Y. (21); Utica, Utica, N. Y. (22-23) (Reviewed in VARIETY this week).

Picnic (Ralph Meeker)—Erlanger, Chi (11-23).

Quadrille (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne) (tryout)—Colonial, Boston, (14-23).

Rainmaker (Geraldine Page) (tryout)—Walnut St., Phila. (11-23) Reviewed in VARIETY this week).

Saint Joan (Jean Arthur) (tryout)—Cass, Detroit (11-23) (Reviewed in VARIETY, Sept. 22, '54).

Seven Year Itch (Eddie Bracken) —Metropolitan, Seattle (11-12); Aud., Portland (13-16); Capitol, Salt Lake City (18-19); Aud., St. Paul (22-24).

South Pacific (Iva Withers, Webb Tilton)—Forrest, Phila. (11-23).

Time Out for Ginger (Melvyn Douglas)—Iowa, Cedar Rapids (11); KRNT Theatre, Des Moines (12); Paramount, Omaha (13-14); Playhouse, K.C. (15-16); KMBC, K.C. (17); H.S. Aud., Topeka (18); Arcadia, Wichita (19); Aud., Denver (21-23).

Traveling Lady (Kim Stanley) (tryout)—Cox, Cincy (11-16); Hanna, Cleve. (18-23). (Reviewed in VARIETY this week).

What Every Woman Knows (Helen Hayes)—Huntington Hartford, L.A. (11-23). (Reviewed in VARIETY, Sept. 29, '54.)

Wonderful Town (Carol Channing)—Shubert, Chi (11-23).

Carolina Playmakers Set 2 Preems, Tourers

Greensboro, N. C., Oct. 12.

Kermit Hunter's "Darkening Shores" will be preemed by the Carolina Playmakers during group's 1954-55 season. Another new play also is slated for spring production.

Presentations during the season will include two outside bookings, Paul Gregory's touring edition of "Caine Mutiny Court Martial," with Paul Douglas, Wendell Corey and Steve Brodie starred, and the same producer's upcoming "Three for Tonight" revue with Marge and Gower Champion and Harry Belafonte.

It's the 37th season for the Playmakers.

Legit Casting

Bad Seed—Nancy Kelly, Lydia Reed.

Black-Eyed Susan—Dana Wynter.

Dark Is Light Enough—Tyrone Power.

Fifth Season—Donna Pearson (replaced Nelva More), Rita Bernard.

Fragile Fox (tryout)—Crahan Denton.

House of Flowers—Dino DiLuca, Geoffrey Holder.

Living Room—Norma Winters, Hazel Jones.

Lunatics and Lovers—Mary Anderson.

On With the Show—Vera Brynner, Sheila Reynolds, Joseph Leberman.

Quadrille—Harold Crane, Rhoderick Walker, Madeleine Clive.

Shoemaker's Children — William Le Massena, Paul Lipson, Nancy Marchand, Marion Brash.

Tea and Sympathy (Rd.)—Alan Baxter.

Inside Stuff—Legit

Backers of the Theatre Guild-Worthington Miner production, "Home Is the Hero," at the Booth Theatre, N. Y., include Miner, $7,200; legit investor Howard S. Cullman, $3,600; former producer Joseph Verner Reed, $2,400; Helen Menken, representing a syndicate, $2,000; American Theatrical Co., representing John Cella and Paul Beisman, of the American Theatre, St. Louis, $1,600; attorney Robert Rockmore, $1,200; CBS-TV producer Jerome A. Danzig, $800; bandleader and orch contractor Meyer Davis, $800; Leonard H. Goldenson, president of United Paramount Theatres, $800; former actress Fania Marinoff, $800; former producer Malcolm L. Pearson, $800; producer-realtor Roger L. Stevens, $800; Howard Dietz, lyricist and Metro veepee in charge of advertising and publicity, $400; souvenir program agent Al Greenstone, $400; actress Jessie Royce Landis, $400; producer Bea Lawrence, $400; James Stroock, president of Brooks Costume Co., $400; literary agent Annie Laurie Williams, $400; Armina Marshall, ascociate director of the Guild, $400. Production is capitalized at $40,000, with provision for 25% overcall.

In a followup review on "Wonderful Town" last week, Herman Kogan, Chicago Sun-Times drama critic, did an about-face on his original critique of the show's star, Carol Channing. When the musical began its current Chicago run at the Shubert Theatre several months ago, Kogan noted in his followup comment, he tabbed Miss Channing's portrayal as being "not much better nor worse than Rosalind Russell's in the original Broadway production." Drama critic's reappraisal revised this stand, lauding Miss Channing's performance and opining that "the character she has created in this musical has a distinctive drollness Miss Russell could never, even at her funniest, hope to match."

B. appeal of Capt. Billy Bryant's farce, "Hamlet and Yeggs," was kudosed recently in an open letter from Sterrett Neale, managing director of the Community Players, Huntington, W. Va. Play was put on by the Community Players last August. Neale noted that org took a gamble in presenting the work, which reads like "trash" and that it paid off as a "surefire family farce." Bryant and his wife appeared in the production.

Backers of the Playwright Co. production of "Ondine," which wound up its Broadway run last July 3, made an 18% profit on their $102,000 investment. Play earned a $37,648 profit, with the investors' percentage figured on the basis of the standard 50-50 split between management and backers. Profit return was erroneously reported as 37% in a previous edition of VARIETY.

Marian Anderson was appointed to the Met Opera roster last week—the first Negro singer to join the Met. When someone remarked that her place in Met history would be like that of Jackie Robinson's in baseball, Miss Anderson replied: "I hope so. It would be a matter of pride."

Legit Bits

Gail Hillson, operator of the Triples Cities Playhouse, Binghamton, N.Y., sails for Europe tomorrow (Thurs.) aboard the Liberte to the Paris-London legit scene . . . **George Goett** feted at a luncheon at the Lambs last Wednesday (6) commemorating his 30th anni as legit buyer-booker for the Shea circuit . . . Staff at the Phoenix Theatre this season includes returnees **Carl Fisher** and **Samuel J. Freidman**, general manager and pressagent, respectively. Other assignments are **Nat Parnes**, house manager; **Richard Hopkins**, treasurer and **Betty Shirley**, subscription manager.

State manager **Howard Whitfield** is undergoing plastic surgery to repair a hand injury sustained last June . . . **Lorella Val-Mery** is pressagenting the **Paul Gregory-Charles Laughton** musical production, "Three For Tonight," which preems Oct. 28 at Bridges Auditorium, Claremont, Cal., and is skedded to tour through Feb. 26.

Lucia Victor has exited as stage manager of "King of Hearts" to take a similar post with the upcoming production, "House of Flowers." . . . **John Drew Devereaux** has replaced her, with **William Dodds** joining "Hearts" as assistant stage manager.

James Miller, company manager for the touring "Picnic," which folded Saturday (9), is returning to the road in November with "Oh Men, Oh Women" . . . **Glenna Syse** is the new assistant to **Herman Kogan**, Chicago Sun-Times legit-literary editor . . . **Joe Flynn** (but definitely NOT the pressagent) is temporarily playing the Wreck role "Wonderful Town," succeeding **Ward Donovan** who left the cast of the tourer . . . "Fifth Season" is now booked into the Erlanger, Chicago, rather than the Selwyn, opening Nov. 15 . . . **Leo Fuchs** has withdrawn as lead of the incoming off-Broadway show, "A Stone for Danny Fisher," with **Phillip Pine** succeeding.

Alfred de Liagre Jr. plans a midwinter Broadway production of **Theodore St. John's** "The Green Lamp" . . . **Arnold Perl** has obtained dramatization rights to the **Sean O'Casey** autobiog series, including "I Knock at the Door," "Pictures in the Hallway," "Drums Under the Window," "Inishfallen, Fare Thee Well," "Rose and Crown" and the forthcoming finale, "Sunset and Evening Star."

Scenic designer Jo Mielziner will be partnered with **David Merrick** in the production of "Goldilocks," musical comedy with book by **Walter F.** and **Jean Kerr**, and lyrics by the Kerrs and **Joan Ford**. No composer has been selected. Kerr is drama critic of the N. Y. Herald Tribune and stager of the current comedy, "King of Hearts," which Mrs. Kerr co-authored with **Eleanor Brooke**.

John B. Kelly, vice-president of Philly's Fairmount Park Commission and sponsor of that town's successful Playhouse in the Park, will be guest of honor at a luncheon to be given Friday (15) at Sardi's Restaurant, N. Y., by the Assn. of Theatrical Press Agents & Managers. His daughter, film actress **Grace Kelly**, is among the guests invited.

Arthur Lief has been named American guest conductor for the Old Vic production of "A Midsummer Night's Dream," presented by **Sol Hurok** and now at the N. Y. Metropolitan Opera House. Lief will remain with the "Dream" company until the production completes its cross-country tour of 11 cities in December.

Audrey Michaels has been appointed publicity director of National Concert & Artists Corp.

Dorothy Stinnette, with "Solid Gold Cadillac" since its Broadway bow last season, exits cast today (Wed.) and heads for Niagara Falls for a film assignment . . . **William McCleery's** "Family Meeting" will be tried out Nov. 5-6 by the Monadnock Theatre Guild, Peterborough, N. H. . . . **Moss Hart** sold his Bucks County, Pa., estate for $110,000 to Lowell M. Birrell, a real estate operator. Hart had purchased the property for $35,000 and had made a number of improvements, including the building of a swimming pool.

Rodolfo Usigli's "Crown of Shadows," translated into English by **William F. Stirling**, will be produced by Texas Christian U., Fort Worth, under the direction of **Walther R. Volbach**, of the university . . . **Donald Flamm**, legit producer and former radio station owner, back in New York after two months abroad . . . **Morton Baum**, N. Y. tax attorney and sparkplug of the N. Y. City Center as chairman of its finance committee, has dropped off the board of directors of the Metropolitan Opera Assn. after 11 years, finding the two outside chores too heavy. Will concentrate on City Center.

W. STILLEY TO DES MOINES

Des Moines, Oct. 12.

Walter Stilley, 26, has been named assistant director and staff designer of the Des Moines Community Playhouse. He will assist Howard Orms, new Playhouse director, and will be in charge of stage design, lighting, etc.

Mrs. Stilley, a professional actress, will teach classes in the children's theatre workshop at the Playhouse.

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 19th week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	19	17
Total weeks played so far by all shows	309	277
Total gross for all shows last week	$560,400	$516,400
Season's total gross so far	$8,474,000	$8,102,800
Number of new productions so far	7	9

ROAD
Excluding stock

Number of current shows reported	23	28
Total weeks played so far by all shows	221	216
Total gross for all shows last week	$484,300	$547,300
Season's total gross so far	$5,916,300	$5,124,900

'Town' $31,900, 'Picnic' $19,200, Folds; Chi Getting 2 Tryouts This Week

Chicago, Oct. 12.

Biz at the Loop's brace of entries picked up slightly last week, with exit announcements figured a factor. Mail orders and small party bookings have perked for "Wonderful Town," which departs Nov. 20. There are two openings this week.

Estimates for Last Week

Picnic, Erlanger (4th wk) ($4.40; 1,300) (Ralph Meeker). Approached $19,200. (previous week, $17,600); closed its tour here Saturday (9).

Wonderful Town, Shubert (14th wk) ($4.60; 2,100) (Carol Channing). Almost $31,900 (previous week, $29,000); exits town Nov. 20.

Opening This Week

Mrs. Patterson, Harris ($5; 1,000) (Eartha Kitt). Opens tonight (Tues.) for a seven-week pre-Broadway tryout, with first three weeks under Guild subscription.

Pardon Our Antenna, Selwyn ($4.50; 1,000) (Ole Olsen & Chic Johnson). Opens next Saturday (16) for an indefinite pre-Broadway run.

EARTHA $16,000 3D WK., 'BLONDES' 20G, DETROIT

Detroit, Oct. 12.

"Gentlemen Prefer Blondes" grossed a relatively good $20,000 in the first week of a fortnight's engagement at the 2,050-seat Cass. Top is $3.85, although tickets are selling for about one-third off. The $3.85 tickets, instead of being on twofers, are going at $2.30, while the $3.30 tickets are sold for $2.

Final of three weeks in Detroit grossed a slim $16,000 for "Mrs. Patterson," Eartha Kitt starrer at the 1,492-seat Cass. Top was $3.85 weeknights, $4.40 Saturday eves. Play now is at the Harris, Chicago, for seven weeks, prior to scheduled Dec. 1 opening on Broadway.

Current at the Cass is "Saint Joan", starring Jean Arthur, in for two weeks. Top is $3.85. Shubert has booked Jose Greco for two weeks beginning Oct. 25, and "Tea and Sympathy," starring Deborah Kerr, for a fortnight starting Nov. 28.

'King' $27,000 in Last 5, 'Sabrina' $18,000, St. Loo

St. Louis, Oct. 12.

The last five of 21 performances of "King and I," in the opera house of the Henry W. Kiel (municipal) auditorium grabbed an approximate gross of $27,000 to bring the total for the stand to $128,000. Show was presented under the sponsorship of the American theatre.

House opens its midtown theatre Oct. 25 with a two week stand of "The Moon Is Blue." It will be the third time the piece has been presented here.

"Sabrina Fair," the opening piece of the season at the Empress theatre, wound up its two week frame Sunday (10) with a gross estimated at $18,000, equalling opening frame's take. "Dulcy," with June Lockhart and John O'Hare, opens a one-week stand tonight (Tues.).

Bus-Truck 'Oklahoma' $24,200 in 3 Stands

Bangor, Me., Oct. 12.

"Oklahoma" grossed a total of about $24,200 last week in a series of three stands. Bus-truck touring production played Monday-Tuesday (4-5) at the State, New Bedford, Mass.; Wednesday-Thursday (6-7) at the State, Portland, and Friday-Saturday (8-9) at the Opera House here.

Show is at Her Majesty's, Montreal, all this week.

'Moon' 17G, Cleve.

Cleveland, Oct. 12.

"Moon Is Blue," with Jerome Cowan, hypoed a sellout second stanza for an excellent $17,000 at the Hanna last week.

Two-for-one ducats at $3.75 top and double night shows Fridays and Saturdays turned the trick, pulling $14,800 the first round.

Hayes SRO 25G, 'Pan' $57,800, L.A.

Los Angeles, Oct. 12.

Only two houses are alight this week after the closing of "Peter Pan" at SRO to give the Los Angeles Civic Light Opera Assn. the best season its 17 year history. Total gross reached $1,362,000.

No openings are slated for the next fortnight.

Estimates for Last Week

Peter Pan, Philharmonic Aud (8th wk) ($5.50; 2,670) (Mary Martin). Up to $57,800 on the fadeout to give it $453,000 for the eight weeks.

That's Life, Las Palmas (16th wk) ($3.60; 400). Another $4,800.

What Every Woman Knows, Huntington Hartford (2d wk) ($3.85; 1,032) (Helen Hayes). Capacity $25,000.

JEAN ARTHUR $15,500 IN MODEST PITT WEEK

Pittsburgh, Oct. 12.

Jean Arthur in "Saint Joan" did $15,500 at the Nixon last week, a little disappointing considering the star's name and fact that this was virtually the opening of the legit season and the first subscription play. Notices for the most part were excellent, even with reservations for the title performance, but the Shaw revival never got going until practically the windup.

Nixon currently has Jerome Cowan in "The Moon Is Blue," playing to twofers and booked in for two weeks, and then house has nothing definitely lined up until "The Fifth Season" arrives Nov. 8.

'Angels' $5,200, Toronto; Tour Folds Abruptly

Toronto, Oct. 12.

After a disastrous $5,200 gross last week, "My 3 Angels" folded here Saturday (9). Royal Alexandra Theatre, 1,525-seater, was scaled at $3.50 top for the stand.

Victor Jory starrer got rave reviews, but customers just didn't go for the Sam and Bella Spewack adaptation of the French farce by Albert Husson. Tour lasted only two weeks.

'Ginger' Hits $19,500 In Four-Stand Week

Duluth, Oct. 12.

"Time Out For Ginger," playing four different locations, grossed around $19,500 last week. Approximate takes were $4,000 for one performance at the Coliseum, Sioux City Falls, S. D., Monday (4); $3,500 for one at the Orpheum, Sioux City, Ia., Tuesday (5); $5,500 for three at the Auditorium, St. Paul, Wednesday-Thursday (6-7), and $6,500 for three at Denfield High Aud here Friday-Saturday (8-9).

Melvyn Douglas starrer is also splitting the current frame.

'Lady' Gets $4,400 in 3 In Princeton Breakin

Princeton, Oct. 12.

Preem of "Traveling Lady" at the McCarter Theatre drew around $4,400 for three performances last Friday-Saturday (8-9).

Horton Foote play is continuing its tryout this week at the Cox Theatre, Cincinnati.

'Fanny' $50,151, 'Gertie' 10G, Hub

Boston, Oct. 12.

Although still being revised in preparation for its Broadway run, "Fanny" wound its three-week stand at the Shubert a complete sellout. Production has now moved to Philadelphia for more polishing. "Tender Trap" ended its second and final week at the Wilbur with a terrific gross for this moderate seater. "Getting Gertie's Garter" was okay in the third week and holds at the Majestic.

Ballet Russe de Monte Carlo opened last night (Mon.) at the Opera House. "Quadrille," sparked by the Lunts, Edna Best and Brian Aherne, opens Thursday (14) at the Colonial for two and a half weeks, with heavy advance reported.

Estimats for Last Week

Fanny, Shubert (3d wk) (MD) ($6.25; 1,700) (Ezio Pinza, Walter Slezak). Topped last week's record-breaking gross, winding with another new mark, $50,151. House is dark until "On With the Show" bows Nov. 6.

Getting Gertie's Garter, Majestic (3d wk) ($3.30; 1,500). Slipping, but okay at $10,000 on twofers; continues.

Tender Trap, Wilbur (2d wk) (C) ($3.85, 1,200) (Robert Preston, Kim Hunter, Ronny Graham). Tryout finaled a two-week stand with a house record, $23,316; theatre went dark.

'RAINMAKER' $9,300 FOR 4 IN WILMINGTON

Wilmington, Oct. 12.

Tryout bow of "The Rainmaker" at the 1,223-seat Playhouse here last week drew almost $9,300 for four performances. Engagement ran from Thursday (7) through Saturday (9).

Next booking at the theatre is "Wedding Breakfast," due Oct. 28-30.

Scheduled N.Y. Openings

(Theatre indicated if set)

On Your Toes, 46th St. (10-11).
Fragile Fox, Belasco (10-12).
Tender Trap, Longacre (10-13).
Sing No Lullaby, Phoenix (10-14).
I Feel Wonderful, de Lys (10-18).
In Splendid Error, Greenwich Mews (10-18).
Sands in Negev, President (10-19).
Peter Pan, W. Garden (10-20).
Stone for Danny Fisher, Downtown Nat'l (10-21).
Slightly Delinquent, Black Friars (10-25).
Dybbuk, 4th St. (10-26).
Traveling Lady, Playhouse (10-27).
Rainmaker, Cort (10-28).
Quadrille, Coronet (11-3).
Fanny, Majestic (11-4).
Wedding Breakfast, 48th St. (11-16).
Living Room, Miller (11-17).
Hot Rock (11-22).
Sandhog, Phoenix (11-23).
Kilgo Run (week 11-29).
Mrs. Patterson, National (12-1).
On With the Show, Hellinger (12-2).
Shoemaker's Children (week of 12-3.)
Flowering Peach (week of 12-6).
Witness For Prosecution (12-8).
Portrait of a Lady, ANTA Playhouse (12-9).
Lunatics and Lovers, Broadhurst (12-13).
Festival (12-15).
Running Mate (12-15).
Between Friends (12-16).
Black-Eyed Susan (12-16).
Stars In a Person's Backyard (week of 12-19).
Anastasia (12-22).
What Every Woman Knows, City Center (12-22).
House of Flowers, Alvin (12-23).
Flim Flam (12-24).
Painted Days (week 12-27).
Silk Stockings, Imperial (12-30).
Grand Prize (week of 1-10)
Plain & Fancy (1-20).
Desperate Hours (1-26).

B'way Even, But Generally Okay; 'Figure' $10,400 (4), 'Friend' $38,200, 'Sea' $28,100, Cook-Cooper $15,400

Biz on Broadway was up and down last week, but for the most part the variation in grosses from the previous session's tallies was slight. Substantial dips were registered by only two shows, both musicals.

"Home Is the Hero" closes next Saturday (16), making it the first entry of the new season to throw in the towel. There are four preems this week. "On Your Toes" bowed Monday (11), followed by "Fragile Fox" last night (Tues.) and "Tender Trap" tonight (Wed.) "Sing Me No Lullaby" bows tomorrow (Thurs.) at the "Off-Broadway" Phoenix Theatre.

Sole newcomer last week was "Reclining Figure," which debuted Thursday (7).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

All Summer Long, Coronet (D) (3d wk; 20, $5.75-$4.60; 1,027; $30,000). Over $12,300 (previous week, $12,500); moves Nov. 1 to the Booth.

Anniversary Waltz, Broadhurst (C) (27th wk; 211; $4.60; 998; $28,000) (Macdonald Carey, Kitty Carlisle). Under $16,800 (previous week, $17,200).

Boy Friend, Royale (MC) (2d wk; 12; $6.90; 1,172; $38,200). Capacity at $38,200 (previous week, $21,700 for first four performances and one preview).

By the Beautiful Sea, Imperial (MC) (27th wk; 212; $6.90; 1,400; $50,300) (Shirley Booth). Over $28,100 (previous week, $30,800); moved last Monday (4) to the Imperial, where can remain until Dec. 25, but must then vacate for "Silk Stockings," due Dec. 30.

Caine Mutiny Court Martial, Plymouth (D) (38th wk; 300; $5.75-$4.60; $33,331) Lloyd Nolan, John Hodiak, Barry Sullivan). Just $33,000 (previous week, $33,300).

Can-Can, Shubert (MC) (75th wk 596; $6.90; 1,361; $50,160). Sellout, just $50,600 (previous week, $50,400).

Dear Charles, Morosco (C) (4th wk; 29; $6.90-$5.75-$4.60; $29,850) (Tallulah Bankhead). Another sellout, almost $29,900 (previous week, $29,900).

Fifth Season, Cort (C) (80th wk; 635; $4.60; 1,056; $25,227) (Chester Morris, Joseph Buloff). Over $10,300 (previous week, almost $10,500, was underquoted at $6,400); closes Oct. 23, to tour.

Home Is the Hero, Booth (D) (3d wk; 21; $5.75-$4.60; 766; $22,000) (Walter Macken, Peggy Ann Garner). Over $10,000 (previous week, $9,800); closes next Saturday (16).

King of Hearts, National (C) (28th wk; 218; $5.75-$4.60; 1,172; $31,300) (Donald Cook, Jackie Cooper). Over $15,400 on twofers (previous week, $11,700); moved last Monday (4) to the National.

Kismet, Ziegfeld (OP) (45th wk; 356; $6.90; 1,528; $57,908) (Alfred Drake). Almost $55,800 (previous week, $57,900).

Midsummer Night's Dream, Met Opera House (M) (3d wk; 22; $6; 3,612; $93,553) Robert Helpmann, Moira Shearer, Stanley Holloway). Had standees, but failed to get capacity at $89,400 (previous week, $89,600); only unsold tickets were those marked obstructed or side view. Closes next Sunday (17) and is splitting current week between here and the Academy of Music, Philadelphia, where it plays Tuesday-Thursday (12-14).

Oh Men, Oh Women, Miller (C) (43d wk; 350; $5.75-$4.60; 920; $23,248) (Lloyd Bridges). Over $10,400, with some twofers (previous week, $7,800).

Pajama Game, St. James (MC) (22d wk; 172; $6.90; 1,571; $51,717) (John Raitt, Janice Paige, Eddie Foy Jr.) Sellout again, over $51,700.

Reclining Figure, Lyceum (C) (1sh wk); 4; $5.75-$4.60; 995; $23,389). Opened last Thursday (7) to three favorable notices (Atkinson, Times; Chapman, News; Coleman, Mirror), three pans (Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and one indecisive review (Hawkins, World-Telegram); grossed over $10,400 for first four performances.

Seven Year Itch, Fulton (C) (99th wk; 789; $5.75-$4.60; 1,063; $24,000) (Elliott Nugent). Nearly $21,000 (previous week, $20,700).

Solid Gold Cadillac, Music Box (C) (49th wk; 389; $5.75-$4.60; 1,077; $27,811). Almost $21,700 (previous week, $20,900).

Tea and Sympathy, Barrymore (D) (54th wk; 429; $5.75-$4.60; 1,060; $28,300) (Joan Fontaine). Nearly $21,300 (previous week, $22,100).

Teahouse of the August Moon, Beck (C) (52d wk; 420; $6.22-$4.60; 1,214; $33,608) (Burgess Meredith, Scott McKay). Another sellout, over $34,100.

OPENING THIS WEEK

Fragile Fox, Belasco (D) ($5.75; $4.60; 1,077; $28,300) (Dane Clark, Don Taylor). Play by Norman Brooks, presented by Paul Vroom, in association with Barnard Straus; production financed at $70,000, cost about $52,000 to bring in, including approximately $12,000 tryout loss but excluding bonds, and can break even at around $15,000 gross; opened last night (Tues.).

On Your Toes, 46th St. (MC) ($8.05-$6.90; 1,319) (Vera Zorina, Bobby Van). Musical with score by Richard Rodgers, lyrics by Lorenz Hart, book by Rodgers & Hart and George Abbott, presented by Abbott; production financed at $175,000, cost about $165,000 to bring in, including approximately $6,000 tryout loss (there are no bonds), and can break even at around $30,000 gross; opened Monday night (11) to unanimously negative reviews.

Sing Me No Lullaby, Phoenix (D) ($3.45; 1,150; $20,000). Play by Robert Ardrey, presented by T. Edward Hambleton and Norris Houghton as the first in their second season of five stock productions on a total budget of $125,000, excluding bonds, and can break even at around $13,000 gross; opens tomorrow night (Thurs.).

Tender Trap, Longacre (C) ($5.75; $4.60; 1,048; $26,817) (Robert Preston, Kim Hunter, Ronny Graham). Play by Max Shulman, Robert Paul Smith, presented by Clinton Wilder; production financed at $75,000, cost about $50,000 to bring in, including approximately $7,000 tryout profit, but excluding bonds, and can break even at around $14,500 gross; opens tonight (Wed.).

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Clandestine Marriage, Provincetown (9-29-54).
Way of the World, Cherry Lane (10-2-54).
World of Sholom Aleichem, Barbizon-Plaza (5-1-53).

'FOX' NOT SO FRAGILE AT $13,700 IN CINCY

Cincinnati, Oct. 12.

"Fragile Fox," with Dane Clark and Don Taylor, opened Cincy's legit season last week to a good $13,700 in the 1,300-seat Cox, at $3.30 top. Theatre Guild-American Theatre Society subscription was a factor.

Horton Foote's "The Traveling Lady," with Kim Stanley, at same $3,30 top, is current at the Cox. House shuts next week and reopens Oct. 25 for a week with Jean Arthur in "Saint Joan", at $3.96 top.

Solo 'S.P.' 44G, Phila.; 2 Openings This Week

Philadelphia, Oct. 12.

"South Pacific" had the field to itself all week and clocked up virtual SRO for entire semester, with standees upping take.

Fresh spurt of legit activity this week found "The Rainmaker" relighting the Walnut last evening (Mon.) for a two-week tryout, and "Fanny" arriving at the Shubert tonight (Tues.) for a three-week tuneup.

Shubert tuner is sold out in advance. Same goes for the four-performance stand of the Old Vic's "Midsummer Night's Dream," at the Academy of Music.

Estimate for Last Week

South Pacific, Forrest (MD) (2d wk) ($4.80; 1,760) (Iva Withers, Webb Tilton). Age cannot wither the appeal of this one; smash $44,000.

Shows on Broadway

On Your Toes

George Abbott revival of musical comedy in two acts, with music by Richard Rodgers, lyrics by Lorenz Hart, book by Rodgers, Hart and Abbott. Stars Vera Zorina. Bobby Van; features Elaine Stritch, Ben Astar, Kay Coulter, Joshua Shelley, Nicolas Orloff, Jack Williams, George Church. Directed by Abbott; Oliver Smith; costumes, Irene Sharaff; lighting, Peggy Clark; musical direction, Salvatore Dell'Isola; orchestrations, Dan Walker. At 46th St. Theatre, N.Y., Oct. 11, '54; $6.03-$6.90 top ($6.20 opening).

Phil Dolan II ..... Jack Williams
Lil Dolan ..... Eleanor Williams
Phil Dolan II ..... David Winters
Stage Manager ..... George Church
Lola ..... Doreen Kilmer
Junior ..... Bobby Van
Frankie Frayne ..... Kay Coulter
Sidney Cohn ..... Joshua Shelley
Vera Barnova ..... Vera Zorina
Anushka ..... Patricia Wilkes
Peggy Porterfield ..... Elaine Stritch
Sergei Alexandrovitch ..... Ben Astar
Konstantine Morrosine ..... Nicolas Orloff
Snoopy ..... John Robb
Thug ..... Nathaniel Fry
Mishka ..... Patrick Welch
Ivan ..... John Nola
Vassilli ..... Edward Pfeiffer
Dmitri ..... Ted Adkins
Leo ..... Robert Lindgren
Ballet Stage Manager ..... Bertram Wood
Cop ..... Arthur Grandi

Chorus: Phyllis Campbell, Lillian D'Honau, Patricia Dryden, Katia Genez-nova, Carolyn George, Marilyn Hale, Dorene Kilmer, Helen Kramer, Sonja Lindgren, Paula Lloyd, Glynn Barbara Mickelis, Lois Platt, Nina Popova, Ruth Sobotka, Mary Stanton, Carol Stevens, Wendy Winn, Ted Adkins, Marvin Arnold, Johnny Bowen, Timmy Everett, Arthur Grah, Edward Kerrigan, Jack Leigh, Robert Lindgren, John Nola, Edward Pfeiffer.

Songs: "Two a Day for Keith," "The 3 B's," "It's Got to Be Love," "Too Good for the Average Man," "There's a Small Hotel," "The Heart Is Quicker Than the Eye," "Princess Zenobia Ballet," "Quiet Night," "Glad to Be Unhappy," "On Your Toes," "You Took Advantage of Me," "Slaughter on Tenth Avenue."

The passing years sometimes do cruel things, so it can be disillusioning to revive cherished memories. It seems strange now that only 18 years ago "On Your Toes" could have been such a milestone of musical comedy.

What was a great show in 1936 seems tame in 1954, despite the surviving quality of the Richard Rodgers and Lorenz Hart songs and the still-electrifying "Slaughter on Tenth Avenue" ballet. As the first legit musical to use ballet as an important element, "On Your Toes" was a trail-blazer. But there's no getting around the impression that it's merely sort of quaint today.

The book seems to be the worst handicap. The story, with a prolog about the hoofing Dolan family of vaudeville, telescoping 15 years to the bashful music professor who gets involved with a Russian ballet troupe, may have seemed ingenious in its day. But it's transparently contrived and awkward now.

George Abbott, who co-authored the book with Rodgers and Hart, has staged the revival with his mannered style. Ben Astar as the bombastic impresario, Kay Coulter as the soubrette (which dates the show, all right) and Joshua Logan as the full-of-beans young composer.

Oliver Smith has designed suitably garish scenery and Irene Sharaff properly striking costumes. But, despite such welcome Rodgers-Hart tunes as "It's Got to Be Love," "Too Good for the Average Man," "There's a Small Hotel," "Quiet Night" and "You Took Advantage of Me" (borrowed from their "Present Arms" and the hardy "Slaughter," this revival doesn't come to life.

Incidentally, Rodgers is silently partnered with Abbott in this producti *Hobe.*

Original Cast

Dwight Deere Wiman production, staged by Worthington Minor (with an unbilled assist by George Abbott); choreography, George Balanchine; scenery, Jo Mielziner; costumes, Irene Sharaff; at Imperial, N.Y., April 11, '36; $3.85 top (played 315 performances).

Phil Dolan II ..... Dave Jones
Lil Dolan ..... Ethel Hampton
Phil Dolan III ..... Tyrone Kearney
Lola ..... Betty Jane Smith
New Year ..... Betty Jane Smith
Sergei Alexandrovitch ..... Monty Woolley
Control Man ..... Russ Milton
Announcer ..... Hess Baker
Footmen ..... Beau Tilden, William Baker
Peggy Porterfield ..... Luella Gear
Junior ..... Ray Bolger
Frankie Frayne ..... Doris Carson
Sidney Cohen ..... Sidney Morris
Vera Barnova ..... Tamara Geva
Anushka ..... Mae Noble
Constantine Morrossine ..... Demetrios Vilan
Mischka ..... Valery Streshnev
Vassilli ..... Robert Sidney
Dimitri ..... Basil Galahoff
Leon ..... Harold Haskin
Call Boy ..... Harry Peterson

In the "Princess Zenobia" Ballet

Princess Zenobia ..... Tamara Geva
Beggar ..... Demetrios Vilan
Old Prince ..... William Baker
Young Prince ..... George Church
Singer ..... Earle MacVeigh
Waiter ..... Jack Quinn
Snoopy ..... William Wadsworth
Policeman ..... Robert Forsythe
Nurse ..... Frances Nevins
Thugs ..... Nick Dennis, Louis Walsh

In "Slaughter On Tenth Avenue"

Hoofer ..... Ray Bolger
Strip Tease Girl ..... Tamara Geva
Big Boss ..... George Church

Screenwriter Harry Kurnitz's first play is a comedy, "Reclining Figure," about a cantankerous millionaire art collector who buys a counterfeit Renoir and thereby becomes a human being. After sputtering promisingly for a couple of acts, it finally picks up pace and uncorks solid laughs for the finale.

Since comedy is an especially staple commodity on Broadway, the show should have a moderate run. It's a prospect for pictures and a cinch for the stock and little theatre markets. As such, it should provide Kurnitz with a modest meal ticket for years and years.

The author, a former Philadelphian, art patron in a small way and, according to his friends, something of a character himself, has based "Reclining Figure" on a fairly celebrated hometowner, art collector and eccentric, the late Albert C. Barnes. The latter crammed his mansion at suburban Merion, Pa., with rare paintings and stubbornly refused to allow anyone in to see them (the rule is reportedly still enforced by the executors).

Kurnitz presents this irascible connoisseur as a genuine "character" but, fortunately for theatrical purposes, as essentially likeable. The play is also fictionalized in that after the old geezer realizes he's made a fool of himself over the supposed Renoir, he's humanized enough to allow his entire art collection to be toured for public exhibition.

This happy ending, plus the use of such traditional stage ingredients as the ingenue and appropriate love interest, with an idealistic juvenile who defies the testy old money bags, indicates that, beneath his surface of cynical humor, Kurnitz is a romantic. Anyway, he has written a lot of funny jokes and a generally pleasant play.

There are particular laughs in "Reclining Figure" for anyone slightly familiar with the art business, or for Texans or that special breed of anti-Texans, as well as people who collect jokes about Hungarians and people who collect just jokes. In fact, although it's plainly no masterpiece, "Figure" is enjoyable enough to rate a fairly long showing in the Broadway gallery.

Abe Burrows, himself quite a man with a quip, has done a workmanlike staging job, with proper appreciation but not overemphasis of the comedy. Percy Waram is excellent as the gumpy, bullying, but basically ingratiating art collector. Mike Wallace is attractively relaxed as the young dealer with a vision, Georgiann Johnson is a nifty looker and competent actress as the tycoon's enterprising daughter, and Martin Gabel is skillfully urbane as the devious art dealer with an appreciation of rich Texans.

Effective supporting performances are given by Berry Kroeger as the artist whose talent has been corrupted by easy-money forgery, Ralph Bunker as a fussy old art expert, David Opatoshu as a engagingly larcenous Hungarian dealer-blackmailer, Nehemiah Persoff and Alfred Hesse as a couple of bungling Renoir connoisseurs and Foster Davis as the butler who fancies himself an undiscovered Grandma Moses.

Frederick Fox has designed a properly hideous but effectly arranged interior of various levels. *Hobe.*

Reclining Figure

Martin Gabel & Henry M. Margolis (in association with Peter Cusick) production of comedy in three acts, by Harry Kurnitz. Features Percy Waram, Mike Wallace, Georgiann Johnson, Gabel, Berry Kroeger, Ralph Bunker, David Opatoshu. Staged by Abe Burrows; scenery and lighting, Frederick Fox. At Lyceum, N.Y., Oct. 7, '54; $5.75-$4.60 top ($6.90 opening).

William ..... Foster Davis
Samuel Ellis ..... Mike Wallace
Cass Edgerton ..... Georgiann Johnson
Lucas Edgerton ..... Percy Waram
Agramonte ..... Ralph Bunker
Paul Weldon ..... Berry Kroeger
Jonas Astorg ..... Martin Gabel
Denesco ..... David Opatoshu
Dr. Hickey ..... Nehemiah Persoff
Prof. Junelle ..... Alfred Hesse

Bus & Truck 'Oklahoma' Tours East and Canada; 'Young, Energetic' Cast

New Bedford, Mass., Oct. 12.

Nick Mayo and Philip Mathias, co-producers who head the newly-formed Broadway Lights, Inc. (under the wing of Rodgers & Hammerstein), have assembled a young, energetic and talented company for a 40-week tour in "Oklahoma." Traveling in two buses, the group of 60 performers, musicians, stagehands and technicians will play in most of the major eastern Canadian cities.

In its appearance thus far, the company has been a bonanza. At Morris Simms' Olympia Theatre in New Bedford, for example, the company had an advance sale of over $7,000 and drew about 4,000 attendance for its two performances.

The troupe deserves its success. Striking a nice balance between youthful players and older, experienced hands, the group presents the musical classic with plenty of zip, professional skill and contagious good spirits. Sets, which are transported two special trucks, are first-rate, costuming is bright and appealing and the choreography, which preserves the imagination and spirit of Agnes DeMille's original dances, is socko, with brisk hoofing by lithe and youthful performers.

In the two romantic leads, the company has personable warblers with the vocal equipment to match their good looks. Robert Austin makes a virile and convincing Curly, while petite Genevieve Owens is wistful and pleasant to hear as Laurey. As the villainous Jud, Jerry Cardoni is appropriately menacing, and in good voice in "Pore Jud."

Comedy is ably supplied by Jerry Mann as the peddler, Ali Hakim; Jacqueline O'Dea does the cheerfully promiscuous Ado Annie with a zestful comedy flair, and Edith Gresham portrays Aunt Eller with amusingly raucous authority. There is a good bit, too, by Harris Hawkins as Will Parker and Owen Martin, from the original Broadway production, is competent dramatically, but short on vocal prowess as Ado Annie's shotgun-toting father.

This is, in summary, a competent group going about its business with professional skill. The enterprise should provide a much-needed impetus to the cause of profesisonal theatre in the hinterlands. *Dias.*

Oklahoma

Broadway Lights, Inc., production of musical in two acts, with music by Richard Rodgers, book and lyrics by Oscar Hammerstein 2d, based on Lynn Riggs' "Green Grow the Lilacs." Directed by Rouben Mamoulian; settings, Lemuel Ayers; costumes by Miles White; dances by Agnes DeMille; production reproduced by Charles Atkin; dances re-created by Betty Gour; musical director, Peter Laurini. At Olympia Theatre, New Bedford, Mass., Oct. 4, '54, $3.30 top.

Aunt Ellar ..... Edith Gresham
Curly ..... Robert Austin
Laurey ..... Genevieve Owens
Cord Elam ..... Burt Bier
Fred ..... Jack Irvin
Slim ..... Ray Damore
Will Parker ..... Harris Hawkins
Jud Fry ..... Jerry Cardoni
Ado Annie Carnes ..... Jacqueline O'Dea
Ali Hakim ..... Jerry Mann
Gertie Cummi ..... Judy Rawlings
Ellen ..... Glenn Ryman
Silvie ..... Phyllis French
Armina ..... Sybil Scotford
Aggie ..... Paula Dwains
Andrew Carnes ..... Owen Martin
Chalmers ..... George Lawrence
Mike ..... Bert Vallencourt

For Show Biz Browsers

Boston, Oct. 8.

Editor, VARIETY:

Seems Alec Woollcott has played his final joke on his old friends in show biz, for in the Edward Sheldon Room of the Theatre Collection at Harvard, imposingly arranged in handsome boxes, behind glass, and lighted with artistic indirectness, are letters sent to the Sage of Bomoseen by such stage luminaries as Alfred Lunt, Lynn Fontanne, Thorton Wilder, George S. Kaufman, Ruth Gordon and Harpo Marx. The Wilder letters are erudite and genuinely valuable from point of view of the scholarly collector—and Harpo's letters are filled with enormous wit—but some of the gossipy passages in the correspondence of the other persons represented can easily touch off feuds and supply columnists with hair-curling material for years to come.

Dr. William van Lennep, curator of the Harvard Theatre Collection, reports a steady stream of "name" visitors who spend hours pouring over Woollcott's treasure trove.

Bob Downing.

Shows Out of Town

The Rainmaker

Wilmington, Oct. 7.

Ethel Linder Reiner (in association with Hope Abelson) production drama in three acts, by N. Richard Nash. Stars Geraldine Page. Directed by Joseph Anthony; setting and lighting, Ralph Alswang; costumes, Bolasni. At Playhouse, Wilmington, Oct. 7, '54; $3.85 top.

Bill Starbuck ..... Darren McGavin
H. C. Curry ..... Cameron Prud'homme
Noah Curry ..... Joseph Sullivan
Jim Curry ..... Albert Salmi
Lizzie Curry ..... Geraldine Page
File ..... Richard Coogan
Sheriff Thomas ..... Tom Flatley Reynolds

The chief virtue of this new N. Richard Nash play is that it provides a showcase for the talents of Geraldi Page. As a rancher's daughter whose seriousness frightens away would-be suitors, Miss Page has a choice role and rightfully dominates her scenes.

The play itself is less successful. There are a few excellent moments and some fine comedy scenes, but the overall impression remains that it's up to Miss Page to lure the customers. Some judicious cutting may improve the script.

The story involves a ranch family facing a ruinous drought and an adventurer and self-styled rainmaker who arrives with an offer to produce a downpour for $100. The first drought he cures is the barrenness in the daughter's life. That transforms her into a captivating femme and the local deputy sheriff who once spurned her, decides she is marriageable after all. There is a rainstorm at the final curtai

Miss Page demonstrates that her stardom is well merited giving a top performance. Albert Salmi is effective as the heroine's younger brother who has the play's best comedy moments.

Darren McGavin is dashing and convincing in the title role, being especially impressive in the romantic scenes. Richard Coogan, Cameron Prud'homme, and Tom Flatley Reynolds make up the remainder of the generally excellent cast.

Ralph Alswang's ranch setting and colorful lighting effects are outstanding, and Joseph Anthony's direction keeps the play running smoothly.

"The Rainmaker" was originally a tv drama, expanded into a full length play by the author. *Klep.*

The Traveling Lady

Princeton, Oct. 8.

Playwrights Co. production of drama in three acts (four scenes), by Horton Foote. Features Kim Stanley, Jack Lord, Lonny Chapman, Kathleen Comegys, Katherine Squire, Doro Merande. Staged by Vincent J. Donehue; scenery, lighting and costumes, Ben Edwards. At McCarter, Princeton, Oct. 8, '54.

Mrs. Mavis ..... Doro Merande
Slim Murray ..... Jack Lord
Judge Robedaux ..... Calvin Thomas
Georgette Thomas ..... Kim Stanley
Margaret Rose ..... Brook Seawell
Clara Breedlove ..... Helen Carew
Sitter Mavis ..... Katherine Squire
Mrs. Tillman ..... Kathleen Comegys
Henry Thomas ..... Lonny Chapman

Princeton's McCarter Theatre has opened its new legit season with a two-day tryout of Horton Foote's "The Traveling Lady." From here, the show moves to Cincinnati and Cleveland for further seasoning, prior to opening Oct. 27 on Broadway.

Despite its projected itinerary, however, "Traveling Lady" should not get very far. At Princeton, it went nowhere. As a play "Traveling Lady" is a sorry effort. It's quarter-hour or so of action is belabored through a long evening of homey reminiscence about things that aren't very interesting in the first place.

The story relates how a back-country hash-slinger works for six years to pay for a penitentlary pardon for her drinking, brawling husband who has stabbed a man. When she arrives in town to meet him after his release, she discovers he's still a bum, and goes off with a local boy.

The heroine is supposed to be a sensitive, misused young mother cursed with a sensitive, misled husband and saved by a sensitive, misunderstood hero. She also has a sensitive daughter who wants somebody to sing her a hillbilly ballad.

The mother comes alive as fairly stupid, however, and the husband is a whining, self-pitying lout, while the young hero is merely confused.

The author has apparently tried to write a fragile story of tender love which blossoms out of violence in a richly human southeast Texas cotton town. He has succeeded, unfortunately, in telling a maudlin tale of a dimwitted southern girl's deliverance and salvation in a high-class "Tobacco Road" setting. He has a strong sense of locale and has been truer with his secondary characters than with those required to carry the plot.

A great fault of the show is the dirge-like pace inflicted by director Vincent Donehue. However, Doro Merande gives a vivid performance as a senile biddy. Kim Stanley is fine as femme lead.

Cut to an hour, "Traveling Lady" should make an acceptable mood piece for television, a field Foote knows infinitely better. As a three-act stage play, it may be substantially improved, but hardly enough to matter. *Heny.*

Saint Joan

Ottawa, Oct. 6.

Canadian Players Ltd. platform production of drama in six scenes and epilogue, by George Bernard Shaw. Features Ann Casson, Douglas Campbell. Directed by Campbell. At Little Theatre, Ottawa, Oct. 5, '54; $2.25 top.

Joan .....
De Baudricourt
Peter Cauchon
English Soldier
Dauphin
Inquisitor ..... William Needles
Archbishop
Warwick ..... William Hutt
Courcelles
Steward
La Hire
De Stogumber
Bluebeard
Brother Marti ..... Roland Hegwill
Poulengey
Dunois, Bastard of Orleans
D'Estivet ..... John Gardiner
La Tremouille
Executioner

This lecture-style presentation is nearer a conventional production than the Laughton-Moorehead readings. It's a full-movement, scriptless version with no sets except a beige back curtain containing an entrance.

There are no furniture or props beyond bare essentials. The modern costumes are changed as little as possible, except for one comic semi-period hat and cloak. Excepting Joan and the executioner, two or three roles are handled by each actor, with no character makeup.

It's a superb production, which will please any whose imagination is not too sluggish to be stirred by a meaty, zesty play vividly and solidly performed. It is the premiere for this new company, whose president is Tom Patterson, founder of the Stratford, Ont., Shakespeare Festival, from whose casts all but two of this company were drawn.

Joan is played by Ann Casson, daughter of Lewis Casson and Sybil Thorndike, for whom Shaw wrote "Joan" and who first performed it in England. Douglas Campbell, Miss Casson's husband, staged this production and also plays a large and two smaller roles.

The rest of the company is Canadian, although William Needles was born in the U. S. Its excellence is almost uniform, its versatility astonishing.

Miss Casson's Joan increases i intensity to incandescence in the trial scene, then lapses into proper casualness in the epilogue, when she makes a posthumous appearance after her name has been cleared, by a rewrite of history worthy of the Soviet historians. Even the incandescence is always earthy, however, without spurious romanticism. Her costume is sweater and slacks, with a hooded over-sweater sometimes added, appropriate to the simple country girl.

Perhaps the most extraordinary other performance is that of Needles as the wretched Dauphin, whom Joan's death makes a man by forcing responsibility on him. Needles also plays the Inquisitor, with a complete change of characterization.

William Hutt's Warwick is polished, his Archbishop wholly adequate, and his Courcelles, a sort of 15th-Century McCarthy with a list of 64 "heresy" charges against Joan.

Bruno Gerussi's de Stogumber is vividly appalling, then pitiful. Roland Hewgill's effetely humorous Bluebeard and warm, protesting Brother Martin are effective; and John Gardiner stands out especially as the Bastard. Jack Hutt, who also stage-manages, is an impressive black-hooded executioner.

The burly red-headed Campbell contributes, besides his vigorous, brilliant direction, three memorable characterizations, especially the bishop presiding at Joan's trial and the cockney soldier who hands her, in the flames, a cross of twigs.

Perhaps the only flaw of consequence is that the full-view shifting of props by the actors, unobtrusive at all other times, destroys the mood at the end of the play proper, just before the epilogue. The production, in here for eight performances, tours 22 other Ontario cities and towns, then later heads for some U. S. cities where it has been invited, starting with Detroit in February. *Gard.*

Ballet Review

Hurtado de Cordoba

Maria Del Carmen Valiente & Emilio Delbene presentation of Hurtado de Cordoba & Ballet Espanol with de Cordoba, Maria de Alba, Beatrice Trujillo, Dorita Burgos, Eici Gallego, Lydia Rico, Jesus Sevilla, Djennana Lorca; Luis de Caceres, Carlos Ramos, Ricardo Modrego; musical director, James Leon; choreography, de Cordoba; musical advisor, Lydia Latzke; lighting, Mel Bourne. At 46th Street, N.Y., Oct. 10, '54; $4.05 top.

Spanish dancer Hurtado de Cordoba has brought a slick and thoroughly commercial production to the 48th Street Theatre, N.Y., for his American debut. He's scheduled for a four-week engagement.

The costumes and sets are handsome and the dancers are vigorous. However, de Cortado fails to present anything new in Castilian terps.

The de Cordoba troupe has hurried its New York bow, perhaps to get in ahead of the Ballet Espagnole, which is due soon. De Cordoba has brought two male and six femme dancers, plus two guitarists, with a set of routines that might do well in nightclubs.

The producer-star has apparently designed the dances primarily to showcase himself. In several numbers he disregards the traditional, without providing adequate substitute. An example is the "Alegrias," in which he introduces steps more suitable to the variety stage than the concert hall.

The program is generally a good mixture, with a blend of flamenco and classical numbers. But in most cases, the dance designs are not up to concert level.

However, the male dancers accompanying de Cordoba occasionally give indications of promise. Luis de Caceres in "Zapateado," accompanied by guitarists Ricardo Modrego and Carlos Ramos, gives a fine account of himself, and Jesus Sevilla shows admirable respect for dance forms in a variety of numbers with Djennana Lorca. Their best number is a delicate 18th century court dance.

The big dramatic number of the evening is the "Venta Del Puerto," with de Cordoba, de Caceres and Dorita Burgos. This number is orthodox in theme and execution, although vigorously danced.

The other major figure in this troupe is guitarist Ramos. *Jose.*

Stock Tryouts

(Oct. 11-23)

Head of the House, by John T. Chapman— Bucks County Playhouse, New Hope, Pa. (11-16) (Original stock production reviewed in VARIETY, Aug. 18, '54, under title "The Iron Gate").

Millicent's Castle, by Frederic Morton—Bucks County Playhouse, New Hope, Pa. (18-23).

Legit Followup

Porgy and Bess

(EMPIRE, PARIS)

Paris, Oct. 5.

Blevins Davis and Robert Breen are perhaps the best cultural ambassadors, without portfolios, at large in Europe today. They have better than a portfolio; they have "Porgy and Bess." Back in Paris after their one-week smash run two years ago, the show looks to be in for a solid 10-week stint, and first two weeks are already sold out, which is all the advance sale custom allows here. Opera is a still a consummate piece of theatre craftsmanship, and its vitality, folk heartiness, pathos, music, and drama are still as effective as they ever were. A firstnight audience gave this a long, standing ovation.

Breen has restored the two-act version which was cut to three at the last visit because of the concessionaire howl. It took firmness in this department to return to the original two parts, and thus a more cohesive, actionwise version. The flow of movement, music and dramaturgy is still a treat, as is the excellent coordination of the large cast. There have been some changes, and this has brought about certain differences in interpretation, but the opera remains a stirring creation worthy of being an official representative of the strength of the U.S. theatre.

LeVern Hutcherson, as Porgy; Irene Williams, as Bess, and Lorenzo Fuller, as Sportin' Life, head the cast, with others alternating. Company goes all over the Continent after this Paris date. Recent sock success at Venice and the boff showing here adequately attest to the international qualities of this outstanding spectacle.

Mosk.

Off-B'way Show

Noah

(B'way Tabernacle Church, N. Y.)

In reviving Andre Obey's "Noah" at the Broadway Tabernacle Church, the Broadway Chapel Players have made the need for simplicity their virtue. Staged on the chancel, with only two chairs as props, this recap of the familiar biblical tale is reverent and often emotionally compelling.

There are no frills to the story. Noah builds the Ark, the floods come, people and animals live tensely together for the duration, the dove brings the olive branch, the Ark lands, and Noah is left alone with his tried but unwavering faith.

Robinson Stone has an arduous task in the pivotal role, great stretches of Obey's play being a monolog. In a performance marked by an understanding calm, Stone is quietly authoritative with his unruly family, compassionate toward the animals, humble yet outspoken in dealings with his Lord. As his wife, who is faithful almost until the end, Ruth White uses the common touches of everyday experience to color her portrait of the mother and eternal peacemaker.

Bill Penn (who organized this group), Otis Bigelow and Neil Laurence are the vigorous sons, who go their separate ways after Ararat. As one of the son's brides, Lilyan Wilder seems the most capable of helping make a new world, and John Conrad has a few dramatic moments as an unbeliever who scorns the Ark until it is too late.

Helen Alexander's costuming is good, each of the animals being unaffectedly individual, and the people being dressed with pleasing informality. Only in Otis Bigelow's choreography does there occasionally creep in a lack of restraint that tends to break the mood.

Richard Clemmer's direction rightly concentrates on the testing of Noah, for it is thus that Obey makes his moral clear. Other aspects of the story are efficiently implemented by movement and atmosphere but, in the final analysis, Stone's performance of the patriarch remains the keystone.

Geor.

Strawhat Review

Kilgo Run

New Hope, Pa., Oct. 5.

Michael Ellis, by arrangement with Jerome Mayer & Irl Mowery, production of comedy in three acts (five scenes), by Arnold Sundgaard. Stars Eileen Heckart, Conrad Janis; features Betty Lou Holland, Thomas Coley. Staged by Mayer; scenery and lighting, W. Broderick Hackett. At Bucks County Playhouse, New Hope, Pa., Oct. 4, '54.

Leotard Brennan ..... Henry Garrard
Bonnie ..... Patricia Fay
Olga Finstad ..... Eileen Heckart
Eddie Kilgo ..... Conrad Janis
C. J. Larsen ..... Thomas Coley
Grady ..... Skedge Miller
Ruby Hansen ..... Betty Lou Holland
Oren Gaskill ..... Earl Rowe

Producer Mike Ellis' "fall festival" of new plays has gotten underway with the presentation of "Kilgo Run," a comedy by Arnold Sundgaard, starring Eileen Heckart and Conrad Janis. Production rights are held by Jerome Mayer, who directed, and Irl Mowery, who plan a late-November opening on Broadway.

Despite these plans, however, "Kilgo Run" seems a weak bet to score on the Main Stem, at least in its present form, although it is a pleasant little comedy with definite potential. For stock purposes, it is well above par and one of the best offerings of the Playhouse season.

While not a gag show, "Kilgo Run" has appeal with a set of offbeat characters in an unusual situation. It lacks a strong primary plot, relying on the interplay of several secondary situations. Stronger definition of the story line and general tightening up is needed, and producer Mowery has indicated the New York opening may be delayed to accomplish this.

The tale involves suspended big league pitcher who returns to his tiny midwest hometown to find his sister engaged in running bootleg hootch in her milk truck. Eventually, she gets out of the rackets and the hero gets back to the Chicago Cubs.

As the brother and sister, Conrad Janis and Eileen Heckart give near faultless performances, with Janis displaying authentic big league form. They receive strong support from Betty Lou Holland, Thomas Coley and Leonard Brennan.

Bucks producer Ellis gives "Kilgo Run" a first class production. The show, although slow in spots, is well directed and acted. W. Broderick Hackett's set is up to the high standard he has established at Bucks this year.

Under the festival setup, the Playhouse pays all production costs for the New Hope tryout in return for a small (about 6%) cut of the New York rights. Of course, Ellis retains all local profits, if any.

With a Bucks production costing only a fraction of a Boston or Philadelphia tryout, New Hope offers an economical showcase for smaller shows. Folding in New Haven still costs a bundle, but a Bucks isn't a loss of much except time. Moreover, Bucks audiences are relatively sophisticated and therefore should be good for test purposes.

Other tryouts set for coming weeks include Sidney Blackmer and Carol Stone in "Head of the House," Dorothy Stickney in "The Shoemaker's Children" and Julie Wilson in "Millicent's Castle."

Heny.

2 'Pan' Previews to Fund Drives in Unique Move

In a unique move, the management of "Peter Pan" has completely turned over the musical's first two New York preview performances next week to two different fund-raising groups. Orgs will keep the entire proceeds from the showings, except approximately $600-$700 in fees to theatre personnel. There'll be royalties paid out on the take for the two nights. It's figured that on the basis of a routine theatre party deal, show could make around $6,000 and on a regular b.o. sale the take would come to about $7,800.

First of the Winter Garden previews, Monday (18), has been turned over to the Mary MacArthur Polio Fund and the second, Tuesday night, has been set aside for the Herald Tribune Fresh Air Fund. The Edwin Lester production is being presented in New York by Richard Halliday, husband of the tuner's star, Mary Martin. Musical opens officially next Wednesday (20).

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Shows Abroad

Bell, Book and Candle

London, Oct. 7.

H. M. Tennent Ltd. (by arrangement with Irene Mayer Selznick) production of comedy in three acts, by John van Druten. Stars Lilli Palmer, Rex Harrison. Directed by Harrison; setting, Alan Tagg. At Phoenix Theatre, London, Oct. 6, '54; $2.35 top.

Gillian Holroyd ..... Lilli Palmer
Anthony Henderson ..... Rex Harrison
Miss Holroyd ..... Athene Seyler
Nicholas Holroyd ..... David Evans
Sidney Redlitch ..... Wilfrid Lawson

Rex Harrison and Lilli Palmer appear to be greater spellbinders than John van Druten. That "Bell, Book and Candle" will have a profitable London run is hardly in doubt. Its success, however, will be mainly a personal tribute to the two stars whose performances enrich and sustain the play.

Even an experienced craftsman of the calibre of van Druten has had difficulty in sustaining a single joke over three acts. At half time, the action shows signs of limping along rather uncertainly, and it almost fizzles out by the time the final curtain is reached.

The great strength of the play is in the powerful and wholly amusing first act which establishes the romance between Miss Palmer as the witch and Harrison as the unsuspecting man upstairs.

The opening act is tautly written, with the strong laugh situations spaced at regular and frequent intervals. The general theme, however, makes it impossible to maintain that standard, although there are some lively bits of dialog to provoke audience chuckles.

The Harrisons are a match for the excellent comedy of the first act and are able to rise above the inadequacies of the subsequent acts. Their performances are a delight and set a high standard for the small, select cast.

Athene Seyler, vet character actress, plays the aunt with obvious good humor, and David Evans turns in an amusing study as the warlock brother. Wilfrid Lawson gives another superb performance as the author of a best-seller on black magic.

Harrison, with his personal experience in the original New York production behind him, has directed the play with assurance, and is helped by the attractive single setting designed by Alan Tagg.

Myro.

Das Kleine Teehaus
(TEAHOUSE OF THE AUGUST MOON)

Berlin, Oct. 5.

Berlin Cultural Festival production of comedy in three acts, by John Patrick based on novel by Vern Sneider; German adaptation by Oscar Karlweis. Stars Karlweis; features Bruno Fritz, Karl John, Walter Gross, Dolores Ling. Directed by Leo Mittler; scenery, Ita Maximowna; choreograph, Yoshio Aoyama. At Renaissance Theatre, Berlin, $2.50 top.

Sakini ..... Oscar Karlweis
Col. Purdy ..... Bruno Fritz
Capt. Fisby ..... Karl John
Capt. McLean ..... Walter Gross
Sergeant Aldrich ..... Heinz Pahn
Lotus Blossom ..... Dolores Ling
Mr. Oshira ..... Martin Berliner
Mr. Seiko ..... Michael Chevalier
Old Woman ..... Anni Baltmer
Her Daughter ..... Cilly Liu
Old Man ..... Josef Wilhelmi
Miss Higa-Jiga ..... Dorothea Thiess
Mr. Hokaida ..... Walter Renter
Mr. Omura ..... Reinhold Pasch
Mr. Sumata ..... Gerhard Mueller
His Father ..... Hans Binner
Mr. Keora ..... Walter Wienecke

John Patrick's "Teahouse" is one of the most enjoyable and laughable comedies seen in Berlin in some time. It's an American contribution with sure appeal to German audiences. Story about U.S. Army officers trying to bring democracy to a Japanese village has immediate, unmistakable application to American-occupied Germany.

Although in many instances "Teahouse" makes fun of the American way of life, it is, at least in one respect, a credit to Americans as seen through German eyes. Most of the Germans have always admired the Americans' readiness to laugh at themselves. They regard "Teahouse" as another example of American self-kidding.

After only a few days, "Teahouse" has become must-not-be-missed item with the public, with word-of-mouth an enormous factor. In all, this comedy seems to have the making of a long run in Berlin.

Oscar Karlweis has obviously done an outstanding adaptation job. Moreover, as Sakini, the interpreter, he steals the show with his heart-warming and charming performance. This role of an Oriental Figaro has boosted the star to a new high here, and there are a number of local thetregoers who say he should remain here permanently. The actor had an established career in Berlin in the 20's, but was forced to flee Germany during the Hitler period.

A brilliant performance is also given by Bruno Fritz, as the red-tape-happy Col. Purdy. Other effective portrayals are given by Karl John as the earnest, likable Capt. Fisby, Walter Gross as the horticulture-hipped Capt. McLean, while Austro-Chinese actress Dolores Ling has exotic charm as the geisha.

Direction by Leo Mittler, a vet whose reputation dates back to the Max Reinhard area, is smooth. Ita Maximowna's scenery is colorful and imaginative, especially considering the Renaissance Theatre's limited space. The musical accompaniment adds greatly to the comedy's mood.

Hans.

Ein Mond Fuer Die Beladenen
(A MOON FOR THE MISBEGOTTEN)

Berlin, Oct. 1.

Berlin Cultural Festival production of drama in four acts, by Eugene O'Neill. Stars Judith Holzmeister, Fritz Tillmann, Hermann Erhardt, Gerd Martienzen, Guenther Pfitzmann. Directed by Kurt Hirschfeld; scenery and costumes, Wilhelm Reinking. At Theatre am Kurfuerstendamm, Berlin; $2.50 top.

Josie Hogan ..... Judith Holzmeister
Phil Hogan ..... Hermann Erhardt
Mike Hogan ..... Gerd Martienzen
James Tyrone Jr. ..... Fritz Tillmann
F. Stedman Harder ..... Guenther Pfitzmann

Eugene O'Neill's "A Moon for the Misbegotten" had its German preem at the 1954 Berlin Cultural Festival. The show is brilliantly staged by Kurt Hirschfeld, guest director from Switzerland, and expressively played by well-chosen cast.

The drama about a Connecticut farm family in 1923, is one of the most successful modern classical offerings of the current Berlin art presentation. It has been enthusiastically received by crix and sophisticates, and should be strong enough to run here for quite a while.

However, a number of ordinary theatregoers regard "Misbegotten" as too stark. They object to O'Neill's apparent pessimism and the heavy dialog, although the production is one of the best ones seen here in recent years. Hirschfeld's understanding direction brings out the difficult undertones of irony to advantage, and gets magnificent performances from the actors.

Fritz Tillmann, as James Tyrone Jr., a drunkard, gives his best portrayal here to date. Judith Holzmeister is convincing and memorable as Josie Hogan. Also notable are Hermann Erhardt, Gerd Martienzen and Guenther Pfitzmann. Wilhelm Reinking's settings, with changing light effects, suit the mood of the drama.

Hans.

Elektra

Berlin, Oct. 3.

Berlin Cultural Festival production of drama in two acts, by Jean Giraudoux; translated by Hans Rothe. Stars Joana Maria Gorvin, Roma Bahn, Walter Franck. Directed by Leopold Lindtberg; scenery and costumes, Caspar Neher; music, Herbert Baumann. At Schlosspark Theatre, Berlin; $2.50 top.

Elektra ..... Joana Maria Gorvin
Klytaemnestra ..... Roma Bahn
Aegisth ..... Walter Franck
Orest ..... Kurt Buecheler
Theokathokles ..... Otto Graf
Agathe, his wife ..... Eva Lissa
Beggar ..... Edwin Kaiser
Gardener ..... Hans Hessling

It's doubtful whether Giraudoux's "Elektra" will have a long run here. Piece seems patterned for arty audiences, and is perhaps more suitable for dramatic reading than for a stage performance.

Play has little conventional entertainment value, but should be a treat for those who like sophisticated wordplay. This Giraudoux version of the Greek tragedy is revised chiefly in that Aegisth is not yet king, nor has he married Klytaemnestra, Elektra's mother.

Leopold Lindtberg's direction manages to get an artistic performance, but doesn't succeed in remedying the dull moments inherent in the character of drama. So, despite that and the well-balanced and intelligently writing, "Elektra" probably won't appeal to most theatregoers.

Acting is superb, as usual at the Schlosspark Theatre. It's primarily an ensemble achievement, with no outstanding individual performance. Caspar Neher's scenery and costumes are up to his high standard.

Hans.

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'Sabrina' Earned $57,754 Profit

Playwrights Co. production of Samuel Taylor's comedy, "Sabrina Fair," earned $57,754 net profit on its 317-performance Broadway run ended last Aug. 21. On the basis of the standard 50-50 split between management and backers, that gives the latter nearly 58% profit on their $50,000 investment.

Total distributed profit as of Sept. 20 was $57,500, with $254 available for future distribution. During the last three weeks of its run, play lost $449, while closing expenses came to $41,170. Adjustment of New York State unincorporated business tax brought in an additional $491. Royalty income came to $3,410.

Ex-Harvard Dental Prof Mapping 'Ballet Ballads' Revival for Broadway

A revival of "Ballet Ballads" is planned for Broadway production next January by Robert Fanning, who'll be making his managerial debut. When originally produced in New York in 1948 by T. Edward Hambleton and Alfred R. Stern, under the Experimental Theatre banner, show was comprised of three ballet dramas. A new piece, "Red Riding Hood Revisited," will be added to the revival.

Dramatizations are by John Latouche, with music by Jerome Moross. Sono Osato, who appeared in only "Willie The Weeper" in the original production, will have the lead in three of the vignettes in the revival. Paul Godki , who was one of three choreographers on the original, will repeat his assignment. Production will be directed by Elliot Silverstei , who recently staged "The Crucible" for the Arena Stage, Washington.

Scenery will be by William Pitki , costumes by Ariel Ballif and musical direction by Ben Steinberg. Fanning, incidentally, was formerly a dental instructor at Harvard College and served as a major in the army. Selection of a theatre hasn't been made yet, but it's understood the Bijou is being considered.

Current London Shows

London, Oct. 12.

(Figures denote premiere dates)

After the Ball, Globe (6-10-54).
Airs Shoestring, Royal Ct. (4-22-53).
All For Mary, Duke York (9-9-54).
Bell, Book, Candle, Phoenix (10-5-54).
Both Ends Meet, Apollo (6-9-54).
Boy Friend, Wyndham's (12-1-53).
Dark Light Enough, Aldwych (4-30-54).
Day By The Sea, Haymarket (11-26-53).
D'Oyly Carte Opera, Savoy (9-13-54).
Dry Rot, Whitehall (8-31-54).
Duenna, Westminster (7-28-54).
Folies Bergere, Pr. Wales (9-24-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Intimacy At 8:30, Criterion (4-29-54).
Joyce Grenfell, St. Mart. (6-2-54).
Keep In Cool Place, Saville (8-16-54).
King and I, Drury Lane (10-8-53).
Love Match, Vict. Palace (11-10-53).
Manor of Northstead, Duchess (4-28-54).
Mousetrap, Ambas. (11-25-52).
Never Too Late, Strand (9-3-54).
No News Father, Cambridge (9-15-54).
Old Vic Rep, Old Vic (9-9-54).
Pal Joey, Princes (3-31-54).
Party Spirit, Piccadilly (9-23-54).
Relations Apart, Garrick (8-3-54).
Sabrina Fair, Palace (8-4-54).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Teahouse Aug. Moon, Her Maj. (4-22-54)
Wedding In Paris, Hipp. (4-3-54).
Witness Prosecution, W. Gard. (10-28-53)
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS
Can-Can, Coliseum (10-14-54).
Joan of Arc, Stoll (10-20).
Matchmaker, Haymarket (11-4-54).

Equity Show

(*Oct.* 11-24)

Fallen Angels—Lenox Hill Playhouse, N. Y. (20-24).

John Golden's UN Essay Contest for Equityites

Members of Actors Equity and Chorus Equity are being given an opportunity to earn some extra coin by switching their talents from performing to writing. In a tieup with United Nations Day, a special essay contest on the subject, "Why the U. S. Needs the UN," has been established for members of the two unions. Cash prizes totalling $500 will be awarded to the three best contributions.

Essay idea was initiated by legit producer John Golden, who for the past six years has held the post of N.Y. City chairman for UN Day. Contest is being supervised by NBC and a special committee comprising such show biz personalities as Ralph Bellamy, Tex and Jinx McCrary, Helen Hayes, Victor Borge and Cornelia Otis Skinner. Winners will read their pieces on tv.

Garage Bill Holds Up Det. 'Blondes' Curtain; Stagehands Into Act

Detroit, Oct. 12.

The "show-must-go-on" tradition has no meaning for a Gibsonsburg, O., garageman who caused the opening of "Gentlemen Prefer Blondes" to be an hour and 10 minutes late at the Shubert Theatre here.

After repairing a sheared rear axle on the show's truck, which contained scenery and other properties, the garageman refused to let it go until the $47.89 bill had been paid. Truckdriver Joe Semonis only had $15. Semonis called company manager Joe Grossman in Detroit, who promised to send a check to the garageman immediately. No go. Shubert manager David Nederlander's phone plea was also nixed. One of the cast members remembered a friend in Fremont, near Gibsonville, and called him. The friend rushed the cash to the garageman and the truck rolled.

Meanwhile, a capacity audience in the 2,050-seat theatre waited patiently, watching as stage hands hung the show. Only 21 asked for their money back, explaining they had baby-sitters they couldn't keep up.

The stagehands, incidentally, put on quite an act, not being able to resist hamming it up. Only one surly remark marred the wait. That came when orch leader Al Evans decided to practice a number while waiting for the curtain. A voice from the balcony yelled: "Practice it tomorrow; let's go."

Ballet Russe 34½G, D.C.; Espagnol Preems Next

Washington, Oct. 12.

One-week engagement of "Ballet Russe de Monte Carlo" hit a solid $34,500 gross at the National Theatre last week, biggest at the theatre for several months. Last three performances were SRO.

National is dark this week, but reopens next Monday (18) with a seven-day pre-Broadway stand of the Ballets Espagnol, Spanish import. Engagement will be the American preem of the troupe.

Shubert Theatre, dark since last May, reopens Oct. 25 with a single week of "Fifth Season." Shubert has nothing else firm, but will probably get "Remarkable Mr. Pennypacker" on the Theatre Guild subscription schedule some weeks hence.

Town & Country, Indpls. Ends Big First Season

Indianapolis, Oct. 12.

Town & Country Playhouse, first local strawhat, closed a highly successful inaugural season with Arthur Treacher in "Clutterbuck." Only two weeks in series of 10 were not winners.

The tent, originally accommodating 600 at $2 a head, had to be enlarged to 700 after the second week.

Town & Country will operate in same location with longer season, starting earlier, next year, according to producer Paul Sicanoff. William Tregoe, director and leading man of resident company, has tentatively agreed to return. Tent's capacity will be upped to 800 to avoid weekend turnaways prevalent this season.

Playhouse was started by Alexander White, with Sicanoff as chief backer.

ADVANCE SALE FOR 1955 TO SAVE BARNSTORMERS

Tamworth, N.H., Oct. 12.

This community has launched movement to save the Barnstormers, one of New England's oldest professional summer theatre groups, operated for a number of years by Francis Cleveland, son of President Grover Cleveland.

Following an announcement that the troupe would not operate next year because of rising production costs and dwindling patronage, a local committee was named to solicit advance sales. Frank Whipple is the chairman.

'Poster' Survives Ottawa 1-Day Ban, But With Cuts

Ottawa, Oct. 12.

Jan de Hartog's domestic comedy, "The Fourposter," has survived a one-day ban, but with cuts. And Canadian Repertory Theatre, the capital's winter stock, has reaped a publicity bonanza for its sixth season's premiere Oct. 15-23. It will be attended, as planned, by (Gov.-Gen. Vincent Massey, brother of actor Raymond Massey.

Thursday (7) the play was definitely banned for performance i La Salle Academy, Roman Catholic school whose hall is the only theatre available to CRT and which has been its home since birth. Then someone heard about it, tipped off the Ottawa Citizen, and a frontpage story resulted. Canadian Press sent it out, and N. Y. papers and magazi phoned for details.

Friday afternoon, after a consultation between CRT's new general manager, Harry Geldard, and Rev. John A. MacDonald, representative of the archbishop of Ottawa, who scans all CRT scripts—and who two years ago thumbsdowned Noel Coward's "Private Lives," among others—agreed to permit the production, provided certain cuts were made. It's understood the play's first scene — honeymoon night — was the one found chiefly offending.

'Itch' Scratches Up 30G In 10 Shows in Seattle

Seattle, Oct. 12.

Gross for "Seven Year Itch," winding up a 10-performance run tonight (Tues.) will hit a potent $30,000 at the 1,500-seat Metropolitan. Advance for the Eddie Bracken starrer was a near-record $18,000.

Hugh Backet Attractions, long at the Met, moves operations Nov. 1 to the Moore.

'Dial' OK 7G, Montreal

Montreal, Oct. 12.

"Dial M for Murder," starring Donald Woods, perked last week, following a slow start, to gross nearly $7,000 at Her Majesty's.

"Oklahoma" is current, with the Jose Greco dancers in next week.

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Literati

Fan Mags Caught Short

Marilyn Monroe-Joe DiMaggio marital rift so far hasn't cost anyone any money — except the fan mags. Most of them were caught with their covers down and a Marilyn riding high on reports of marital bliss.

When the story broke of Miss Monroe's filing for divorce, the mags beat a hasty retreat, shelling out coin to replate covers and fix up their feature yarns. Latter were mostly due to the star's recent N.Y. visit when she gave out freely with the "I'd like to be a mother" talk.

Russ McLauchlin Resigns

Russell McLauchlin, long the drama and music critic for The Detroit News, resigned after Robert E. Lubeck had been named entertainment editor. McLauchlin reportedly was miffed because he had not received the title. No success has been announced.

Second 'This I Believe'

Second volume of "This I Believe," with foreword by Edward R. Murrow and edited by Raymond Swing, will be brought out by Simon & Schuster on Friday (15). Upcoming book differs from the 1italer in that "immortals" in the mount of 20 are included via appreciations written by current scholars, authors, et al. These join the 80 contemporaries to make up 100 "Believers." Among the "late greats" Vol. 2 are Mahatma Gandhi, written by Louis Fischer; Franklin D. Roosevelt, by Robert E. Sherwood; Socrates, by Gilbert Murray; Leo Tolstoy, by Alexandra Tolstoy, and Queen Victoria, by Hector Bolitho.

Credos of contempos are broadcast on CBS Radio's "This I Believe," now in its third year as a capsule airer. First book, published two years ago, has sold upward of 300,000 copies.

Mex Book Ban Hassle

Adela Palacios, Mexico City authoress and normal school teacher, obtained a temporary injunction against enforcement by the Ministry of Public Education of a precedent-setting censoring of her latest novel, "El Hombre" ("The Man"), in the form of banning its sale and circulation in Mexico. The Ministry ruled that while the schoolmarm's book is "not immoral in theme, it has passages, dialog and descriptions that are contrary to good manners."

The Ministry, sole literary censor in Mexico, heretofore has not qualified the immorality of works it has banned. Miss Palacios based her injunction plea on the contention thta the Ministry "mistakes what is immoral and confuses morality and good manners." Besides, the authoress convinced the injuncting judge, the Ministry assigned a "mere stenographer to render literary judgment on my novel, which, it appears, is the way the prestige of any writer and the destiny of his works are treated."

George Jessel's Book

George Jessel has just delivered the mss. of his personal memoirs of the past 12 years, titled "This Way Miss," to Henry Holt & Co. which is planning immediate publication. The author-comedian describes it as an anthology of "essays, eulogies and opinions of men, places and things, from Hollywood to Haifa, from hoodlums to holy men, from Roosevelt to Rubirosa, from Liverpool to Liberace."

It is name-studded with personalities from all quarters of the globe, with whom the globetrotting Jessel has had intimate contact. It is primed to bring into sharp focus some of the world's happenings, on a contemporaneous plane, in the past 12 years, which is the age of his daughter, Jerilynn, hence the title, "This Way Miss." The "essays, eulogies and opinions" are intended to update her on the facts of life, love and the pursuits of anything and everything as they occurred during her formative dozen years.

Literati Caviar

Cafe society on the half-shell is being served up almost concurrently with three books of like genre. All are tinged with champagne and truffles; all are dominantly autobiographical; and all name-drop like the telephone directory.

The titles speak for themselves: "RSVP: Elsa Maxwell's Own Story" (Little Brown; $5); "Always In Vogue" (Doubleday; $5), by Edna Woolman Chase and Ilka Chase, a mother-daughter collaboration of the famed Vogue editor's memoirs of the world of international fashion in the last 60 years; and Paris couturier Elsa Schiaparelli's "Shocking Life" (Dutton; $5), which utilized a unique literati pitch with a vial of her shocking perfume to the book reviewers.

All three are lavishly illustrated and are replete with names that read like the Riviera Rover Boys & Girls all concentrated into a Maxim's (Paris) Friday night soiree. Anyway, it's all pretty fancy at five bucks a copy; the rich names and reminiscences incline to somewhat heady reading, but it's also interesting if you're interested in that particular set. *Abel.*

Art Buchwald's Paris Book

Art Buchwald has gleaned what he considers the best of his columns from the N.Y. and Paris editions of the Herald Tribune to be included in "Art Buchwald's Paris," being released by Atlantic-Little, Brown on Nov. 2.

Buchwald's effort will give the lowdown on Gallic conceptions of baseball, the Left Bank, etc., plus act as a guide to Paris' top eateries and bistros.

McCaffrey's Politico Guide

Joseph McCaffrey, former Washington news commentator for Mutual Broadcasting System, is the author of a new book, Election Guide, angled specifically for use of radio & tv stations. Book, published by McIver Art & Publications Inc., sells for $1 and is designed as a quick reference for current political campaigns. It lists all candidates in the 572 Congressional and gubernatorial campaigns, with one line biographies about each.

Author covered Capitol Hill for MBS before resigning several months ago.

Pegler's 'Lady' Award

Columnist Westbrook Pegler is slated to receive this year's "The Lady" silver statuette from the Banshees, the Hearst organization's N. Y. luncheon club of editors, artists, writers and allied professions. Pegler will be tendered the award, the Banshees' eighth, on Nov. 18, and along with the statuette, he'll receive a volume of testimonial letters from "leading citizens of the world."

Committee for this year's award comprises Arthur (Bugs) Baer, Bradley Kelly, Joe Willicombe, Barry Faris and Ward Greene. Award is for Pegler's "outstanding work as reporter and colu ist in the newspaper field."

New News-Chronicle Ed

One of three vacancies for London newspaper editors was filled last week when Michael Curtis was appointed to the editorial chair of the News-Chronicle, succeeding R. J. Cruickshank, who has retired on grounds of health. Curtis, who is 34, joined the paper as a leader-writer in 1946 and was made deputy editor last year.

Both the Daily Mail and Evening News have yet to appoint new editors.

May Musicalize Xmas Fantasy

"The Angel in the Hayloft," Christmas fantasy by Katherine Niles, may be given a musical adaptation. Arranger - composer Robert Russell Bennett is interested in, musicalizing the yarn, either for a record, tv, radio or legit. Book is published by E. P. Dutton.

Author, incidentally, was in show business at one time and is the wife of attorney Edward Abbe Niles.

Neb's Anti-Comics

Nebraska Federation of Women's Clubs has started a "Carrie Nation" drive on newsstands, removing objectionable" comic books from racks in that state. Mrs. F. H. Barmore, group's prexy, said it will go to work on other "obscene" literature next.

New Glasgow Herald Ed

James Holburn, correspondent of the London Times in the Middle East, has been appointed editor of the Glasgow Herald, succeeding Sir William Robieson, who retires end of year after 18 years in the editorial chair.

Holburn joined the Times in 1934 from the Glasgow Herald and was their Berlin correspondent for four years before the war. He was a war correspondent and subsequently repped the paper at United Nations. He has been in the Middle East for the past two years.

N.Y.U.'s Show Biz Courses

New York U. has initiated a new course of study devoted to coverage of the communications media. Tagged Communications Arts Group, program covers legit, films, radio, tv, films and communications in education. Package is designed to familiarize students with the entire field of communications.

Project is a joint endeavor of the three undergraduate schools and colleges at the Washington Square Center. Participating in the program are the Departments of Dramatic Art and Communications in Education at the School of Education, the Department of Journalism of the School of Commerce, Accounts & Finance and the Departments of Motion Pictures & Radio of the Washington Square College of Arts & Science.

Ackland Biog

In collaboration with British film critic Elspeth Grant, Redney Ackland has written his biog under the title "The Celluloid Mistress," using as a subtitle: "The Custard Pie of Dr. Caligari." Tome will be published in London, on Nov. 15, by Allen Wingate and will subsequently be serialized in The People.

Ackland, who is a leading British playwright and screenwriter, writes about his 25 years in motion pictures, from the time he started in 1930 with Alfred Hitchcock up to his latest pic, "Abdulla the Great," lensed this year in Egypt with Gregory Ratoff starred. His main screen credits include "49th Parallel," "Hatter's Castle" and "Bank Holiday."

Laughton Glorified

"The Laughton Story" by Kurt Singer (Winston; $3.95), is a lengthy valentine from writer to actor. Almost every phase of Charles Laughton's career is treated in this book. It has value in showing the manner in which the performer prepared for many of his famous roles, both on stage and screen, and it touches upon his more recent experiences as a platform artist, but the style is frankly rhapsodic—often in the manner of fan magazine writing.

Admittedly dazzled by his subject, Singer fails to project a dimensional portrait of Laughton. He has supplied, instead, workmanlike behind-the-scenes reporting on an actor's life. *Down.*

CHATTER

Bert Orde in Hollywood for three weeks to represent Redbook mag.

Mary Fraser, Scripps - Howard writer, doing a five-part story on Howard Hughes.

Film producer Merian C. Cooper may do his autobiography for Henry Holt & Co.

Milt Shapiro joined Martin Goodman Publications as managing editor of Photo mag.

N.Y. Post columnist Max Lerner's daughter Pamela married Joseph King Schofield Jr. in New York.

Grosset & Dunlap will publish "Let's Dance With Marge and Gower Champion," as told by Bob Thomas.

Gerold Frank, who collabed with Lillian Roth on her autobiog, "I'll Cry Tomorrow" (Fell), doing the Dick Haymes biog for Doubleday.

Tv director Alex Segal gets the profile treatment in the Oct. 16 Saturday Evening Post as "TV's Shrieking Genius." Author is Sidney Shalett.

Brown Publishing Co. (Clarence Brown) purchased Urbana (O.) Daily Citizen, afternoon daily, from the estate of the late C. Frank Ridenour.

Bill Ornstein, Metro tradepress contact, appears in the 1955 Kansas Magazine with "The Runaways," which he extracted from his book, "Deep Currents."

New Yorker mag's research on Sylvester L. (Pat) Weaver Jr. is virtually completed and it's expected that the profile on NBC's president will be published by mid-November.

"Basic Ballet," by Zachary Solov, director of Metropolitan Opera, off the Random House presses. While principally a "how to" tome for teachers and parents, it's also geared for pro dancers.

Roland Gammon's picture book on the world's great religions, "Truth Is One," was picked by the Religious Book Club as a dividend selection the day after its publication Oct. 6. Gammon also has an article on prayer in the current (Oct.) Good Housekeeping.

Los Angeles Mirror has inaugurated a series of articles by radio-tv editor Hal Humphrey presenting the better side of Hollywood rather than the sensational. First will be a profile of Gale Storm, accompanied by her picture on the front page in Globe Photos' new ROP (run-of-the-paper) color service.

Inez Robb, syndicated columnist, and Wright Bryan, editor of the Cleveland Plain Dealer, will be principal speakers at the annual Ohio Newspaperwomen's Assn. convention in Mansfield, O., Oct. 22-24. The members will be guests at the Malabar Farm of Louis Bromfield, author, at a party the opening night. About 100 delegates are expected.

It's Dated

N. Y. World-Telegram & Sun appeared last Friday (8) with a frontpage boner on the date, which read "1594." Bunch of newspapermen in commenting on the blunder decided that this was a failure of a newspaper's absolutely first responsibility.

"No," broke in one wag, "the first responsibility is to get the ads in." "And second," chimed another, "is to get the editor's name on the masthead."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

People—even editors—may think that columnists live a life of Foam Rubber Journalism. They have no assignments. They get up whenever they like. They go to bed any old time. Caprice is their main news source.

This may be true of columnists in Tibet, but the dissenting school to which I belong long ago realized that there is no avoiding slavery in this life. You either impose it on yourself or someone else imposes it on you.

Sometimes you have to make big decisions when a fork in the road crops up unexpectedly. For instance, the day Ike took over Hollywood, I received a temptation worse than St. Anthony's. I was offered VIP treatment to see in person the first Republican president campaigning around L.A. since William Howard Taft made his pitch in 1912. And you know how that one turned out.

But I have a well-grounded neurosis against the Hollywood Bowl. For one thing, it killed Irving Thalberg. The weather may be balmy at sundown and the bowl may be like an igloo by 10 p.m.

Besides, I had run into George Lait of Columbia at Par's preem of "Sabrina." I asked him what about this "Detective" thing he was screening in opposition to Ike's personal appearance. He said frankly he didn't know much about it. It was a quota pic from England. The London critics thought it was good. "But you know London critics as well as I do," he added. "Alec Guinness is in it."

One-Take Guinness

Right there was where I made the big decision. I thought I was the only person who had never seen a Guinness picture, except possibly on a bottle of stout. Actually, this was not true. I had seen him in the role of Disraeli in "The Mudlark," which starred Irene Dunne as Queen Victoria, but had completely forgotten it. This was the picture in which he played an eight-minute scene which was shot word-perfect in one take, a feat I didn't know any actor could do since the death of Lewis Stone.

I had not seen him in "The Lavender Hill Mob," "The Man In The White Suit," "The Promoter" or "Captain's Paradise," though the junior members of the Scully Circus had bored me stiff with details of his comic genius in all these imports.

As it turned out, I had waited for his best, for "The Detective" turned out to be G. K. Chesterton's delightful amateur sleuth, "Father Brown." The prince of paradoxes had written a raft of short stories around this starry-eyed cleric who caught crooks to reform them, not to clink them.

Thelma Schnee and Robert Hamer had brewed them of their essence and turned out the gayest, liveliest cops-and-robbers opus that has been squeezed into 91 minutes in a long, long time. Hamer directed it as well.

From the first scene it moved. A pie wagon came weaving down a dark street. The cops hopped out. A crook was seen sneaking down a back stairway. The cops reached the safe, and there, with his back to them, was a man putting money in it. He turned and smiled. It was Alec Guinness as the innocent Father Brown. There was nothing to do but clink him.

For a moment the picture reminded of "Going My Way," but only for a moment. After that, compared to "The Detective," "Going My Way" wasn't going anywhere.

Barring possibly those who own stock in one of the many wide screen and color enterprises, I don't think anybody will realize that this picture is in black and white for small screens. The same can be said of course of "Sabrina," indicating that the play is still the thing.

Robert Hamer shot the chateau scenes in Burgundy among th Moconnais hills between Macon and Cluny. Lamartine wrote a lot about that country, having spent his boyhood there. The chateau used in the picture is the wellknown Berze-le-Chatel. It was built in the 12th century as a fortress against the invading Moors and looks today much as it did then.

I used to say that life gives anybody what he wants provided he wants it long enough, but not at the time he wants it most. But as much as Chesterton would have enjoyed this visualization of his unconventional priest, I'm afraid he got tired of waiting, for he has long since waved goodbye to a world to which he gave a lot of laughs.

Though he may not remember it, Howard Dietz was the first one to introduce me to Father Brown. That was 40 years ago. He introduced me to Chesterton as a columnist too.

To see if these could still bear reading, I delved into his "Trei dous Trifles" and "All Things Considered." Some of these columns go back 50 years. It's amazing how much alive they are today and how few of them are dated, though they were written for the London Daily News much as columns are written today.

What About Bugs Baer?

Though the field has enlarged greatly since his day and many columnists make thousands where Chesterton and his like made pennies, I can think of none who matches his wit, scholarship or timeliness. Some attain the durability of hard covers but they make hard reading. Syndication seems to level them off and give them a mediocrity that cannot be a fair appraisal of the minds of the men that wrote them.

Then, too, the climate today is not too good for free expression. Chesterton made some pretty subversive cracks about the England he loved. But he was at his best when in a diary vein, such as: "I was driving yesterday afternoon in a hansom cab down one of the sloping streets in the Strand, reading one of my own admirable articles with continual pleasure, and still more continual surprise, when the horse fell forward, scrambled a moment on the scraping stones, staggered to his feet again and went forward. The horses in my cabs often do this, and I have learnt to enjoy my articles at any angle of the vehicle."

I hope he carried this concentration with him Upstairs. If he did I'm sure he will enjoy "The Detective" from any angle. As for those still on earth, this is one they shouldn't miss.

'Archy' Opera in Preems Of Little Orch Society

Little Orchestra Society, directed by Thomas Scherman, has set six new works, including an opera, for its Town Hall, N. Y., series this season, eighth year of the orch.

Opera is "Archy and Mehitabel," by Joe Darion and George Kleinger, based on the Don Marquis stories. Jan Meyerowitz's "Robert Herrick Cantata" will also be done. Other four preems are Robert Nagel's Divertimento for Winds, Paul Csonka's Concerto for Oboe and Bassoon, Robert Starer's Concerto for Clarinet, Trumpet and Trombone, and Julia Perry's Short Piece for Orchestra.

Broadway

Lawrence Weingarten, Metro producer and studio exec, in from the Coast for a week's vacash.

Claire Wilson, ex-p.r. for the Savoy-Plaza Hotel, now heading her own public relations outfit.

Cedric Gibbons, Metro art director at the studio, due from the Coast Friday (15) for a two-week stay.

Jan Sterling, who co-stars with Gary Merrill in Allied Artists' "The Human Jungle," in town for a few days to plug the film.

Dagenham Girl Pipers, led by Winnie Pile, arrived from Britain yesterday (Tues.) on the Queen Mary for a six-month U. S. tour.

Billy Reed incepted his own Gourmet's Club with a $120 annual subscription for the dinner-of-the-month for two, i.e. $5 a head; extra invitees at $6.50.

Mort Blumenstock, Warner Bros. pub-ad chief, in from the Coast for preem of "A Star Is Born." He returned to the studio immediately following the Monday (11) bow, stopping en route in Chicago to complete details for Friday's (15) preem there.

Rudolf Bing, general manager of the Metropolitan Opera, is receiving two honorary doctorates this month. Dickinson College at Carlisle, Pa., conferred the degree of Doctor of Humane Letters yesterday (Tues.). Lafayette College at Easton, Pa., will make Bing a Doctor of Music Oct. 29.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

"Porgy and Bess" got rave reviews here.

Xavier Cugat back for another 10 days at the Alhambra here.

Israel bought the recent French film version of "The Merchant of Venice."

Walt Disney receiving a citation from the Society of the Friends of Animals for his great nature pix.

Sarah Vaughan and Illinois Jacquet slated for one-night concert at huge Salle Pleyel here this week.

Hotels jammed and show biz perking as visitors pour in for forthcoming automobile show this month.

Charlie Chaplin, Jr., here to begin starring role in Gallic tough-guy pic, "A Toi De Jouer Callaghan").

Plush Drap D'Or nitery opens this week, after a nine month hiatus, with songstress Dany Dauberson topper.

Theodore Bickel, Anglo actor, here for a brief holiday, but sitting in at various boites with his guitar and folk songs whenever asked.

Sadler's Wells Ballet's first trip to Paris since 1948 has them ensconced at the Opera for 10 days. First night was a gala, glittering opening.

Mitchell Leisen interrupting his direction chores on Metro's "Paris Story," now shooting here; being replaced by Richard Thorpe. Ill health was given reason for change.

Robert Hossein becomes a quadruple legit 2nd film threat this week as a play he has directed "L'Homme Traque" ("The Hounded Man"), and a play he has written, "Responsibilities Limitee," open here. He has a role in pic "Du Rififi Chez Les Hommes" and then directs a film version of his last staging job, "Les Salauds Vont En Enfer" ("Heels Go to Hell").

Rome

By Robert F. Hawkins
(149 *Archimede;* 877443)

Mark Lawrence in Naples for pic work on "Tragic Tarantella."

Arthur Krim expected here Oct. 9. UA prexy winds his Far Eastern tour here.

Eleanora Rossi Drago slated to do "Tea and Sympathy" when it opens the fall season here.

Tito Gobbi to star in Italian tv presentation of "I Pagliacci." Also for new pic version of "The Barber of Seville."

"Caine Mutiny Court Martial" set for local debut soon at Teatro Valle. "Rose Tatoo" also is likely for local stage.

Walter Chiari, local comic, planned to Paris for film work; due back soon to continue rehearsals for his fall musical revue.

Mara Lane in from Paris for role in local production of "Casanova," co-starred with Corinne Calvet and Gabriele Ferzetti.

Ricardo Montalban here for starring role in "Courtesan of Babylon," now shooting at INCIR Studios, with Rhonda Fleming co-starred.

General manager Cassuto of Unitalia, and Mr. Argento of his staff, back from Spain where they opened a new office of Unitalia Film and U. N. I. E. F. in Madrid.

The Titanus Films' plans for an Italo-Spanish film on Goya, to be made in Spain, was announced while they were in Madrid but their work is strictly with Unitalia Film, which is the propaganda agency to bally Italian pix everywhere except in the U. S.

Istanbul

The Steel Back Dancers at the Kervansaray cafe.

The Kutchuk Sahne started new season with "Hamlet."

"The Seven Year Itch" into rehearsal with Munir Ozkul in the lead.

The Cumhuriyet Casino opened its winter season with the Austrian "Mayfair Revue."

The Komedi Theatre starts new legit season with Vasfi Riza's production of "The Would-Be Gentleman."

Cuneyit Gokcer completed role in Cahide Sonku's film "The Fugitive" and planed back to Ankara for rehearsals of Ugo Betti's "Goar Island" at the State Theatre.

Vienna

By Emil W. Maass

Third CinemaScope theatre opened in Innsbruck, Tyrol.

Herta Staal inked by Westgerman Co. for operetta film, "Schustzen Liesl."

Walter Breuer, son of late film star Siegfried, will direct comedy pic, "Silent Angel."

Marguerite Wood, spiritual singer from Kentucky, inked by Konzerthaus Gesellschaft.

Kammerspiele's next preem will be Andre Roussin's "Impossible Woman," with American guest Turhan Bey.

Manager of state opera Karl Boehm honored with Ring of the Vienna Philharmonic Society on his 60th birthday.

Robert Stolz dedicated his newest song, "We All Have An Account in Heaven," to his late friend and librettist, Bruno Hardt Warden.

Marcel Prawy's "Singing America" troupe back from tour through Austria and will start in USFA Joseph Hall with new program.

"On the Town" (Compton-Green-Bernstein) opens in Salzburg festival house this month under direction of Al Brooks. USFA and American Information, centre arranging tour through Austria.

Pittsburgh

By Hal V. Cohen

Zachary Scott's daughter, Waverly, enrolled as freshman at Carnegie Tech Drama School.

Harold Clurman came on from N. Y. to do some additional work on Jean Arthur's "Saint Joan."

"Ice Follies" invited local crix to Cincinnati to see the show Nov. 6, just 10 days before its opening here.

Patty Foster, 14-year-old sister of Alis Foster, Ankara skating star, into cast of "Anniversary Waltz" in N. Y.

John McGreevey and his wife started their vacation at the Army-Dartmouth football game at West Point Saturday (9).

Blackburn Twins will introduce their new partner, Genie Stone, when they come back to the Ankara Monday (18) for two weeks.

Athens

By Irene Velissariou
(44 *Tinou St.;* 614515)

Moscow Ballet due here next month.

The Ancient Trilogy, "Orestea," at the Herodus Atticus Theatre.

Radio Athens inaugurated a Third Program for longhair music fans.

Eduardo Bianco, Lola Dolores and Lina Montenegro at the Green Park.

Greek Opera House's "Lyrike Skene" to play in Salonica for several weeks.

Jose Iturbi, now in India, is due in Athens for two recitals on his way back to Europe.

The first exhibitors' convention in Salonica was a great success. Andreas Dritsas, association prexy, presided.

Boston

Liberace slated for concert at the Boston Garden Nov. 12.

Joni James in for two-day stint at the Totem Pole Ballroom.

Moulin Rouge Room at the Hotel Vendome reopened with Allen Smith at the piano.

Hotel Essex has reinstated its dance policy for the first time since the first World War with Joe Smith's Le Paridise combo the first band.

Vince & Gloria Haydock, terp team, breaking up the act, with Vince returning to his home in Miami to organize a musical act. Femme member will concentrate on tv.

London

Playwright Enid Bagnold sailed for N. Y. last week on the Queen Elizabeth.

Irving Allen signed John Gilling to direct a British picture for Warwick next year.

"The King and I" celebrated its first anni at the Drury Lane Theatre last Friday (8).

Princess Margaret is going to a charity gala of the new Empress Hall panto, "Cinderella on Ice," Dec. 7.

Frederick Valk to Germany to feature in "Magic Fire," which William Dieterle is directing for Republic.

Mattiwilda Dobbs, American coloratura soprano, gave a recital at the Royal Festival Hall last Monday.

The Duchess of Gloucester attended the charity preem of "Modern Times" at the London Pavilion last Thursday (7).

Howard Keel's British vaude tour extended by two weeks; now committed for extra dates in Edinburgh and Newcastle.

Noel Coward made his first visit to Dublin to attend opening of a production of "Blithe Spirit," which started a fall tour.

Lucille and Eddie Roberts, currently filling a cabaret date at the Colony Restaurant, to make their British tele debut Saturday (16).

Vida Hope and Sandy Wilson back in London after the launching of "The Boy Friend" on Broadway. They are working on "Private Lives of Henry VIII."

Minneapolis

By Les Rees

Augie's niterie has Korny Kats, comedy trio.

Hollywood Ice Revue set for Arena Nov. 10-21.

Henny Youngman rounding out fortnight engagement at Starlight Club.

St. Paul Women's Institute had Mimi Benzell and Eugene Conley for concert.

Hotel Radisson Flame Room holding over Peggy Taylor and Carlos Valedez.

"Jazz At Philharmonic" here for annual Auditorium one-nighter engagement Oct. 15.

Lawrence Davidson of Metropolitan Opera here as Temple Israel's holiday's cantor.

Theatre-in-Round underlining "Bell, Book and Candle" as second offering to follow "My Three Angels."

Al Mitchell, who died last week in Paris, was orch conductor and emcee at Radio City theatre here when it first opened.

Sellout assured for three performances of Old Vic's "A Midsummer Night's Dream" in 3,600-seat Northrop Auditorium Oct. 15-16.

Omaha

By Glenn Trump

Don Romeo of local Paul Moorhead agency seeking name acts to head Auto Show, slated for new city auditorium in February.

Silvia Egons, 19, a Latvian girl, chosen for ingenue lead in "My Three Angels," Community Playhouse production which has started a two-week run here.

Mrs. Helen Wadhams, assistant to Nebraska State Fair Secretary Ed Schultz, entered in "Miss Outdoor Show Business of 1954" contest staged by Showmen's League of America.

R. W. (Pinky) McIlvaine, manager of the Brandeis; Lyle DeMoss, assistant general manager of WOW; and Dave Majors, secretary of Omaha Musicians Assn., judged finals of Omaha World-Herald Show Wagon talent contest.

Australia

By Eric Gorrick

"Reluctant Heroes" winding up solid Sydney run for J. C. Williamson.

Bernie Freeman, Metro's Aussie chief, will plane to Canada next year on looksee.

J. C. Williamson next year will bring Italian opera troupe here. Plans are now being set.

"Student Prince" (M-G) ran up a hefty 10 weeks at Metro's 1,620-seater St. James in Sydney.

Snider-Dean, major indie film loop, will equip key suburban and country houses with C'Scope.

Now seems assured that "Moon Is Blue" (UA) will run 12 months at 920-seat Century, Sydney, for Hoyts.

"Broken Lance" (20th) has broken "Robe" record at 2,200-seater Regent, Sydney, for Hoyts circuit.

David N. Martin, topper of Tivoli loop, planning quick trip to London to catch Royal Command show next November.

After Aussie run, Gypsy Rose Lee will tour Far East on her way to London and New York. Stripper has scored terrific publicity breaks here.

Arnold Picker, veepee United Artists, will be wined and dined by pic industry during quick looksee here. This is Picker's second Down Under trip.

Cleveland

By Glenn C. Pullen

Norman Granz in town with Jazz at Philharmonic troupe.

Alan Bean into Sky-Way for three days, joining Four Escorts.

Mary Meade and Ted Grouya playing return date at Vogue Room.

Jimmy Nelson, tv ventro, brought back shows to Statler Terrace Room. Sammy Watkins' orch also returned for new season.

James Nygren and Bill Boehm, formerly of Musicarnival, doing choreography for Alpine Village's new show. Boehm also doubling as vocalist opposite Toba Stevens.

Honolulu

By Walt Christie

Vincent Price checked out of the Surf Rider after 10-days of rest.

John Ford's two-mast schooner in from California. He's directing "Sea Chase."

Mrs. William Powell relaxing at Waikiki while her husband is on Midway isle making scenes for "Mr. Roberts."

Native-born Lei Becker, former entertainer in New York Lexington's Hawaiian Room, pacted with KGMB-TV for daily spot on Kini Popo's "Sunrise Show," beginning this month.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse;* 76751)

RKO's next release in Germany is "Rob Roy," opening Oct. 29 in 15 key theatres.

AFN had immediate coverage of the World Series, shortwaving games from N. Y. and Cleveland.

Walter Branson, RKO world sales manager, to tour Europe with SuperScope inventor Joseph Tushinsky.

"Caine Mutiny" (Col) made a new attendance record for Dusseldorf's Europa Palast, with 26,000 viewers, the first week.

Columbia will distribute "Love Swindler" on its '55 German schedule. Film was made by Helios Films, Vienna.

"The Night of the Hunter," Davis Grubb's novel being filmed by United Artists, is running as serial in a local paper.

Neue Deutsche Films planning a German-French co-production remake of "Remous," French hit of the 20's, next year.

Guiseppe Amato, producer of "Don Camillo," in Germany and planning a German-Italo co-production with Roberto Rossellini.

Neue Deutsche Film, rep, Dr. Wolf Schwarz, goes to Hollywood in November to offer Lili Palmer's starrer, "Feuerwerk" (O Mein Papa) to the U. S.

Quebec

Galanes Trio and Eddie Asset at the Chez Emile.

Jacques Helian's Paris orch at Cinema de Paris Oct. 9-15.

The Charioteers, plus Lolo & Lita into the La Porte St-Jean.

La Societa Corelli orch from Rome to the Palais Montcalm Oct. 9.

Loretta Hamilton at the Coronet.

Harding and Moss Revue playing the Bal Tabarin plus also Marty Lynn.

Chicago

Bill Falbo topping bill at Casino, Cafe of Tomorrow.

Anita O'Day currently chirping at the Streamliner.

Publicist Sam Honigberg in Hollywood sticking close by client George Gobel.

Irving Berli in Chi for three days to boost "White Christmas" with deejays and press.

Jan Sterling in town to plug "Human Jungle," current at Roosevelt Theatre, and joined by husband Paul Douglas.

Phoenix

By Larry Jones

Nancy Gates in for personal to bally western preem of "Suddenly" at the Fox.

Red Nichols wound up extended run in the Concho Room; replacement is Bob McGrew orch.

Harry Jaeger, onetime drummer with Paul Whiteman, Vaughn Monroe, et al., holding down all-night d.j. post at KRUX.

Dixie McCoy, former Universal scripter and onetime Jack Webb production aide, opening local studio of coaching for radio and theatre aspirants.

Hollywood

Ann Sterling hospitalized with food poisoning.

Helen Hayes filmed an Infantile Paralysis short.

Pat C. Flick recovering after a major operation.

Joanne Gilbert obtained her release from Paramount.

Ruth Haven left for Korea on a singing tour set by USO.

Charley Foy hosted a group of disabled vets at his Valley nitery.

Metro comeraman Paul Vogel suffered a fractured collar bone i auto accident.

Van Heflin planted his footprints in forecourt of Grauman's Chinese theatre.

Reggie Castle sustained a scalp wound during the filming of WB's "Target Zero."

David Rose heading for Milwaukee as guest conductor of that city's symphony orch.

Harold Wirthwein and John C. Flinn to Chicago for Allied Artists' annual three-day sales meeting.

Philadelphia

By Jerry Gaghan

Songwriter William R. Carter, of Camden, N.J., elected to ASCAP.

Jack Lynch, nitery impresari, managing the Key Club, in New York.

Frankie Lester, South Philly songster, recorded four sides for Victor's Label X.

Bob Sweeney, local songster, is getting first nitery break singing production numbers at Copacabana.

Dane Clark worked under handicap in "Fragile Fox" at Locust, suffering leg injury in fall at play's start.

The Rendezvous, musical name showcase, changed to the mambo craze by bringing in Tito Rodriguez for local bow.

Dolores Pallet heads new rink revue, "Stars on Ice," which opened the Hotel Benjamin Franklin's Garden Terrace Room, Oct. 8.

The Chateau Crillon, with Ross Raphael, and the Penn Sherwood (with Arturo's outfit) are latest spots to succumb to the Afro-Cuban beat.

Public auction of antiques and other decorations belonging to the late Theron Bamberger, Bucks county theatreman, held Friday (8) at his New Hope, Pa., home.

Scotland

By Gordon Irving
(*Glasgow; Kelvin* 1590)

Howard Keel made personal at Scottish tv exhibition.

Sonnie Hale to Glasgow in farce, "The Perfect Woman."

Tony Brent, English singer, set for vaude at Empire, Glasgow.

Kay Cavendish teed off new winter vaude season at Palace, Kilmarnock.

Dickie Valentine, upcoming English crooner, likely to star in Christmas revue at Glasgow.

Margaret Lockwood set for King's, Edinburgh, Oct. 18 in new Agatha Christie thriller, "Spider's Web."

Nicolette Roeg (Mrs. Barry Sinclair) and Carol Eric pacted as Principal Boys in pantomimes at Theatre Royal and Alhambra, Glasgow.

"Love from Judy" opening Auld Lang Syne festive season run at Lyceum, Edinburgh, Dec. 14, transferring early in 1955 to Glasgow and Aberdeen.

Janet Brown, Scot-born vaude and tv actress, pacted for featured sale in new Emile Littler musical, "Happy Holiday," starring Reg Dixon at Palace, London, in December. It's musical version of "The Ghost Train."

Jean Carson, Bill O'Connor and Adelaide Hall, stars of "Love From Judy," Christmas production at Lyceum, Edinburgh. Miss Carson will plane from America, where she goes Oct. 23 to work in two color tv shows for Max Liebmann.

Portland, Ore.

Amato's Supper Club now has Nelson Eddy.

George Murphy in town enroute to location spot.

Gay Dawn pulled big at Capitol Theatre for two frames.

Eddie Bracken in "7 Year Itch" set for the Auditorium next week. Brisk advance sale reported.

Ottawa

London Festival Ballet in for a one-nighter at Capitol Theatre this week.

Benny Greenberg orch replaced Jimmy Garrett band in Chaudiere Club Rose Room. Garrett still in hospital after five weeks.

Len Hopkins band back in Chateau Laurier hotel's Canadian Grill for 18th year in row after summer run at Brent Inn, near Toronto.

OBITUARIES

CLARE TREE MAJOR

Mrs. Clare Tree Major, 74, who for the past 27 years has produced plays for children, died Oct. 9 in New York after three-month illness. In 1927, Mrs. Major founded the children's theatre that bears her name. Born in England, she had performed on the London stage prior to coming to the U.S. Mrs. Major sent out touring companies of such kid shows as "Alice in Wonderland," "Sleeping Beauty," "Mrs. Wiggs of the Cabbage Patch," "Hans Brinker and the Silver Skates," "Robin Hood," "Heidi" and "Snow White and the Seven Dwarfs."

All of Mrs. Major's activities were handled by Clare Tree Major's Theatrical Enterprises, with offices in Pleasantville, N.Y. Most of the shows sent out by Mrs. Major were dramatized by her. Her Children's Theatre was sponsored by parent-teacher associations, junior leagues, women's clubs, civic clubs and others.

A daughter, Dorothy, who performed in several of her mother's plays,

ABRAHAM M. WATTENBERG

Abraham M. Wattenberg, 76, attorney and noted copyright specialist in the music publishing field, died in New York Oct. 7 after a brief illness. An officer of the Music Publishers Holding Corp., he was associated with Harms, Inc. for some 35 years and with Warner Bros. since 1929.

Wattenberg, who was counsellor

IN MEMORY
of Ventriloquist
BOB EVANS
who passed away Oct. 18, 1951
Sadie Jacobs Virginia Evans

for a number of America's top composers and lyricists during the last 40 years, was regarded as a pioneer in establishing today's healthy relationship between composers, producers and publishers. He was also credited with originating the legal phrasing which now forms the basis of contractual negotiations in the music publishing business.

Born in Troy, N. Y., Wattenberg was the founder and senior member of Wattenberg & Wattenberg, Inc. He had served as attorney for such songsmiths as the late Jerome Kern, Lorenz Hart, George Gershwin as well as Richard Rodgers, Oscar Hammerstein 2d and Ira Gershwin.

Surviving are his wife, and two sons, Sidney and Philip.

NORMAN CARROLL

Norman Carroll, 64 (Sydney Edward Brandon), English vaude comedian for more than 30 years until his retirement two years ago, died in Manchester, Eng., Oct. 1 after collapsing on a street. During his varied career he had appeared at the London Palladium and leading music halls in the provinces.

A burlesque character comedian,

RAYMOND B. EGAN
Nov. 14, 1890 Oct. 13, 1952
Till We Meet Agai

Carroll made his first stage appearance in 1907 at the Grand Theatre, Manchester. From 1907 to 1917 music halls, taking Bransby Williams for his model as character impressionist. In 1919 he switched his nai to Norman Carroll and became a comedian.

By 1920 Carroll had played throughout Britain burlesquing all the items he had previously played seriously. He made several vaude tours of South Africa and Australia, and also played in pantomime, musical comedy, pierrot shows, concert party and in legit. His billing was "Never 'Eard of Him." He retired from the stage 1952 due to ill-health.

FRED HALL

Fred Arthur Ahl, 56, musician, composer and radio artist known professionally as Fred Hall, died Oct. 6 in New York. Born in that city, he was a pianist with various music publishing houses. With his partner, the late Arthur Fields, he appeared on the NBC radio show, "The Sunday Driver," and together made many recordings.

Hall and Fields collaborated on such songs as "Eleven More Months and Ten More Days," "There's a Blue Sky Up Yonder" and "I Got a Code Id By Dose." In 1939 he joined the American Society of Composers, Authors and Publishers, and was also a member of the American Federation of Musicians.

Surviving are a sister and two brothers.

ALFRED PASCHALL

Alfred Paschall, 37, radio and television producer, died Oct. 8 in Hollywood following a surgical operation. A native of Dallas, he started in show business as a Shakespearean actor with Maurice Evans.

In 1942 while appearing in summer stock at Holyoke, Mass., Paschall became acquainted with Ralph Edwards. Shortly thereafter he became associated with Edwards as producer of the radio show, "Truth or Consequences." Some 10 years later he became coproducer of Edwards' tv program, "This Is Your Life."

Unmarried, he is survived by his parents and a brother.

JESSIE S. PAMPLIN

Mrs. Jessie Seymour Pamplin, retired voice teacher and former opera singer, died of a heart ailment Oct. 8 in New York after a long illness. From 1910 to 1917 she gave concerts and sang in oratorios in Berlin, London and other European cities.

For two years Mrs. Pamplin was soloist with the Argentine Chamber Music Society in Buenos Aires. In 1920 she headed the voice department at Baylor College, Belton, Tex., and later taught voice in St. Petersburg, Fla., and New York.

Surviving is a sister.

JORGE GRAVE

Jorge Grave, 76, actor, impresario and playwright for more than a half-century, died in Lisbon Sept. 20 after a long illness. He started his theatrical career at the age of 13 when he portrayed a child in a melodrama.

Grave subsequently trouped Portugal, Africa and Latino countries. As a writer and impresario he was credited with a number of hits. He also wrote several books about the theatre and for a time was editor of Lisbon O Seculo, one of Portugal's leading dailies.

BEATRICE BOARER

Beatrice Boarer, 68, actress and singer, died Oct. 5 after collapsing at the "Q" Theatre, London. She was taken ill during the opening performance of "The Case of Dr. Ambrose" and died shortly after admission to hospital.

In the early part of the century Miss Boarer appeared in Gilbert & Sullivan operettas, and was with the D'Oyly Carte Company for three seasons at the Savoy Theatre.

ALBERT MITCHELL

Albert Mitchell, 51, famed as the "Answer Man" on a WOR, N. Y., radio program from 1937 through 1950, was found dead Oct. 4 in his Paris home. Death was attributed to natural causes.

Mitchell, who originally was a pianist and organist, later arranged and conducted on concert tours. He went to Paris in 1950 to work for a Marshall Plan agency.

JOHN AKERMAN

John Akerman, 52, account executive for CBS Radio Spot Sales in New York, died Oct. 9 at his home in Mamaroneck, N.Y. Akerman, with CBS since 1944, previously had been general manager for KMOX, St. Louis, and prior to that, assistant general manager for WBBM, Chicago, both CBS-owned.

Survived by wife and a son.

ROSITA ROYCE

Rosita Royce, 36, night club, vaude and burlesque entertainer w.k. for her "Dove Dance," died Sept. 24 in Miami. Originally from Lincoln, Neb., she had spent most of the past three years at clubs in the Miami area. She also was featured in pic, "Striporama," released last year.

Her mother survives.

ALEX ADILMAN

Alex Adilman, secretary-treasurer of Consolidated Theatres for the past 30 years, died in Montreal Oct. 1. A pioneer indie film operator in Montreal, he joined Consolidated Theatres at its inception.

Adilman played a prominent part in the motion picture industry in Montreal.

LEE BENNETT

Lee Bennett, 43, an NBC announcer, died Oct. 10 in Chicago. In the 1930's he was a singer with Jan Garber's orchestra and later formed his own orchestra. He also appeared in Hollywood films.

His wife and a daughter survive.

T. Mostoll Willey, manager, producer and character actor, died Sept. 27 in Hazel Grove, Cheshire, Eng. Associated with the Frank H. Fortescue stock players for 20 years, he also appeared with the George Edwardes and Robert Courtneidge companies.

Father, 81, of bandleader Guy Lombardo, died of a heart ailment Oct. 5 in Stamford, Conn. Also surviving are his wife, two daughters, two sisters and four other sons. Of the latter, Carmen, Victor and Lebert, are with the Guy Lombardo orch.

Husband of former Mildred Kaiser, longtime secretary to John H. Harris, head of Harris Amusement Co. in Pittsburgh and "Ice Capades," died in Pitt. Oct. 5. Four daughters also survive.

T. Sinclair Rae, 83, noted violinist, died in Glasgow Oct. 3. A longti ne leader of the Glasgow Caledoni Strathspey and Reel Society, he spent 64 years of his career working and playing for it.

A. Glen Rogers, 45, business manager of radio station WGVA, Geneva, N. Y., died Oct. 9 of a heart ailment in that city. Surviving are his mother, two brothers and daughter.

Mother of Mrs. Dick Hoover, wife of Pittsburgh Playhouse general manager, and Mrs. Dorothy Daniel, of WQED, educational channel in Pitt, died in Sioux City, Iowa, Sept. 29 after a long illness.

T. C. Jack, 72, screen actor, died of a heart attack Oct. 4 in Hollywood. A former member of Mack Sennett's company, he appeared in films for about 40 years.

Lorlee Larson, 19, actress, died Oct. 4 in Los Angeles. She was a member of the Hollywood Theatre Guild and had appeared on numerous radio programs.

Edwin G. Nichols, 68, veteran radio and tv performer who played "Uncle Nick" for 25 years on "The Children's Hour," died Oct. 4 in Detroit.

John Myers Smith, 62, cello player in King's Theatre, Glasgow, orch, died Oct. 4 after collapsing during rehearsals.

Sam B. Dunham, 54, caterer for film studio location troupes for 20 years, died Oct. 5 in Westwood, Cal.

Terry Spencer, 59, assistant film director and former actor, died of a heart ailment Oct. 3 in Hollywood. His wife survives.

Mother, 79, of Rosemary Casey, playwright, died at her home in Pittsburgh Oct. 4.

Father of Lloyd Chapman, sales manager of WDTV in Pittsburgh, died there after an operation on Sept. 29.

'Gina-Type' Garbos

Continued from page 1

and the Dietrichs of today," was the way one 20th exec put it.

Paging Gina

One prominent move in that direction has already been made via talks Skouras has had with Howard Hughes' attorney Greg Bautzer. The subject: Italy's luscious Gina Lollobrigida who last week wound up her U. S. stay and headed back to Rome. The Italo star's contractual obligations to Hughes aren't quite clear. It's certain, however, that Skouras also had tentative discussions with Miss Lollobrigida herself regarding a part in a 20th film.

It's understood that 20th's high-level talent scouts have met with some success in their European search for new faces. Quintet of players has been given the o.o. and tests either have been made or are being made of them for Darryl F. Zanuck's perusal. One of those reportedly signed up by 20th is the German actress Cornel Borchert who was in "The Big Lift" and who is currently appearing in "Oasis," a French coproduction locationing in Morocco.

20th in the past has probably been more interested in foreign players than any of the other outfits. Example is the starring part handed to Bella Darvi, a comparative unknown, in "The Egyptian." When director Michael Curtiz was asked recently why Miss Darvi was chosen for the part, he replied that she was the only one who fitted the part. Gal now has the lead role in "The Racers."

Language Disadvantage

Soon after the war, 20th signed the German actress Hildegard Neff. Although she's done little for the studio, Miss Neff is still under contract to 20th. In "Three Coins in a Fountain," 20th used a popular Italian male star, Rossano Brazzi. It's also been drawing heavily on British talent, as have other studios.

Obvious advantage of signing thesps from abroad is that they up the take i their native countries. Disadvantage, on the other hand, looms in the language barrier. It's felt that this can be overcom via double versions, with actors merely mouthing their English lines and the voice being dubbed in later.

While some, like agent Paul Kohner, feel that Hollywood so far has failed to make full use of the foreign appeal, actually quite a few names abroad are working in U. S. pix. Just one example is Anna Magnani, currently starring Hal Wallis' "Rose Tattoo."

Newspaper Guild

Continued from page 2

WGA, which will be on the NLRB ballot for control of freelance tv scripters. The Guild at the meeting, however, held that it had only an impartial interest in the affairs of tele-radio writers, and would take no action unless the meeting stimulated sufficient support.

Evidence of the TWA-WGA warfare was in the very physical arrangement at the Guild meeting. In one corner of the 200-seat room were bunched the members of WGA, helmed by Ed Mabley and Irve Tunick. Opposing them were Hector Chevigny, Ira Marion, Norman Ober and others. An obvious reference was made in a letter read from WGA's acting prexy Nelson Sykes to ex-TWA'ers. He struck out at the "propaganda" now being indulged in by some "dissident members" of the writers' union.

The opponents crossed swords many times more during the evening on finances of WGA and makeup of the WGA exec body, which, it was explained by a former TWA member later, held Authors League members.

Mabley approximated that WGA currently has 1,800 members. The opposition countered later that if WGA had that many it would not have found it necessary to send missionaries to the Guild meet.

WGA, which has just lined up a tentative list of executives, argued also that this is "no time to involve writers another jurisdictional fight."

The four committees set up by WGA, East, include:

Constitution: Jules Bergman, Joseph Cochran, Ruth K. Friedlich, Abram Ginnes, Lois Jacohy, John D. Stradley and Arlene Wood.

Finance: Reuven Frank, Sam Moore, Oliver W. Nicoll, Robert M. Pollock, Frances Rickett, Elihu Winer and Gene Wyckoff.

Membership: Donald Agger, William K. Clarke, Joseph Cochran, Ernest Kinoy, Irve Tunick, Sheldon Stark, Elihu Winer and Philo Higley.

Nominating: Nathan Brandt, Vincent Dempsey, Ruth K. Friedlich, Oliver W. Nicoll, Elizabeth Pennell, Robert Pressnell Sr., Margaret Weiss, Halsted Welles and Franklin Wiener.

Italo Legal Fights

Continued from page 2

Miss Miranda are Rossano Brazzi and Mafi Aldon.

Second suit is from a familiar source, with Italo impresario Remigio Paone citing actress Isa Barzizza for walking out on rehearsals of his forthcoming musical revue, "Siamo Tutti Dottori," which co-stars comics Billi and Riva. Some time ago, Paone had sued another thesper, Lauretta Masiero, for a similar walkout on another musical production.

Present case is for $75,000 against the young actress, who ankled rehearsals current in Milan. No replacement has been set yet for the femme lead of show, which was skedded to open in Rome's Sistina Theatre Oct. 15. Walkout is also second of season for the musical revue field here. Pic actress Liliana Bonfatti recently left rehearsals of the new Carlo Dapporto legiter, which she was to co-star with Dapporto and Delia Scala. No legal consequences resulted, however.

Opera Parties

Continued from page 2

with the scale ranging from $2.50 to $5.

Halpern anticipates no difficulties on long line servicing although the telecast is set for an 8 p.m. EST starting time. The Halpern TNT does not finalize a deal with theatres unt'l he rece es assurance from the AT&T that the line will be available.

The Metopera is allowing a change in its traditional lighting and staging setup for the telecast. With the okay of Met manager Rudolph Bing, certain stage actions will be modified and extra lighting equi ment will be installed to meet the specific requirements of the large-screen, closed-circuit medium. Eight camera setups will be used throughout the Opera House, four inside the auditorium and four to capture the intermission crowd in Sherry's Lounge and at the entrance of the theatre.

Local sponsorships include the Philadelphia Inquirer Charities, the Denver Symphony and Denver Symphony Guild; the St. Louis Grand Opera Guild; Chicago's Allied Artists Corp.; the Indianapolis Matinee Music Club; the Pittsburgh Opera Inc. In many instances, social events, dinners, receptions and balls, are being planned in conjunction with the closed-circuiting of the Met opening.

MARRIAGES

Geraldine Novak to Leonard Picker, Las Vegas, Oct. 3. He's Coast attorney for United Artists.

Dorothy E. Miller to Charles P. Ralston, Ft. Lauderdale, Fla., Sept. 24. Bride was former educational director of CBS, Chicago, and is currently with WFTL, Ft. Lauderdale.

Mala Powers to Monte Vanton, Los Angeles, Oct. 12. Bride's a screen actress.

Sandra Stevens to Barry Authors, Berwick-on-Tweed, Eng., Sept. 27. Bride's a chorine and captain of a Tiller Girls troupe; he's member of the miming duo, Authors & Swimson.

Madeleine Newbury to Keith Marsh, Oldham, Eng., Sept. 24. Both are members of Oldham Repertory Theatre.

Barbara Wright to Lindsley Parsons, Jr., North Hollywood, Oct. 2. He's an assistant film director.

Evamaria Vilbig to Elmar Gunsch, Aberdeen, Scotland, Oct. 2. Both are members of the Vienna Operetta Co.

Fay Chernoff to Ted Mossman, Las Vegas, Oct. 3. Bride is head of Republic's stenographic department; he's a prop man.

Virginia Card to Cyrus H. Polley, Yonkers, N. Y., Oct. 7. Bride is former musical comedy singer now translating, arranging, and producing operas in English.

Deborah Anna Spaeth to Francis J. Shakespeare Jr., New York, Oct. 9. He's sales manager of WCBS-TV, N. Y., flagship of CBS-TV.

Caroline Fraser to William Zinsser, Cedar Rapids, Iowa, Oct. 10. Bride's a reporter for Life mag; he's drama editor of the N.Y. Herald Tribune.

BIRTHS

Mr. and Mrs. William Castle, daughter, Hollywood, Oct. 3. Father is a screen director; mother the former actress, Ellea Falch.

Dr. and Mrs. Fred Herrick, daughter, Pittsburgh, Oct. 4. Both father and mother former WCAE staffers.

Mr. and Mrs. Robert Berger, Washington, Oct. 7. Father legit actor.

Mr. and Mrs. Allen Schroeder, son, Chicago, Oct. 2. Father is a salesman at WBBM-TV there.

Mr. and Mrs. Frank Rosenberg, son, Hollywood, Oct. 8. Father is a screen producer.

Mr. and Mrs. Don Arrol, daughter, Glasgow, Oct. 2. Mother former Heather Pugh, for trampolinist; father is a comedian.

Mr. and Mrs. Eddie Byrne, daughter, Dublin, Sept. 24. Father's an actor and radio gabber.

Mr. and Mrs. Jay Leipsig, son, New York, Oct. 9. Father is advertising-publicity manager for Mills Music.

Mr. & Mrs. Leon Brettler, son, Oct. 10, N.Y. Grandfather is Dick Vollter and great-grandfather i Louis Bernstei , both of Shapiro-Bernstein Music.

Mr. and Mrs. Charles Rollins, daughter, New York, Oct. 7. Mother, Laurel Shelby, is a musi-comedy performer; father is an account exec for Gray Advertising.

Mr. and Mrs. Jerry Tobias, male triplets, Oct. 9, New York. Father is a songwriter.

4-B THE MIAMI HERALD Friday, October 1, 1954

Night Life By George Bourke, Amusement Editor

Sherry Britton Show Putting Clover Club in the Clover

THE Clover CLUB "Showplace of the Tropics"

TELEPHONE 8-
112-118 Biscayne Blvd.
MIAMI 32, FLORIDA

October 9, 1954

Miss Sherry Britton
Clover Club
118 Biscayne Blvd.
Miami, Fla.

Dear Sherry:

I want to take this opportunity to tell you how wonderful it has been having you as our star at the Clover Club. You proved to be a great business getter during the supposedly dull months of September and October.

I am looking forward with great enthusiasm to your return to the Clover Club in February.

With kindest personal regards,

Sincerely,

Jack Goldman
Jack Goldman
Clover Club

JG:b

THANK YOU . . . SID HARRIS

"AN ORCHID . . . MAKES HEADS SWIM!"
Walter Winchell

●

"GIVES LENA HORNE A RACE IN THE EXOTIC SONG DEPARTMENT!"
Lee Mortimer

●

"ONE OF THE WORLD'S 10 BEST UNDRESSED WOMEN!"
Earl Wilson

●

"TRIPLE 'A' INDORSEMENT SHERRY OOZES ALLURE!"
Louis Sobol

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"TOPS IN TOWN . . . LUSCIOUS AND ALLURING!"
Dorothy Kilgallen

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STORK CLUB, Shreveport, La. • CLUB SAMOA, N. Y. C.
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VARIETY

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THE GOLD PAN ALLEY OF SONG

Senator Hints at 'Czar' for TV In Kid-Crime Probe; CBS Nixes Idea

Washington, Oct. 19.

Television may need a "czar" similar to those in motion pictures and baseball, in order to keep programming suitable for children, Senator Robert C. Hendrickson, (R., N. J.) suggested today (Tues.). Hendrickson is chairman of the subcommittee to investigate juvenile delinquency, which opened two days of hearings today on the effect of video on kids.

The Senator aired his view two or three times as the committee made clear nearly all of the objectionable material is contained in the old cowboy and crime films. It emphasized that when pictures are cut to a 45-minute or one-hour length, the gentler scenes are eliminated, with the violence and crime always left in, thereby deriving greater impact.

Merle S. Jones, CBS v.p. in charge of the network's owned-and-operated video stations and general services, led off the industry witnesses. He pointed out the small time devoted to the crime and western films, contending that the industry operates efficiently under its code. He said a "czar" would not be suitable for the broadcasting industry since there would be a constant collision with duly constituted Government bodies such as the FCC.

Other points by Jones: psychological studies show that neither films nor tv cause juvenile delinquency nor even constitute a "significant" cause. He added, however, "Our belief that television is not a significant cause of delinquency does not mean that we

(Continued on page 133)

Bob Straus Buying Into L. A. News (Democratic)

Hollywood, Oct. 19.

A deal is being dickered for hefty investment in Los Angeles Daily News by Robert K. Straus, member of the N. Y. family which owns Macy's and its chai of stores. Straus' investment would be purely personal to him.

He would bring new money into ity's only Democratic newspaper.

Apparently investment implies no change in management of Clinton D. MacKinnon.

Macy's formerly owned WOR, N. Y., but this is first newspaper investment by a member of the clan.

'Objet de Sex' Tag Hurts French Pix B.O. in Chi

Chicago, Oct. 19.

Abe Teitel, pioneer film importer and owner of the World Playhouse here, blames the traditional failure of French films at Chicago boxoffices on the fact that they've been sold for years as objets de sex instead of objets d'art.

Burlesque theatres here make steady fare of the Gallic imports attaching to them, by way of ad blurbs, associations of rawness and raciness. This, Teitel says, has had the effect of cheapening them in the public mind even when the pictures are un-sexed and in the high order of art.

Scripters Rebuff Newspaper Guild

The American Newspaper Guild has been rejected nationally so far in its efforts to gain control of the broadcast-telecast scribblers. The same disappointment felt early last week in New York later reached Los Angeles, although the Guild was informed the anti-Writers Guild of America faction was strongest there. According to the newspaper writers' union, meetings scheduled for Chicago, Detroit, Minneapolis and Cleveland were believed never to have come off because "there wasn't enough interest."

William Blatz, director of organization for ANG, said that his group was tentatively out of the fight for control of scribblers in the electronic media. He added ANG would make no effort to contest WGA in the upcoming NLRB election for live video freelance writers. However, it's understood that it's too late anyway for a new organization to get on the ballot.

If greater interest is shown in ANG intercession, Blatz declared, the union will take further action in the radio-tv picture.

The ANG meeting in L. A. drew 55 writers, 25 of whom were believed "observers" from WGA. In N. Y., there were 35 people at the ANG powwow, 12 being from WGA.

IRVING BERLIN ON THE MUSIC BIZ

By ABEL GREEN

In appraising the many changes in the music business in the 44 years of his personal career, Irving Berlin observes that the 40 years of ASCAP's existence best reflects the changing tides of the music business. From its cradling in 1914, until the Society's first dividend of a paltry $24,000 seven years later, and its $15,000,000 and $16,000,000 annual melons of recent years, it is the economic barometer of the business.

"And don't let us call it anything else but a business, because the usages of music are geared to the manifold merchandising licensings for the benefit of very big American industries," in his opinion.

America's No. 1 songwriter has some cogent observations on the business. One of them is the business of songplugging. "There's no such thing as an automatic hit," in his opinion. "Strauss waltzes

(Continued on page 118)

Stringfellow Hoax Leaves Film Deal, TV Out On a Limb

Confession of Rep. Douglas R. Stringfellow (R. Utah) that his wartime "cloak-and-dagger" heroics were imaginary exploits not only touched off political repercussions but also shook motion picture and tv circles. For the "true story" of Stringfellow's life was recently acquired for filming by Hall Bartlett Productions and the more "exciting" portions of his career were dramatized earlier this year on NBC-TV's "This Is Your Life" and CBS-TV's "Suspense."

Following Stringfellow's public admission in a KSL-TV broadcast Saturday night (16) from Salt Lake City that his military "feats" were a hoax, Bartlett expressed amazement. The independent writer-producer-director said that he himself never doubted but what the 32-year-old legislator's "distinguished OSS service" was authentic. He also emphasized that NBC

(Continued on page 133)

Rogers, Autry Lose, Republic Free To Peddle Oaters to Television

Washington, Oct. 19.

The right of film actors to block use of their films on television, without specific contracts to that effect, was, in effect, knocked over the head by the U.S. Supreme Court yesterday (Mon.).

Tribunal refused to hear an appeal by Roy Rogers and Gene Autry to block Republic Pictures from selling 138 of their old films for commercial tv sponsorship. This left standing the decision of the U.S. Ninth Circuit Court that the studio had a right to distribute the pix to video.

Position of Rogers and Autry, whose cases are similar but not identical, is that their contracts barred the use of their films for advertising. To sell pictures to tv stations which commercially sponsor them, contended the oater stars, is a violation.

Republic contended that the contracts never mentioned television. Originally Rogers won an injunction in the U.S. District Court in L.A. and Autry lost in the trial court. On appeal, the Ninth Circuit Court ruled for the studio in both cases. This is the decision with which the U.S. Supreme Court has refused to interfere.

It is the first instance of a television suit of this type reaching the Supreme Court. However, there is a considerable history of artists, writers, etc., seeking to prevent

(Continued on page 143)

'Seven Dreams' Album To Be Legit Musical

Hollywood, Oct. 19.

Believed to be for the first time in showbiz history, a record album will become a Broadway musical. Gordon Jenkins is now in New York, revising his "Seven Dreams" album, adapting the musical fantasy to the stage. Decca package, followup to Jenkins' "Manhattan Tower," sold more than 35,000 copies at $5.95.

Present plans are to have Bill Lee, who narrated, perform a similar chore in the legiter.

Coin-Operated Heater for Cars

A new combination air conditioner and heater for drive-ins is being developed by Jack Farr, head of Farr Amusement Co. of Houston.

Unit can be attached to the posts next to the cars and is so designed that it will not interfere with the parking of the vehicles, according to Farr. It is a coin-operated device, with patrons obtaining two hours of heat or cool air for 25c. Farr is planning to sell the device for $250 per unit plus 10% of the take. Despite the high initial cost, Farr feels drive-in operators will be able to recoup their costs in a short time. In addition, he maintains that it'll permit ozoners in most sections of the country to operate on an almost all-year-round schedule.

SEEK EDDIE & DEBBIE 'ME & JULIET' TINTER

Fred Coe, overall reiner of the every-fourth-Monday "Producers' Showcase" on NBC-TV, has designs on Eddie Fisher, who has designs on Debbie Reynolds, and wants both of them for the 90-minute "color spesh."

First open Monday is in January. Vehicle being pushed for them is the Rodgers & Hammerstein "Me and Juliet" which closed on Broadway last April.

Can. Murder Trial Jury's Verdict: 'We Need 2 Sets'

Montreal, Oct. 19.

The request for an additional television set brought a note of humor in a murder trial current in Montreal courts. Because trial concerns both English and French personalities, the jury is mixed, half French and half English. The jury is quartered in seclusion during time not spent in court and a single television set was installed for their entertainment.

At adjournment last Friday (15) a French juror rose and asked the judge if they could have two sets explaining one was not good because it was either tuned to the all-French or all-English channels causing friction with the mixed-language jury.

"I see," said the judge. "All right."

40th ANNIVERSARY of ASCAP

(American Society of Composers, Authors and Publishers)

PAGES 40-118

Little If Any Anti-Yank Feeling In Britain; Envious But Not Sore; U.S. Domnates Most of Show Biz

By HAROLD MYERS

London, Oct. 19.

Columnists on both sides of the Atlantic have found a not-so-new but conveniently controversial issue with which to bemuse their readers, "anti-Americanism in Britain." Although there may be some fundamental differences on the highest political level, it appears to have little substance in fact so far it concerns the masses and their entertainment.

Films? 80% American. Vaudeville? Almost every topper is from the U. S. Legit? American importations are among the top grossers. Cabaret? Nearly all the key dates reserved for U. S. artists. Sheet music? The local hit parade is regularly crammed with Yank songs. Disks? It's the same story of American predominance.

Indeed, if British columnists wanted to take a strictly chauvinistic viewpoint, they could easily substantiate a claim that Americans were being anti-British by pointing to the poor results of British entertainment exports to the U. S. With some exceptions, British-made films are relegated to the arty theatres where their earnings are limited while a British hit on Broadway (e.g. "The Boy Friend") is so unique it becomes frontpage news in the national press.

Local songwriters have hardly made a dent in New York's Tin Pan Alley and apart from the Vera Lynn triumph, not too many British recording artists have hit the highspots on the American best-selling lists. And as for cabaret, even Miss Lynn's excursion as the top act in a British package at Las Vegas this summer was a sad failure, show being withdrawn ahead of its contracted run, although admittedly a subsequent export to Las Vegas was more successful.

Different Tastes

Somewhere along the line account must be taken of the differing tastes of the two countries, despite a common language. However, even this could not explain

(Continued on page 143)

JUDY'S WOW $675,000 NAT'L B.O. IN ONE WEEK

"Star Is Born" is romping ahead of its nearest competitor this week, first stanza out on release to any extent, according to reports from VARIETY correspondents in some 25 representative key cities. The Judy Garland-James Mason starrer will show a total gross of nearly $700,000 (actual estimate is $675,000) in some 17 cities and 18 theatres.

This is the biggest amount shown by any picture in one week since "The Robe" was released extensively about a year ago. This 20th-Fox pic launched Cinem Scope. WB's "Star" also is in C'Scope. Practical exhibs in N. Y. envision bigger biz once the Warner film is trimmed so that reasonable patronage turnover is possible. Reported in N. Y. yesterday (Tues.) that WB is eliminating over 30 minutes from the current running time of "Star," which now runs a few minutes over three hours.

'LOVE' SELLS SEDUCTION; UNFIT FOR BBC AIRING

London, Oct. 19.

The British Broadcasting Co. has nixed any airings of "Tonight My Love." In a letter to Chappell Ltd., tune's publisher in England, BBC topper Jim Davidson said, "I regret to tell you that the number 'Tonight My Love' is considered to be not suitable for broadcasting on the grounds that the lyric is a straightforward declaration of seduction, without the slightest alternative for a more acceptable interpretation."

Lyric was penned by Jay Livingston and Ray Evans. The melody was written by Franz Waxman for the background theme of the Paramount pic, "A Place in the Sun." Paramount-Famous publishes the song in the U. S.

Motors Steal Paris Spotlight

Paris, Oct. 12.

There comes a ti every year here when the line of a well-turned fender gets more ogling than the well-turned human chassis or ankle in the niteries. This is the time of the 41st Paris Auto Salon which runs until Oct. 20. During its stay this show draws a heavy provincial crowd which fills hotels, theatres, film houses and niteries. It is a time when theatre directors get independent and refuse foreign press reps. This two-week take is counted upon to put shaky plays into the black.

Thousands are drawn to this salon at the immense Grand Palais and its 50c entry fee racks up big b.o. About 107 manufacturers from nine countries are repped this year with France presenting 30 models, England, 27; U.S., 18; Italy, eight, and West Germany, 18, with Spain, Austria, Hungary and Czechoslavakia having one each.

Main interest for auto-loving French are the price slashes heralded by the French Ford people,

(Continued on page 133)

JULE STYNE SET AS FILM PRODUCER

Jule Styne, Broadway producer and songwriter, will join Columbia as a producer. He is scheduled to report to the studio in March. Although he has written music for the screen, this will be his first assignment as a film producer.

Styne, who is currently readying the "Rodgers & Hart Songbook" for Broadway, has been represented as a producer on the Main Stem with a revival of "Pal Joey" and "Hazel Flagg." He wrote the music for "Flagg" and previously provided the score for "Gentlemen Prefer Blondes" and "High Button Shoes."

10/20

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Domestic Billings Of UA Exceeded $1-Mil. Last Wk.

United Artists chalked up domestic billings of slightly over $1,000,000 last week, which is exceptionally strong. This amount of coin has been brought in in a few instances before but in each case the week involved was the final one in a sales drive.

Last week was the sixth in UA's current booking campaign which extends through to January. Billings for the six weeks have amounted to about $4,464,000, or an average of $744,000 per week. Pictures bringing in the hefty revenue include "Apache," "Man with a Million" and "Long Wait." "Suddenly," Frank Sinatra starrer, hasn't been in sufficiently wide circulation as yet to matter in the money tally.

UA's current drive, which carries the banner of board chairman Robert S. Benjamin, provides for $50,000 in prizes to personnel in the company's 32 competing branches.

TY POWER'S LEGIT FLYER WITH KIT CORNELL

Hollywood, Oct. 19.

Start of Tyrone Power's "The Stalk" has been postponed for three months to permit the star to team with Katharine Cornell in the Christopher Fry legit play, "The Dark Is Light Enough." Film was scheduled to roll next month for Columbia release.

Power is under contract to make three pictures under the Copa Productions banner for Columbia. Second is "Lorenzo the Magnificent" and third is "The Warrior Saint."

Nairobi Wild Animals On Regular TV Sked

London, Oct. 19.

Regular monthly programs, lensed in Africa by Armand and Michaela Dennis under the title of "Filming Wild Animals," are to be screened by BBC-TV on the first Saturday of each month. They're due back in London on Friday (22) and will personally present the first program of their new series on Nov. 6. Two filmed repeats will follow later in the month, one of which will appear in the children's slot.

They will then return to Africa to film more animal programs and will be despatching a half-hour film from Nairobi each month. They operate from their home in Kenya, with Jack Bartlett as their cameraman. Programs are supervised by Alan Sleath.

Phfffttheme Song

It first looked as if Columbi Pictures' new production, "Phffft," would stymie the current cycle of picture title songs. But Sonny Burke did the improbable by writing a tune, "The Phfttt Mambo," which he's sliced for Decca.

Reverse side is a classical takeoff called "Longhair Mambo."

Neither Heat Nor Visas Nor Sheriff's Threat Can Daunt the Doughty Dutch

By ARTHUR BRONSON

Neither excessive heat, visa troubles nor threats of attachment can daunt the doughty Dutch. The 70-year-old Concertgebouw Orchestra of Amsterdam, paying its first visit to America, gave a concert at Carnegie Hall, N. Y., last Wednesday night (13) that will be remembered for its refined musical excellence and cordial audience reception. As well as for the problems that almost wrecked the trip, and nearly blacked out the New York preem.

Orch, one of Europe's top symphonic aggregations, was starting out on a two-month, 44-concert tour of eastern U. S., under aegis of Columbia Artists Mgt. (Judson, O'Neill & Judd division). Then was trouble at the very start, in Holland, when the U. S. refused visas for four musicians, on the grounds of their being Reds or fellow-travelers. Two were oboists, one the section chief; one was violinist, a fourth the librarian. An oboist is a key member of a symphony—you can't play without. Dutch management is reported to have suggested finding another oboist in Belgium or France, but U. S. authorities said it would take too long to investigate them. A German was suggested, and the U. S. consul is supposed to have given a prompt okay.

Amsterdam public was reported incensed at the fact that their regular musicians couldn't come

(Continued on page 133)

THIS IS A SWITCH— NITERY HOOFER AS PUG

Miami Beach, Oct. 19.

Switch on ex-pugilists vaulting from ring to nitery appearances will be worked this week at the Miami Beach Auditorium when hoofer Jerry Brandow (Condos &) debuts in a four-rounder under management of former middleweight champ Jake LaMotta, who, on his own, is working on a cafe act and tv guesters.

The 36-year-old Brandow has had the urge to don the gloves for some years now and feels he can take on a good many of the current crop of middleweights. For the past several weeks he's divided his time between gym and nitery floor with final tuneup a three-day date with his partners at the Saxony (Friday through Sunday). That he'll pull a good share of the crowd has been evidenced in spurt in ticket sales following announcements and local press plugs by both sports and amusement sections.

More Pic Houses Angling Legits

Booking of touring legit shows into hinterland film theatres is on the upbeat. Operators of picture houses in towns not on the regular road show routes are increasing bids for legit entries to augment screen showings. Major factor behind the yen for live shows is the current shortage of suitable film fare for the smalltown grinders.

Pointing up the exhib trend towards legit is Russ Leddy, operator of the 1,000-seat Orpheum Theatre, Green Bay, Wis. He booked "Mister Roberts" a couple of seasons ago and did sellout biz for two nights at a $3.60 top. He's now trying to get the bus-and-truck company of "Oklahoma" for a similar stand at a $4.75 top.

Leddy feels that legit bookings would have to be relatively infrequent to get top biz, and only w.k. shows or those with star names would draw in his locale.

Another exhib in the market for legit productions is L. A. Starsmore, president of Westland Theatres, film chain in Colorado. He was in New York recently to confer with the United Booking Office on getting top touring shows into his area.

Starsmore believes that his 1,300-seat Chief Theatre, in Colorado Springs where the U.S. Air Academy is to be located, is a potential b.o. getter. Expected growth of Colorado Springs should make it a cultural and entertainment center, he thinks. Other Colorado towns in which he operates theatres include Pueblo and Greeley.

Work on the Air Academy, with an initial budget of $125,000,000, will be started next spring, with completion due early in 1957.

SYNDICATE'S $1,350,000 FOR H'WOOD STUDIO

Hollywood, Oct. 19.

A New York financial group fronted by Bernard Prockter, William Stephens and Edward Conne is buying the American National Studios here from the present ownership for $1,350,000. Prockter, Stephens and Conne are currently partnered in the studios with the Los Angeles syndicate which purchased the former Eagle-Lion lot from Chesapeake Industries for $1,100,000 last February. Studio is being used for vidpix, some of Prockter's own productions.

Together with the N.Y. group, the trio will buy out the shares of Edwin Pauley, Dan Reeves, Fred Levy Jr., Bob Hope and others. Identity of the N.Y. backers isn't known. (Prockter, reached in N.Y., said that he'd announce their names as soon as the deal is consummated). Trio has already optioned the studio from the present ownership for $401,000, and they will take it over on Dec. 15, date of the option. Prockter is president of American National and Stephens and Conne are veepees.

JACOB PALEY SUES WIFE'S ESTATE IN L.A.

Los Angeles, Oct. 19.

Petition was filed in Superior Court by Jacob (Jay) Paley asking that he be declared sole owner of a fortune of approximately $8,000,000. Legal action was taken against the Bank of America as executor of the estate left by his wife who died last Jan. 2.

Paley, one of the founders of CBS and an uncle of William S. Paley, told the court that the bank has made claim to half interest i personal property standing in his name, under a California law relating to property owned jointly by husband and wife.

Errol Flynn-Anna Neagle British Pix for Wilcox

London, Oct. 19.

Herbert Wilcox has inked Errol Flynn for a three-year pact embracing five or six British pix in two of which he will co-star with Anna Neagle. First of these will be a filmization of the late Ivor Novello's "King of Rhapsody." Patrice Wymore also stars in this pic.

"Rhapsody" will be followed by a fresh start on "William Tell" for which exteriors will be lensed in Italy and the Tyrol and the third on the Wilcox roster will be Somerset Maugham's story of the N.W. frontier, "Caesar's Wife." In this Flynn will again co-star with Miss Neagle.

All the pictures in the series will be lensed in CinemaScope and color, with a separate widescreen version. Total budget for the sextet is reported to be around $7,000,000.

'King' Whammo $87,600 For 10 Shows, Dallas

Dallas, Oct. 19.

"King and I" took in $87,600 in 10 performances at the State Fair Auditorium here from Oct. 8 through last Saturday (16).

Yul Brynner-Patricia Morison starrer continues at the Fair this stanza and moves to the Auditorium, Memphis, next week.

Eddie Fisher Kudo

Washington, Oct. 19.

Eddie Fisher has been selected Show Business Personality of the year for 1954 by Variety Club of Washington. He will be awarded a plaque Nov. 20 at the club's 19th annual dinner-dance "in recognition of his outstanding contribution to the world of entertainment."

Fisher is the sixth winner, the others having been Al Jolson, Arthur Godfrey, Joe E. Brown, Perry Como and Jane Froman.

CREW READ SCRIPT, COSTS CUT

Crazy Cameras in Cameraland

Honolulu, Oct. 19.

"You'd think that Hollywood, where the camera is king, would know better than to goof almost invariably when photographers appear in plot action," scoffs photography columnist Urban Allen in The Honolulu Star-Bulletin. He cited hobbyist's eyebrows a publicity still from "Rear Window," showing James Stewart handholding an Exakta camera with a 400m. telephoto lens and without a tripod.

Scoring the "impossible shooting techniques used by 'news photographers' in the movies," Allen charged actors are directed with Graphic lenses extended to focus at six inches when the subject is 10 feet away.

'Gangbusters' (From AM) Gets Turner Saturation Test in New England

With General Teleradio providing the financing, a full-length feature picture of "Gangbusters," the longtime radio drama, has been completed and will be released the latter part of November. Picture was produced by Visual Drama, Inc. (William J. Faris and William H. Clothier), in association with Terry Turner. Latter, former RKO exploitation chief, is now associated with General Teleradio as head of the theatre motion picture department, a unit that provides special radio and tv saturation campaigns for theatrical pix.

Picture will be tested first in New England under the saturation pattern developed by Turner. Joe Levine's Embassy Pictures, Boston states rights firm, will handle the distribution. A lineup of 300 theatres in the N.E. area is anticipated.

Future distribution plans depend on the results of the New England airing, according to Turner. The states rights policy may be continued or national distributor may be sought. If the picture clicks, producers may make two a year under the "Gangbusters" title.

First entry, which runs 78 minutes, follows the pattern of the radio show in depicting an actual case from police files. The initial full-lengther is a factual yarn of the FBI's "public enemy No. 4" who is now in Oregon State prison. It was written by Phillips H. Lord who sold the rights to his "Gangbusters" series to General Teleradio in Dec., 1953.

PUBLIC CHOOSY

Closed-Circuit Football Fluctuates With Touchdowns

Closed-circuit telecast of Notre Dame-Michigan State football game Saturday afternoon (16) grossed $30,000 in 10 situations in six cities, according to William Rosensohn, executive v.p. of Box Office Television. Some 20,000 seats were sold, Rosensohn stated, at an average price of $1.50.

Cities covered included Cleveland, Pittsburgh, Detroit, Chicago, East Lansing, and Indianapolis. Based on experience last year in presentation of the ND games, BOTV discovered that interest in the gridiron contests was on a local level. It therefore restricted the network lineup this time only to a section of the midwest. East Lansing, home of Michigan State,

(Continued on page 18)

Add Another $1,000,000; Pick Madeira Locale For Huston's 'Moby Dick'

Budget of "Moby Dick," the Moulin production set for Warner Bros. release, has been increased by $1,000,000, making the total cost of the picture $4,000,000. Added cost, according to Moulin prexy Alfred Crown, is for additional location shooting on the southern coast of Spain. Picture, which has been shooting Ireland and Wales, started to run into bad weather and rather than take the film indoors at Elstree Studios in England, it was decided to add additional outdoor footage at Madeira.

Crown, who returned from the Ireland and Wales locations over the weekend, said that 60 minutes of the 140-minute film had been completed, and based on the completed footage, director John Huston decided the full potential of the Herman Melville classic could be obtained with additional outdoor shooting. Madeira was selected after careful study of

(Continued on page 18)

DISNEY DISTRIBUTION SET IN DOMINION

Walt Disney Productions, which recently discontinued its releasing tieup with RKO, has entered a releasing pact with Empire-Universal Films for the handling of three films in Canada. The trio, comprising $20,000 Leagues Under the Sea," "Vanishing Prairie" and "The Littlest Outlaw," are being sold in the U. S. via Buena Vista, wholly-owned Disney subsid, and outside distribution outfits in other parts of the world.

Leo F. Samuels, president of Vista, and Empire execs Paul L. Nathanson and Alfred Perry worked out the deal for the Canadian representation.

BAUMGARTEN REPLACES LIPPERT AS PREXY

Hollywood, Oct. 19.

Edmund J. Baumgarten is the new president of Lippert Pictures, with Robert L. Lippert retiring from activities of the company except in an advisory capacity. Baumgarten was Lippert's executive assistant and formerly handled the motion picture financing division of the Bank of America.

In the future, Lippert announced, he will confine his work to the financing of top-budget pictures in partnership with a banking organization in Northern California. There is a ready market, he said for high grade films.

Under Baumgarten's management Lippert Pictures will continue to distribute 16 to 20 pictures a year, according to Lippert, who said he expected the company to surpass the record made last year when it grossed approximately $4,500,000.

Before putting his new setup into action, Lippert will make a tour covering all the company's U. S. exchanges and spend three months in personal supervision of sales. During that time he will carry on selling campaigns on three films, "They Were So Young," "A Race for Life" and "Black Pirates."

Blum Estate Sues Ireland

Los Angeles, Oct. 19.

Mrs. A. W. Schwalberg, widow of the late Ralph Blum (the former Carmel Myers) filed suit for $9,847 in Superior Court against John Ireland, claiming he owes that amount on loans and agent's commissions.

Plaintiff declared the actor signed a series of promissory notes, starting in 1948, and neglected to pay off.

Youngman's Wald Film

Henny Youngman, the nitery comic, is about set for a role in Jerry Wald's next for Columbia Pictures, "The Young and the Beautiful." Deal jelled while Youngman was playing Las Vegas.

It's not a film debut for the comic, since he was in a wartime feature, "The Wac and the Marine."

'UNCHAINED' SHOT COOPERATIVELY

By GEORGE GILBERT

An independent producer with a new concept on film making is Hall Bartlett, who recently completed "Unchained" at the California Institution for Men at Chino, Cal. Because he disapproves of sex and violence as principal ingredients of pictures and insists upon complete autonomy when he's holding the production reins, Bartlett turned down pre-production distribution deals on "Unchained" and arranged private financing for the venture without a release.

Bartlett's almost idealistic approach toward production was a contributing factor in winning him the rights to the book, "Prisoners Are People," on which "Unchained" is based. For Kenyon J. Scudder, who authored the work, was offered $60,000 from a major studio but rejected the bid because the prospective purchaser refused to grant him the right of story approval. Scudder, the founder and still head of the Chino institution, later made a deal with Bartlett.

In New York this week Bartlett disclosed that Hall Bartlett Productions paid Scudder $2,500 upon inking the story-buy cohtract on April 4, 1952. "At that time," the

(Continued on page 18)

Feldman Sitting On 'Fanny' Title

Charles K. Feldman, agent-producer, has registered the titles, "Fanny" and "The Fabulous Fanny," with the Motion Picture Assn. of America in a move which looked like tipoff on a screen tieup of the legiter, "Fanny," which co-producers Joshua Logan and David Merrick are opening in N. Y. Nov. 4.

Merrick, contacted in Philadelphia over the past weekend, said though there have been no talks with anyone concerning a film version of the musical. Next question: Why is Feldman sitting on the "Fanny" title?

Nov. 9 Panel To Ponder Film Biz 'Conscious Parallelism', Fancy New Phrase For Distrib Conspiracy

"Conscious parallelism," a term which has come to have sinister meaning for the film companies, will be discussed at a public meeting in N. Y. Nov. 9 by a group of specialists the, antitrust law field. The term refers to uniformity of action which, in turn, has been interpreted as meaning conspiracy among the distributors in certain a-t suits launched against them by exhibitors.

Meet, which is to be held in th U. S. Court House, will have as its key speaker Prof. Milton Handler, who has a wide reputation as an a-t authority. A panel to pose and answer questions includes Thurman Arnold, who repped Theatre Owners of America in the industry antitrust suit; Whitney North Seymour, counsel for Paramount in the same action, and Jerrold G. Van Cise, legalite for the Radi Corp. of America. Sigmund Timberg, who in his former post with the Department of Justice was active i th film industry and ASCAP a-t case , also will have a part in the session. It's being called by the Federal Bar Assn. of N. Y., New Jersey and Connecticut, of which Timberg is trade regulati mittee chairman.

Theodore Kuperfman, Cinerama counsel, is to be elected president of the Fed Bar Assn. today (Wed.). Now the outfit's secretary, he's candidate for the chief exec's post on an unopposed ticket.

CROWN'S EMPIRE STATE

Former Board Member of Columbia Pictures Now 'Sole Owner'

Col. Henry Crown, the Chicago industrialist who last week became sole owner of N. Y.'s Empire State Building, was a member of the Columbia Pictures board until a couple of years ago.

Arnold M. Grant, N. Y. attorney who repped Crown in buying up stock in the world's tallest structure, also is a former Col director. Additionally, Grant, for the short period when Ralph Stolkin, et al., held control of RKO, was board chairman of that outfit.

Talent Pushed Aside In Scramble for New Screen Styles: Wald

By HY HOLLINGER

The industry "forgot faces and stories" during its period of technical changes, according to Jerry Wald. The Columbia v.p. in charge of production, who returned to the Coast Monday (18) following three days of homeoffice product talks, said that while mechanical advances were being made, the industry neglected the development of new talent, including performers, writers, directors, and producers.

Columbia, he noted, is now engaged in a largescale talent-building program. "We've signed 15 new kids," he said, "and are carefully tailoring their careers. We try to put them in as many pictures as possible to build them up. It takes at least two years to build a personality of name value and the mortality rate during this period is very high. If we haven't got a picture for them, we lend them out to anyone at no profit. Of course, we make sure it's for

(Continued on page 18)

'Alex the Great' to Roll

Robert Rossen's long-planned production of "Alexander the Great" is now set with a Jan. 15 starting date. Property could move earlier but the producer wants to wait until the New Year holiday is out of the way.

"Alexander" ill be lensed in Spain. United Artists is the distributor. Cast hasn't been set yet.

National Boxoffice Survey

Storms, Floods Bop Biz; 'Star' New Champ, 'World' 2d, 'Sabrina' 3d, 'Cinerama,' Brando Next

First-run theatres had to contend with Hurricane Hazel, heavy rains and floods this session. In view of these obstacles, grosses are holding remarkably well. Washing D. C., Philly and N. Y. exhibs were forced to battle the storm last Friday while Cleveland, Buffalo, Pittsburgh and Toronto also had the gale winds, high water and flash floods to fight over the past weekend. Toronto was hard hit by the latter.

In the face of such conditions, "Star Is Born" (WB) is making a showing little short of phenomenal. Judy Garland-James Mason starrer is headed for better than $675,000, playing in some 17 keys, biggest done by one pic in VARIETY ratings since "The Robe" (20th) unveiled C'Scope about a year ago. It is taking first place by a margin of more than $400,000.

Second money is going to "Woman's World" (20th), which was champ last week. "Sabrina" (Par), in No. 1 spot for two weeks, is winding third.

"Cinerama" (Indie) will finish fourth, with "On Waterfront" (Col) fifth, right on the heels of the longrun champ "Cinerama." Marlon Brando starrer was also fifth last session.

"Rear Window", (Par), high in ratings for weeks, will capture sixth position while "Egyptian" (20th) will be seventh. Latter was in the same spot last round. "Rogue Cop", (M-G) is managing to finish eighth although quite spotty.

"Suddenly" (UA), sixth last stanza, is winding up inth, with "Brigadoon" (M-G) rounding out the Top 10 list. "Human Jungle" (AA) and "Vanishing Prairie" (Disney) are runner-up films in that order.

"White Christmas" (Par) is easily the most promising new pic to be unveiled this week. It is landing a terrific $172,000 at the N. Y. Music Hall, one of the best non-holiday opening weeks at this huge theatre. "Sitting Bull" (UA), also new, is fast in Chi, mild in Balto and good in Minneapolis.

"Hansel and Gretel" (Indie), the puppetter feature, landed a great gross opening week at the N. Y. Broadway. "Down Three Dark Streets" (UA) is rated good in Frisco.

"Hajji Baba" (20th), another fresh entry, is fine in Buffalo, Philly and okay N. Y. "Beau Brummell" (M-G), lofty in Philly, shapes good in Cleveland but only so-so in L. A.

"High and Dry" (U), big in Chi, is nice in Balto and N. Y. "Duel In Sun" (SRO) (reissue), trim in Omaha, looks mild in St. Louis. "Barefoot Contessa" (UA) continues sock in third N. Y. week.

"Shanghai Story" (Rep) shapes good in Indianapolis. "Black Shield of Falworth" (U) is good in Boston and okay in Seattle.

"Hulot's Holiday" (GBD), nice in St. Loo and Denver, is good in Frisco. "Bounty Hunter" (WB) looms nice in Providence.

(Complete Boxoffice Reports on Pages 8-9)

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Extra Sound Tracks on Puppet Film

'Hansel and Gretel' Handled Unusually—Distribution Deal Pends—See Tie-ups Redeeming One-Half

System under which each print of his "Hansel and Gretel" puppet film will carry two magnetic sound tracks in addition to the standard optical one is being adopted by Michael Myerberg who produced.

While this makes the Techni prints somewhat more expensive, Myerberg opined that, in the long run, it would save something like $100,000 in duplication of prints. Magnetic tracks, giving a bi-aural effect, don't represent directional sound, but allow any exhib equipped to play stereophonic sound to use his magnetic reproduction system with its superior sound quality. In addition, the optical track represents a safety factor, should the magnetic equipment fail.

Myerberg said he was encouraged by the N. Y. opening of "Hansel and Gretel" so far and indicated that a distribution deal for the film with one of the majors was in the offing.

The puppet pic cost $1,100,000 according to the producer. It was two and a half years in the making. More than half of the film's negative cost should be returned from merchandising tieups alone, Myerberg reported. He said $10,000,000 worth of merchandise was being manufactured, with Myerberg's share around $600,000 to $700,000.

'Aladdin' Is Next

The producer said his current plans called for turning out one theatrical puppet film a year, the next on his sked being the "Aladdin" fairy tale. He hopes to have this in the theatres by Christmas of 1955. Preparatory work on the film is already going on. After that, Myerberg would like to get away from fairy tales and try his hand at drama, but still via the puppet medium.

IMAGE & SOUND INC. SUES RCA IN BOSTON

Boston, Oct. 19.

Damages exceeding $1,750,000, before trebling, were claimed in two separate suits filed at Federal District Court here last week (14) by Image and Sound Service Companies alleging in one complaint that Radio Corp. of America and RCA Service Company combined and conspired to eliminate Image and Sound Service Corp. and Image and Sound Service of New England, Inc., from the motion picture sound service business in New England and throughout the U. S. The second complaint similarly charges Altec Service Corp. and National Simplex Bloodworth, Inc.

Both complaints specified that the defendant corporations attempted to monopolize the sound service field through illegal practices, including false statements about the plaintiffs to the trade and inducing breaches of contract by customers of the plaintiff.

Lawrence J. Hacking, president of the six-year old Image and Sound Service Corp. stated: "Our entry into this field benefited the entire industry by better service and lower rates. The institution of these suits was necessary to preserve free competition. The entire motion picture industry will benefit by our actions."

The suits were filed by the Hub law firm of Malloy, Sullivan and Myerson.

UA Execs Roosting

United Artists' world-traveling execs are coming home. Max E. Youngstein, v.p., returned to the homeoffice Monday (18) after a five-day quickie to London, Paris and Rome where he confabbed with J. Arthur Rank and UA reps and launched the campaigns for openings of "The Barefoot Contessa."

Arnold M. Picker, foreign department v.p., was at the h.o. yesterday after a month-long tour of the Far East in connection with celebrations of UA's 35th anniversary. President Arthur B. Krim is due in today or tomorrow from Paris. He also had been in the Far East and followed with a trip to Europe.

Bonn-Vienna Standoff

Bonn, Oct. 19.

The Association of German Filmproduction confirms that in consequence of the agreement between Bonn and Vienna, co-production between Germany and Austria will not be liberalized.

Since the June, 1954, meeting at Innsbruck between German-Austrian reps to set policy for 1954-55, no new or altered agreements were made.

They'd Only 'Brag Up' Pic Product

Theatre Owners of America is snubbing film company sales chiefs so far at its convention in Chicago at the end of this month is concerned. Theatre organization is not asking the distribution reps to speak at the conference for the reason, as one TOA-er put it, "we can handle our own problems." Another exhibitor stated it this way: "They (the distribs) would only tell us how great their product is and this we can get along without."

One distributor officer does have an invitation to talk, though. He's Abe Montague, Columbia v.p., who was invited but didn't show at the Allied conclave earlier this month in Milwaukee. There's this understanding: Montague will be on hand as a representative of the Will Rogers Memorial Hospital, of which he is president.

COLUMBIA YEAR-END TALLY: DOZEN IN CAN

Columbia will have 12 pictures completed by the end of this year plus 25 additional properties ready to go into production. New product program was set over last weekend following homeoffice confabs in which Jerry Wald, v.p. in charge of production, participated.

Included in the dozen that are or will be finished by December are "Phffft," "The Violent Men," "Three For the Show," "My Sister Eileen," "The Long Grey Line," "Tight Spot," and "Joseph and His Brethern." In deals with outside producers, Col will receive "Man From Laramie" from William Goetz, "End of the Affair" from David Rose and David Lewis, and "Black Knight" and "Prize of Gold" from Cubby Broccoli and Irwin Allen.

On the future slate are a musical version of "It Happened One Night," "Picnic," "Pal Joey," "The Eddie Duchin Story," "Gentle Wolfhound," "Sons and Lovers," and "Remi iscence of a Cowboy." Tyrone Power's Copa Productions will provide "The Stalk" and "Lorenzo, the Magnificent" while Goetz will make "Brothers Ricco," "Capt. Calico," and "Jubal Troop."

Sol Siegel Checks In

Hollywood, Oct. 19.

Sol C. Siegel, who checked out of 20th-Fox last month, checked into Paramount to prepare a production program calling for two pictures a year for the next five years under the banner of Sol C. Siegel Productions.

Product will be released through Paramount under a pact similar to the one between the studio and Hal Wallis.

GREGORY-GOLDMAN STARTER

Mailer's "Naked and Dead" To Star Bob Mitchum

Hollywood, Oct. 19.

Robert Mitchum, who has just completed "Night of the Hunter" for Paul Gregory, was signed by that producer to star in "The Naked and the Dead," film version of Norman Mailer's best-selling novel which will be the first to be made under the Gregory-Goldman Enterprises banner. Filming will begin July 1, 1955, with Charles Laughton directing. Partner is Philly theatre owner William P. Goldman.

Deal gives Gregory-Goldman Enterprises full screen rights and protected stage and television rights.

Goldman a Lay Medico

Philadelphia, Oct. 19.

William Goldman, partner with Paul Gregory in a new film producing company, is leaving this week for a world tour. He will attend a series of medical conferences in his capacity as the only lay member of the International College of Surgeons.

Although a local film theatre owner, Goldman's interest in medical research is of long standing. He founded the Goldman Isotope Lab at Hanemann Medical College.

Jan Sterling Remembers To Praise Popcorn

Albany, Oct. 19.

Jan Sterling, here in tow of Allied Artist's Irv Shiffrin on behalf of "The Human Jungle," took a dizzying all-day schedule in stride. She judged a Van Raalte stocking "lovely legs" contest and sold hosiery at Whitney's store. She made a series of local radio, tv and press interviews and answered teenagers' questions at the Strand Theatre, whose popcorn she remembered to praise as delicious.

"The roles I've been playing are, frankly, broads," the actress told the audience, adding, "I am well brought up but these parts are not those of a nice girl." She added she wasn't beautiful enough to get the lady-like roles.

Called upon to comment on current Hollywood romances of Debbie Reynolds, Charlton Heston, Jeff Chandler and others, Miss Sterling said of the Marilyn Monroe-Joe Di Maggio split "You have to be sympathetic about Marilyn. Only about once every 15 years does an actress have such a career. Somebody is at her every minute. The papers report every breath she takes."

Kranze, Winikus Sneak 'Vera Cruz' in Owensboro

United Artists homeoffice group headed by sales manager Bernard Kranze and ad-pub director Francis Winikus, various division, district and branch manager and producer Harold Hecht converged on Owensboro, Ky., yesterday (Tues.) to attend a sneak preview of "Vera Cruz." Film, which stars Gary Cooper and Burt Lancaster, is a Hecht-Lancaster entry for UA release.

Lancaster is now at work near Owensboro with the location shooting of "The Kentuckian," of which he is director and star.

RKO ORDERS 400 PRINTS

Largest Number in Seven Years For "Big Rainbow"

Hollywood, Oct. 19.

Total of 400 Technicolor prints of "The Big Rainbow" have been ordered by RKO, the largest number of tinters the studio has ordered for any picture in seven years.

Half the 400 prints will be in Superscope and the rest in standard size for smaller theatres.

Exhibs Seek Allies Vs. Toll-TV

Proponents of subscription-tv, with their ears close to Washington and the Federal Communications Commission, say they have reason to be confident that the Commission will call hearings on the subject of toll-tv within the next three to six months.

Simultaneously, and possibly coincidental, exhib opposition to the new broadcast medium is accelerating. Meeting in Chicago last week, exhib leaders set up a Joint Committee of Toll TV. Group, co-chairmanned by Alfred Starr of Theatre Owners of America and Trueman T. Rembusch of Allied, will rep the theatres' interests in any FCC hearings.

Its membership isn't limited to the film industry, however, but is open to "all groups interested in preserving free home television for the American people." Presumably that means parties with vested interests in regular commercial tv, i.e., sponsors, ad agencies and the networks.

McDonald in Toll-TV Tirade

Lashes Exhibs for 'Trying to Stop Progress' and Denying Entertainment to Millions

Chicago, Oct. 19.

Cdr. E. F. McDonald Jr., president of Zenith Radio Corp., in a lengthy press statement issued today (Tues.) gave exhibitors generally and Theatre Owners of America particularly a severe going-over because they're trying to put the quietus on toll television. He accused exhibs of trying to stop progress, preventing widespread employment for show business personnel, and seeking to ally themselves with the same tv elements whom they previously declared to be their enemies. Excerpts from McDonald's statement follow:

"The attempt by movie theatres to block subscription tv is like trying to stop the wheels of progress with a fly swatter, and will prove to be as futile as other attempts by other industries to kill off competition that might cut into profits.

". . . The theatreowners are trying to kill it, even though their action would deprive countless millions of Americans of their only opportunity to see new movies, Broadway plays, and other fine entertainment. I'm talking not only of shut-ins, but alsp of the millions who can't afford the cost of baby sitters, transportation, and the admission price involved in attending the theatre.

"There is no connection whatsoever between the stopping of subscription television and preservation of free television for the American people. The contrary is true, already thirty operating TV

(Continued on page 10)

9 Scoring at U

Hollywood, Oct. 19.

Total of nine pictures are currently being scored at Universal, the largest number in the history of the studio. Films are "Smoke Signal," "Chief Crazy Horse," "Captain Lightfoot," "Revenge of the Creature," "Foxfire," "The Looters," "Man Without Star," "Lady Godiva of Coventry," and "Justice Comes to Tomahawk."

Composers, under supervision of Joseph Gershenson, are Frank Skinner, Milton Rosen, Henry Mancini, Herman Stein, William Lava, Heinz Roemheld, Henry Vars and Irving Gertz.

How Hollywood Cuts Charity Pie

Hollywood, Oct. 19.

Ralph Clare, chairman of the Motion Picture Permanent Charities' 1955 Campaign, reveals that the goal will be $1,250,000. AFL Film Council voted full support for the drive.

Regis Toomey, MPPC prexy, states that the beneficiaries of the drive will be the Community Chests of Los Angeles, Burbank, Santa Monica and Glendale; Red Cross Chapters of the same four cities; American Cancer Society; Los Angeles Heart Association; Los Angeles Y.M.C.A.; City of Hope; Sister Elizabeth Kenny Foundation; Braille Institute of America; Arthritis and Rheumatism Foundation; Military Order of the Purple Heart and Will Rogers Memorial Hospital.

N.Y. to L.A.

Robert Ardrey
Hall Bartlett
Joe Glaser
George Grushki
David Hanna
Don Hartman
Ken Hyman
Wallace Jordan
Michael O'Shea
Robert K. Shapiro
John Tanaka

Europe to N.Y.

Richard Altschuler
Stella Andreva
Cecil Beaton
Robert Breen
Molly Howard
Louis Jourdan
Arthur B. Krim
Ted Patrick
Tom Peddy
Gregory Ratoff
Peter Saunders
John Sinn
Gladys Swarthout
Max E. Youngstei

L.A. to N.Y.

Roger Adams
Louis Adrian
Judith Anderson
Barney Balaban
Jay Blackton
Irving Berlin
Fred Brisson
James Fallon
Milo Frank
Margalo Gillmore
Charles Goldner
Heller Halliday
Richard Halliday
Mary Hunter
Ben Irwin
Joseph Kaufman
Barbara Lawrence
Sondra Lee
Edwin Lester
Eugene Loring
Joe E. Marks
Mary Martin
Raymond Massey
Kathy Nolan
Arnold M. Picker
Mary Pickford
Milton R. Rackmil
Basil Rathbone
Jerome Robbins
David E. Rose
Jaye Rubanoff
Dore Schary
Norman Shelly
Louis Shurr
John Stix
Francis L. Sullivan
Robert Wickersham

N.Y. to Europe

Richard Aldrich
John Wise Allen
John Byram
Sarah Churchill
The Colstons
Leonard Eisner
Bob Hope
Jerome Lawrence
Robert E. Lee
Gina Lollobrigida
Walter Macken
Frederick Marvin
Henry Salomon Jr.
Cecil Wilson

Machines Double Clerk-Made Sales

Washington, Oct. 19.

The vending machine is supplementing and even displacing the refreshment stand at both conventional hardtop theatres and drive-ins, manufacturers of the machines asserted here at the annual convention of the National Automatic Merchandising Assn.

The degree to which the automatic venders are replacing live ones was emphasized by Carl Siegel, of the Stanley-Warner circuit. Siegel relates that his circuit is now using a variety of mechanical vendors "dispensing soft drinks, candy, popcorn, ice cream cookies, nuts, cigarettes, combs, perfume and photographs; and such items as weighing machines and coin operated parcel lockers.

Siegel reports that soft drink machines sell more than double the amount of beverages formerly sold manually at the refreshment stands, in addition to freeing attendants to give better service in dispensing candy and popcorn at the stands. Stanley-Warner was the first large circuit to install ice cream vending machines and has learned that they outsell the manually operated ice cream stands in theatres.

"We cannot possibly do without automatic merchandising in theatres," commented Siegel.

John Pierson, of Vendo Co., which sells vending machines for ice cream to theatres, reports a steady increase in the business, with special emphasis on the drive-ins.

MORE BIG SCREENS, LONG RUNS

Prosperity in Hollywood Stirs New Zest for Investments in Stage Plays

Upbeat note in their balance sheets has the American film companies once again ogling the Broadway legit market for possible play investments.

Pix outfits are avidly reading scripts of upcoming legit presentations with a double view to tying up screen rights and getting a financial stake in plays that seem to shape as hits. Story editors in N. Y. last week agreed that they're on the lookout for stage properties and that, when a likely prospect comes around, the competition is keen.

Seen as good bets in the current Broadway lineup are "Pajama Game," which carries a $1,000,000 asking price; "The Fragile Fox," a war yarn; "King of Hearts," a comedy, and "Reclining Figure," also a comedy.

Metro already has snagged screen rights to three current plays, "Tea and Sympathy," "Teahouse of the August Moon" and "The Tender Trap." Paramount made a film of "Sabrina Fair" and has the rights to "Desperate Hours," which is due on Broad-

Situation on that one is curi- in that Par owned the rights to the novel on which the play is based. Par furthermore is bringing out "My Three Angels," which it bought in Paris in the French version. 20th-Fox has "Can-Can."

Universal which bought "The Shrike" for $90,000, is frankly eager to find other plays, and Maurice Bergman, U eastern story

(Continued on page 10)

Court Asked to End Guild's Monopoly Of 'Director' Screen Tag

Los Angeles, Oct. 19.

Music directors existed more than 300 years before motion pictures and motion picture directors were even thought of, Ray Heindorf charged yesterday (Mon.) in a precedental Superior Court suit for declaratory relief and damages of $220,000 against the Screen Directors Guild and each of its directors.

Unscored

For the fourth time in the last decade Metro has produced a feature film without musical background. Preview of "Bad Day at Black Rock" revealed no score and it was learned that no score will be added.

Three other Metro pictures in the past were similarly without musical backing. Only drums were used in "King Solomon's Mines" and "Mogambo." In "Executive Suite" the background consisted only gongs from a big clock were heard.

Warner Brothers also is named a defendant in the action filed to restore Heindorf's screen credit as music director but no monetary damages were asked of the studio.

An extra $20,000 is asked in Heindorf's suit to cover loss of credit on "Young in Heart." If this point is upheld individual members of the SDG might be held financially accountable by each music director for screen credit lost as a result of the contract with producers.

Litigation, brought by the firm of Gang, Kopp & Tyre on behalf of the veteran film music director, brings into the open a long-smouldering controversy which has been raging since the major studios signed a collective bargaining agreement with the Screen Directors Guild in 1948. One clause in that contract provides that the producers "will not grant to any individual, other than a Director, any screen or paid advertising credit, which includes the word 'director'."

Mark Bushner Heads Up Studios' Pension Scheme

Hollywood, Oct. 19.

Mark Bushner resigned as labor relations director at RKO to take the post of administrator of the film industry's new pension plan which goes into effect next week. Both labor and management approved the appointment unanimously.

Pension plan, in negotiation for more than a year, will benefit more than 18,000 in motion picture and allied industries.

Turmoil Crimps Asian Expansion; Aboaf's Travels

By FRED HIFT

Universal, which owns none of its own showcases abroad, is aiming to expand its policy of channeling all of its product to one or two houses in a given foreign situation, Americo Aboaf, U's foreign sales manager, reported in N. Y. Monday (18).

Aboaf had returned two days earlier from a 10-week swing through Europe and the Far and Near East, starting out with U's general sales convention in Tokyo over which he presided and which, by all accounts, was bangup success.

On the basis of his observations, Aboaf said American films in all the areas he visited were unquestionably holding on to their sizable lead over all other countries' product and that, with a few exceptions, the cutdown in Hollywood production hadn't made itself felt as yet in the foreign market. He added that this was not surprising since, unlike U. S. exhibs who must do primarily with domestic fare, their international confreres are in a position to draw on native pix and other imports.

Aboaf stressed that, in Europe particularly, "only the big films do business." He didn't think that much was to be gained by a consolidation of American companies' exchange facilities in the foreign market. "The savings aren't worth giving up your individuality," he explained.

Policy of tying up with a single house for the entire year's product isn't new for U, but so far has been confined to comparatively few situations. On his trip, Aboaf set several new deals of this kind, and he said the company was seeking to expand such arrangements. "It's good for us," he commented, "because we are sure of our outlet and the house we want. For the exhibitors it's an advantage in that he doesn't have to worry about product."

Manner of this cooperation isn't frozen into a steady pattern. In one spot, for instance, U splits its product among three first-runs, all owned by the same man. Elsewhere, two houses share the U output. Company is in a position to go through with such a policy since it continues to have sufficient product, Aboaf explained.

Orient Too Fluid

U exec saw a need for improving and expanding the Far Eastern market but said it was difficult to suggest a definite course of action due to social, political and economic factors. "It's been suggested that we acquire more theatres in the Far East, but who is going to invest his money under the present circumstances?" he asked. The area was well worth developing, but for the moment it can be done only via "better contacts and more intensive distribution efforts," he suggested.

Aboaf found Bangkok, Siam, one of the most thriving film markets

(Continued on page 18)

VISTA SEEN LIKE CINERAMA, TODD

What's the world of motion pictures coming to? The new shooting and projecting processes on view at present are "only the beginning," says Barney Balaban, president of Paramount.

For example, it's conceivable that Par's VistaVision process in the future will be put to use for pictures of such dimension that they'll run in some theatres six months to a year and would be akin to Cinerama and the upcoming Todd-AO. Auguring this, he added, is a new 90-degree camera lens now being developed by Zeiss which would fit in with the V'Vision principle of double-frame photography by which the area of "taking" film is twice the standard size. Camera's cone of vision with V'Vision now is the regular 60 degrees.

Par prez insisted, in effect, that he was only speculatin but the fact that work ing on on the Zeiss lens was regarded as placing the kin sized roadshows and marathon runs in the definite realm of possibility.

What's to be the ultimate in screen presentation? Loren Ryder, Par's engineering topkick, offers an answer: "It all depends on the seeing capability of the audience. There's a certain point to be reached and after that there's a diminishing return."

The comments were made by Balaban and Ryder following the opening of Par's "White Christmas" at Radio City Music Hall, N. Y. An advanced feature of V'Vision is being employed in this engagement, whereby the release print of the film travels horizontally through the booth machine and two frames are thrown on the screen in place of one. This type of projection, the execs stressed, is advantageous only for unusually large screens where some lighting might otherwise be lost. Ryder said only 28 houses have screens over 60 feet in width and those measuring between 50 and 60 number less than 100. He added he sees no reason to use it at other houses. Music Hall's screen is 59½-by-32 feet.

In production 35m film is used, exposing two frames at a time.

(Continued on page 18)

ALAN LADD COMPANY IN LINK TO WARNERS

Hollywood, Oct. 19.

Warners closed a long-term production and distribution with Alan Ladd's Jaguar Productions calling for an unspecified number of films, in some of which Ladd will star.

New deal goes into effect when Ladd completes his top role in "Drum Beat," Jaguar's first production for release by Warners.

Allied's Wailing Wall Justified; Pictures No Longer Little Business; Fewer Releases All Run High

Ed Grainger's Untitled $1,500,000 First Feature

Hollywood, Oct. 19.

Edmund Grainger Productions closed a deal for the distribution of the first of its six forthcoming indie pictures through RKO. Initial production, still untitled, goes into work Jan. 15 with a budget of $1,500,000. It will be filmed in Technicolor and wide-screen.

Company's second production will be "Oh, Promised Land," based on the James Street novel. Film starts in May with Alan Ladd likely to star.

No TOA Support Of Government Rule Proposal

By GENE ARNEEL

Board of directors of Theatre Owners of America, meeting within the framework of a general membership convention in Chicago Oct. 30-Nov. 4, will unhesitatingly turn down a petition for support of Allied States' projected pitch for Government intervention in the film business. Informal sounding-out of some TOA-ers makes this clearly evident.

Allied reps have asked TOA president Walter Reade for backing of it's Allied's, program of asking Department of Commerce control on film rentals if, in the next three months, the distributors fail to satisfy Allied that adequate relief from "excessive" film costs is not forthcoming. Reade said he'd refer this to the TOA board.

A pulse-taking at this date makes it obvious that the TOA-ers feel they've already had too much experience with "Government" to want anymore. One importantly-placed TOA rep put it this way: "If the Government could do anything, we'd be obligated. But, in the first place, I fail to see how it can."

Comments from TOA people underline one heretofore undramatized but ultra significant fact; The major members of this exhibitor organization have had a full, and (to them) distasteful, share of business with the Government. These are operators of the circuits which now are independent but which, until the Department of Justice won its case in the U. S. A. vs. Paramount,

(Continued on page 18)

Pattern of industry operations today works against the small, indie exhib, the sales topper of one of the major distribs admitted this week in N. Y.

Asked whether he thought there was some justification to all of the complaints voiced at the Allied convention in Milwaukee last week, he answered with a positive "yes."

A number of distribution execs, while loath to say so in public, privately will admit that motion pictures is no longer a little man's business. At the same time, they're voicing concer over the steadily rising costs of top films which puts on producers and distributors a responsibility greater than any in the past.

"When you have only a co paratively few films to handle, and each of them is saddled with a budget running into the millions, you can't fool around," was one frank distrib comment. "With the situation what it is today, we're here to sell, and sell hard, to insure a proper return. There's very little room for flops nowadays."

It's in the nature of things that, realizing the extent of the risk, the companies are concentrating on the key situations and the circuits which deliver them their top coin. There isn't a single distribu-

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Sue Jules Levey for $5,672 Share of Ads on 'La Lupa' During World, N.Y. Run

Whether indie producer Jules Levey is liable for advertising expenses incurred in connection with the run of his Italian import, "La Lupa" ("The She Wolf"), at the World Theatre, N. Y. early this year is the crux of a suit before N. Y. Supreme Court Justice Matthew M. Levy. Jean Goldwurm and the Perfecto Amusement Corp., who operate the World, are suing Levey for $5,672 as the latter's share of the promitional budget.

Under a January, 1954, contract, the papers disclosed, "La Lupa" was to have a 10-week run at the World with a $12,000 rental guarantee and advance. Advertising expenses were to be recouped out of Levey's share. From Feb. 17 through April 13, it's asserted, some $9,193 was spent on advertising of which Levey allegedly owes $6,962, less $1,290 he previously had paid.

In making a general denial of the charges, Levey has filed a counter claim for $11,290. Contending that Goldwurm and Perfecto breached the contract, the producer maintains that he isn't liable for ad expenses because the plaintiffs gave the public the impression that the film would play less than 10 weeks at the World. He wants $10,000 from Goldwurm and Perfecto for "misinforming the public" plus return of his $1,290.

"La Lupa," incidentally, is now being distributed by Republic as "The She-Wolf" under a deal with Levey. A Ponti-De Laurentiis production, it stars Kerima. She was starred as the native girl in the British-made "Outcast of the Islands."

'JACK WARNER STORY' ON 'TOAST' DEC. 12

"The Jack L. Warner Story" has been skedded for Dec. 12 presentation on Ed Sullivan's "Toast of the Town" tv show. Warner himself will appear on the program.

Sullivan said yesterday (Tues.) that the Warner biog will probably originate from N. Y. Just as on the prior "Zanuck Story," toast to Warner will include a number of clips from WB pix past, present and future.

Argentina's Compensation Deal

Past Promises Not Always Kept, But New Pact Assures U.S. $4,000,000 Windfall

Compensation deals for $3,900,000, covering the Motion Picture Export Assn.'s entire accumulated funds in Argentina, have been arranged by Robert Corkery, MPEA exec in charge of Latin America

Corkery returned to N. Y. last week following a two-month stay in his territory, with most of his time spent in Buenos Aires to work out details of the arrangement which involves the sale of scrap iron.

• Swap deals in '54 took in $1,070,000 earlier this year and $1,872,000 on his last trip. In allowing remittance of $4,000,000 since Nov., 1953, the Peron government in effect took care of the entire 77,000,000 peso allotment for the American companies to June, 1956. Under the film agreement negotiated by MPEA prexy Eric Johnston in 1951, $5,500,000—at the rate of $1,100,000 annually could be transferred. Figuring in the discount, that brought it to $4,000,000. Latter total includes $1,100,000 for 1954 as the regular remittance.

Film biz is said to be extremely fortunate in getting this kind of deal from the Argentines. Apart from the remittances, 50% of the U. S. earnings are invested locally.

The current deal provides for an exchange rate of 19½ pesos to the dollar. That's higher than the official rate, but a good deal more favorable than the 28 peso unofficial rate. Counting the current Argentine windfall, and the Brazilian remittances earlier this year, the U. S. film take from these two countries alone should run to about $25,000,000 in 1954.

Phffft

Fair-enough business figures with this Judy Holliday comedy.

Columbia release of Fred Kohlmar production. Stars Judy Holliday, Jack Lemon; features Jack Carson, Jim Novak, Luella Gear, Donald Randolph, Donald Curtis. Directed by Mark Robson. Story and screenplay, George Axelrod; camera, Charles Lang; editor, Charles Nelson; music, Frederick Hollander, conducted by Morris Stoloff. Sneak previewed at Loew's 72d Street Theatre, N.Y. Oct. 14, '54. Running time, 91 MINS.

Nina Tracy	Judy Holliday
Robert Tracy	Jack Lemmon
Charlie Nelson	Jack Carson
Janis	Kim Novak
Mrs. Chapman	Luella Gear
Dr. Van Kessel	Donald Randolph
Rick Vidal	Donald Curtis
Language Teacher	Arny Freeman
Marcia	Merry Anders
Tommy	Eddie Searles

(*Aspect* 1.85-1)

Title is the product of Walter Winchell's shell game with words —put "rift" under one cover, shake well, and it emerges "phfft" from another. Pic originally was written as a play (unproduced) by George Axelrod and was fashioned for the screen by the same author.

"Phfft" is lightweight farce running from bed to verse. Various kinds of beds are the key props in the projeet and nimble dialog provides the suggestive accents and exclamation points. All inoffensive, though, and cleverly put together for comedy effect. Entry lacks the laugh wallop that would make it standout, but the material and staging are sufficiently ingratiating to promise okay business in most situations.

Judy Holliday and Jack Lemon, he of tv, are the married couple whose bickering leads to the great divide of Reno. Upon this matrimonial disaffiliation (all right, phffft), each seeks to put the newly-found freedom to exciting use via romantic pursuits in other directions.

Kim Novak gets across a zesty show as an accessible blonde out to cure Lemon of the post-connubial blues. Jack Carson, as a bachelor wont to boast of his success in free-wheeling romance, registers colorfully. Miss Holliday and Lemon make an attractive combo. Femme star's bouts with the French language and psychiatry in addition to the aggressive Carson are smartly-played comedy. Lemon veers more to slapstick, and proves himself a capable hand at zanyism.

Luella Gear, Donald Randolph and Donald Curtis do right well in lesser prominent spots.

Axelrod's screenplay is given breezy pacing under Mark Robson's direction. There are no lulls, it's consistently on the move. Weak point in Fred Kohlmar's production is the lack of substantial plot. Various of the scenes are "cute" but add up to a fragile whole. And the climax, which has Miss Holliday and Lemon returning to each other, is obvious from the start.

Music and all technical credits re standard. *Gene.*

The Golden Mistress

(COLOR)

Good program adventure feature on treasure-hunting i Haiti; filmed in color in the Caribbean.

Hollywood, Oct. 18.

United Artists release of Richard Kay-Harry Rybnick production. Stars John Agar, Rosemarie Bowe; features Abner Biberman, Andre Narcisse, Jacques Molant, Kiki, Pierre Blain, Shibley Talamas, Andrec Contant, Napoleon, Andre Germain, and players of the National Folklore Theatre of Haiti. Directed by Joel Judge. Screenplay, Lee Hewitt, Joel Judge; original story by Hewitt; camera (Technicolor), William C. Thompson; editor, Howard Smith; score composed and conducted by Raoul Kraushaar. Previewed Oct. 14, '54. Running time, 82 MINS.

Bill Buchanan	John Agar
Ann Dexter	Rosemarie Bowe
Carl Dexter	Abner Biberman
Imara	Andre Narcisse
Ti Flute	Jacques Molant
Christofe	Kiki
The Houngan	Pierre Blain
DuPuis	Shibley Talamas
Domballa	Andre Contant
	Napoleon Bernard
Untamed Spearman	Andre Germain
And the players of the National Folklore Theatre of Haiti.	

(*Aspect ratio*: 1.75-1)

Mi up a treasure-hunting plot with colorful Caribbean backgrounds and some voodoo magic and the results shape up as a good program entry for the general market. This United Artists release was filmed in and around Haiti and the Technicolor printing job adds to the natural scenic values that abound in the West Indies locale.

John Agar and Rosemarie Bowe enact the lead roles in the search-for-gold script furnished by Lee Hewitt and Joel Judge. The latter also directs, handling his cast and the plot in a satisfactory manner to put the picture over for the market where it will play best. Assisting the two stars and featured lead Abner Biberman are a number of native players who contribute excellently to the generally competent performance level maintained throughout.

Biberman, a fast-buck promoter, steals a voodoo idol that is half the secret to where a legendary treasure is hidden. Miss Bowe, as his daughter, is commissioned to talk Agar into using his boat to hunt for the treasure. The hero doesn't give in readily, but finally is convinced after a voodoo curse causes Biberman's death and he takes off with the girl for a nearby fishing island, where a native friend furnishes the missing clues and dies for violating voodoo vows. The couple locate the treasure island, on which is a lake in whose waters are small golden skeletons, complete with rubies and diamonds, that are buried with the voodoo tribe's dead. Agar and Miss Bowe are caught and then barely escape with their lives and no treasure. Windup finds them deciding they are treasure enough for each other.

Agar satisfactorily puts over his stalwart hero assignment. Miss Bowe's physical charms provide the location beauties with tough competition. Biberman is good and among the natives standing out are Andre Narcisse, Jacques Molant and Pierre Blain. A snake dance by Andre Contant and Napoleon Bernard, plus contributions by the players of the National Folklore Theatre of Haiti, are excellent.

Richard Kay and Harry Rybnick produced under executive producer Sam X. Abarbanel, with Edward Barison as associate. The color lensing by William C. Thompson and Raoul Kraushaar's score are among other good points. *Brog.*

Bengal Brigade

(COLOR)

Rock Hudson, Arlene Dahl in okay action feature based on British-Hindu conflict in India.

Universal release of Ted Richmond production. Stars Rock Hudson, Arlene Dahl; co-stars Ursula Thiess; features Torin Thatcher, Arnold Moss, Daniel O'Herlihy, Harold Gordon. Directed by Laslo Benedek. Screenplay, Richard Alan Simmons; adaptation, Seton I. Miller; based on the novel, "Bengal Tiger," by Hall Hunter; camera (Technicolor, Maury Gertsman; editor, Frank Gross; musical supervision, Joseph Gershenson. Previewed Oct. 12, '54. Running time, 86 MINS.

Capt. Jeffrey Claybourne	Rock Hudson
Vivian Morrow	Arlene Dahl
Latah	Ursula Thiess
Colonel Morrow	Torin Thatcher
Rajah Karam	Arnold Moss
Capt. Ronald Blaine	Daniel O'Herlihy
Hari Lal	Harold Gordon
Sgt. Major	Michael Ansara
Mahindra	Leonard Strong
Bulbir	Shepard Menken
Themselves	Sujata and Asoka

(*Aspect ratio*: 2 to 1)

Rebellion against British rule in India springboards the action in this Universal offering and the fans will find it an okay feature in Technicolor. With Rock Hudson and Arlene Dahl heading the cast, film should find a good level generally, particularly in the outdoor action market.

Plot of the Ted Richmond production opens with Hudson leading a brigade of Sepoy troops into action against orders and then resigning his captaincy in the British army when he is disciplined for disobedience. He also puts aside Miss Dahl, the colonel's daughter, because of his uncertain future. When he learns of rajah Arnold Moss' scheme to drive the British from India, however, he assumes the guise of traitor to work with the enemy and, at the finale, is able to save the colonel, the daughter, and some loyal Sepoys, as well as put down the rebellion before it can get fully started.

Hudson's heroics come over well and Miss Dahl treats the eyes in her period costumes. So does Ursula Thiess as a native charmer in love with the hero. Moss is properly menacing as the rajah who would free India of the British for his own gain and Torin Thatcher shows up well as the colonel. Daniel O'Herlihy ably enacts a cowardly British captain who redeems himself at the end. Harold Gordon, Michael Ansara, Leonard Strong and Shepard Menken sell their native characters neatly. For the terp-minded, Sujata and Asoka step off some interesting native routines.

Laslo Benedek's direction expertly fashions the action for good results and a number of sequences, including a thrilling tiger hunt, come over strongly. Color photography by Maury Gertsman is an asset in putting the Richard Alan Simmons script on film. Seton I. Miller did the adaptation of Hall Hunter's novel, "Bengal Tiger." Unusual for this type of action feature is the suspense-abetting handling of the score of Joseph Gershenson. All of the thrill scenes are heightened by background music that supports, rather than dominates. *Brog.*

Herman Robbins, president of National Screen Service, has been named general chairman of the 16th annual dinner of the Motion Picture Pioneers, set for Nov. 17 in N. Y. and honoring Si Fabian.

They Rode West

(COLOR)

Early-west cavalry actioner with good values for outdoor trade.

Hollywood, Oct. 15.

Columbia release of Lewis J. Rachmil production. Stars Robert Francis, Donna Reed, May Wynn, Phil Carey; features Onslow Stevens, Peggy Converse, Roy Roberts, Jack Kelly, Stuart Randall, Eugene Iglesias, Frank DeKova, John War Eagle, Ralph Dumke. Directed by Phil Karlson. Screenplay, DeVallon Scott, Frank Nugent; based on a story by Leo Katcher; camera (Technicolor), Charles Lawton Jr.; editor, Henry Batista; score, Paul Sawtell. Previewed Oct. 8, '54. Running time, 84 MINS.

Dr. Allen Seward	Robert Francis
Laurie MacKaye	Donna Reed
Manyi-ten	May Wynn
Capt. Peter Blake	Phil Carey
Col. Ethan Walters	Onslow Stevens
Mrs. Walters	Peggy Converse
Sergeant Crewer	Roy Roberts
Lt. Raymond	Jack Kelly
Satanta	Stuart Randall
Red Leaf	Eugene Iglesias
Isatai	Frank DeKova
Chief Gamah	John War Eagle
Dr. Gibson	Ralph Dumke
Maria	Julia Montoya
Lt. Finlay	James Best
Torquay	George Keymas
Spotted Wolf	Maurice Jara

(*Aspect ratio*: 1.85-1)

The outdoor market should find "They Rode West" a handy entry. It's an early-west cavalry-actioner, fitted out in Technicolor and good values for the trade at which it is aimed.

Film is the second for Robert Francis, seen earlier in "The Caine Mutiny," as it is for May Wynn, from the same picture. Along for additional casting emphasis is Donna Reed, Oscar-winner from "From Here to Eternity," and Phil Carey, latter having appeared in a number of outdoor action features for Columbia. The careful casting, plus story values that hold up satisfactory, all go to help make the Lewis J. Rachmil production a cut above standards of most such offerings.

Plot peg the Leo Katcher story, as scripted by DeVallon Scott and Frank Nugent, brings Francis, young medico, to a lone western cavalry outpost where his predecessors have been drunks and butchers. Feeling against doctors at the post is strong, particularly on the part of Carey, captain who lost a good friend because of butchery in surgery. Francis is gradually winning most of them over to his side until he starts caring for an epidemic on a Kiowa reservation against orders. The bad feeling that develops erupts when the Kiowas join with Comanches in an attack on the fort, but everything is righted at the finale when Francis' medical skill brings peace.

Francis is very good in his outdoor spot as the idealistic doctor and Miss Reed comes over as a flirtatious visitor at the fort. Miss Wynn also figures strongly as a white girl raised by the Kiowas, a tribe in which she believes enough to have married the chief's son. Carey does okay as the resentful officer. Others showing up satisfactorily are Onslow Stevens, post commander; Peggy Converse, his wife; Roy Roberts, Irish sergeant; Jack Kelly, Stuart Randall, Eugene Iglesias, Frank DeKova, John War Eagle, Ralph Dumke and James Best.

Charles Lawton Jr., gives the show handsome color lensing, and keeps up with the very actionful direction by Phil Karlson, who sends the story along at just the right pace. The technical assists are capable. *Brog.*

Peter Paul Rubens Biopic To Star Jose Ferrer

Hamburg, Oct. 19.

Jose Ferrer, who's directing and starring in "The Shrike" at Universal, will have similar chores on a biopic of painter Peter Paul Rubens which indie producer Alexander Paal is readying as a co-production i Germany. Tagged "The Garden of Love," the film is to be lensed in Eastman Color in English, French and German versions.

Paal, who revealed plans for the venture here, planed to London last week to finalize contracts with Kurt Frings, Ferrer's agent. The actor reportedly had previously made an oral agreement to star as Rubens as well as direct the project. Shooting is slated to start next spring in Siegen, Germany, the birthplace of Rubens.

Exteriors will also be filmed in Italy, Spain and Belgium, while interiors are to be shot in a German studio. Meantime, producer Paal expects to head for Hollywood within several weeks to ink a scripter as well as other stars for the film. At that time he'll also decide whether he'll use CinemaScope or VistaVision. Among technicians already pacted are cameraman Oswald Morris and production supervisor Marcel Vertes, both of whom worked on "Moulin Rouge" (UA).

New York Sound Track

Errol Flynn becomes a song and dance man in "Lilacs in the Spring," which has been made abroad by **Herbert Wilcox** . . . Flynn's in on two sides of the Phillips phonograph label . . . **Tito Guizar's** next Mexican feature, "El Pecaso de Ser Mujer" (don't ask us to translate it) premieres in San Antonio . . . meanwhile he's doing a series of cafe dates for Hilton taverns . . . Down in Atlanta, **Billy Graham's** film, "Souls in Conflict" had its premiere to invited audience and **Gov. Herman Talmadge** hailed the guy as "the greatest missionary since St. Paul" . . . Femme lead is one **Collene Townsend Evans** who gave up a Hollywood career for religion . . . Guess **Hye Bossi** of the Canadian Film Weekly was kidding when he reported Russians will show the U.S. (and Universal) programmer, changed around as "Ma and Pa Samovar On the Collective" . . . **Alfred Hitchcock's** company on location in Vermont got practically no exteriors because of lousy weather for "The Trouble With Harry" . . . and the Vermont exteriors will now be mostly shot in California.

How influential are critics? **Martin-Lewis** comedies, for example, consistently very strong at the boxoffice despite fact they never send the reviewers . . . Walloping antitrust suit won by a Kansas City theatre against the major companies for damages totalling $2,400,000 has an ironic twist. One of the attorneys for the plaintiff is **Nick Spanos**, formerly on the legal staff of the Motion Picture Assn. of America, whose member companies are the defendants in the K.C. action . . . Britain's knighted actors never use their titles in film credits . . . so it's less of a big thing than it might otherwise be that the new "Richard III" feature will include **Sir Laurence Olivier, Sir Ralph Richardson, Sir John Gielgud** and **Sir Cedric Hardwicke.**

Don Hartman, Paramount's exec producer, talked to **Eddie Fisher** N.Y. last week about a picture deal. If it's worked out, the singer would star in a property billed "Count Your Blessings," title of one of the **Irving Berlin** tunes in "White Christmas."

Jerry Wald, who returned to the Coast Monday (18), negotiated for femme lead for Columbia's "Pal Joey." He termed his selection "off-beat casting" . . . **Dore Schary** in from the Coast Monday (16). He leaves for Boston today (Wed.) for a two-day visit **Joan Greenwood** arriving from Coast tomorrow (Thurs.) and planes to England the following day . . . Metro publicist **John Sturges** due in from Coast for a brief stay.

Europe Loses Own Color Copying U.S.A.

French Treat Boxing and Gangster Themes— Germans Active But Without Any Verve

By copycatting the Hollywood approach to filmmaking, European producers are riding for a fall, says Thomas J. Brandon, indie importer-distrib just back from a lengthy European trip.

"They're losing that Continental touch," Brandon observed. "Just take the two French entries at Venice this year. One was about boxing and the other had a gangster theme. How can the French seriously expect to compete with Hollywood in those areas?"

Brandon said he found considerable unhappiness on the continent over producers' apparent inability to make a serious dent in the American market. Their apparent aim today is to make pix for the U. S. and the international market. "The result is that they're somewhere in between. All the distinction has been drained from them."

Of the West German industry, Brandon said it was "astonishing to see such rapid development without life. They're copying Hollywood methods, and with some success, but they treat with the most inane subjects. There's no attempt to deal with anything but the most superficial problems," he reported. He noted considerable production activity on the part of the east Germans.

SELZNICK'S REISSUE KICK

Newest Revivals Are 'Notorious' and 'Farmer's Daughter'

Selznick Releasing Organization, now on a reissue kick, is following up on its current sale of "Duel in the Sun" with a package combo of "Notorious," Ingrid Bergman and Cary Grant costarrer, and "Farmer's Daughter," with Loretta Young and Joseph Cotten.

Release will be vi territorial distributors. Capitol Releasing Corp., Atlanta, for example, has signed to handle the pix in the Georgia territory.

Herb Steinmann's Tohan To Import Features Of 'Truly Continental Flavor'

Tohan Pictures Co. is the latest outfit to join the ranks of the foreign film importers-distribs. Setup, which will specialize in the importation of pix with "a truly continental flavor," is headed by Herbert R. Steinmann who's also got his fingers on Broadway and tv pies. Steinmann is associated in the company with Anne Elsen.

Steinmann, just returned from Europe, will have an interest in several of the films he'll handle. He's got the rights to a trio of films from Italy, France and Denmark. Pix are currently in production.

EMBEZZLING EXHIB-PUB GRANDMA RELEASED

Ironton, O., Oct. 19.

Mrs. Fronia Sexton, the 62-year-old grandmother who operated film houses in Ironton, O., and Ashland, Ky., and who on Aug. 27 was sentenced to serve a year and a day in the Federal Reformatory for Women at Alderson, W. Va., for embezzling $142,598 from an Ironton bank of which she was president, was released Oct. 18, because of illness. Federal Judge John H. Druffel ordered the release when informed she had cancer and probably would not live through her prison term.

As president of the Citizens National Bank of Ironton, she was charged with manipulating funds to keep alive the now defunct Ironton Courier, a daily paper she had acquired.

Notre Dame Game Does Fair B.O. at Harris, Pitt

Pittsburgh, Oct. 19.

J. P. Harris Theatre downtown tried a Notre Dame football theatre telecast for the first time Saturday (16) and didn't do too badly, everything considered. House drew nearly 1,400, about 800 under capacity. Pitt was playing unbeaten Navy here in the Stadium, which pulled the cream off the top of the gridiron-going crowd, and fact that Irish had already been licked once and their opponent, Michigan State, had been stopped twice didn't help the gate any. Booking had been made when it looked as if Notre Dame would go down the line without tasting defeat.

Management of the Harris figures that on 1,000 customers it broke about even or perhaps made a few dollars. Event-marked a football inaugural on the closed circuit locally; previously only opera and championship fights have been carried in Pittsburgh.

HOLY LAND FOR OATER DRAMA

Shun Luxury Hotels, Stalk Hideaways, Woo Local Press Tipoffs: Tillinger's Advice to Yank Talent Scouts

Hollywood is missing out on a lot of promising European talent via its failure to contact the right people and look in the right places, says Eugene Tillinger, editor of the Top Secret mag and general manager of Vita Picture Service.

Just back from Europe after a lengthy stay, Tillinger opined in N. Y. last week that the whole of the American film companies' talent scout setup on the Continent could stand a revamp. "It just doesn't work the way it's being handled now," he said.

Hollywood scouts, he reported, visit the best hotels in the various capitals, and contact the few top agents around, but they don't bother poking into off-the-beaten-track showcases and most of them are severely handicapped in their job by their ignorance of the native language.

Tillinger's remedy: Get in touch with local photogs and reporters who know the scene and are in a position to spot the promising talent much quicker than any visiting firemen.

Scribe said that many European personalities had been scared off by "phony" talent scouts who came along with a lot of big but empty promises. He added that the American companies could save themselves a lot of money by searching more intensively for talent in Europe's more off-beat places instead of signing performers when they're at their peak.

He cited the example of Gina Lollobrigida, whose generous proportions he first displayed in a U. S. mag layout. It was those stills which, in 1949, attracted the attention of RKO and Howard

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RALPH CLARE WINS

Studio Drivers' Agent Heads A.F.L. Film Council

Hollywood, Oct. 19.

By a vote of 28 to 16, Ralph Clare won the election for presidency of the Hollywood AFL Film Council from his rival candidate, George Flaherty. New president is business agent of Studio Transportation Drivers, Local 399.

Other new officers, elected without opposition, are John Lehners, veepee; Edwin T. Hill, treasurer; H. O'Neil Shanks; recording secretary; and Al Erickson, Pat Somerset and Clayton Thomason.

More 2-D's Than 'Scopes at 20th; Not After 1955

Although it switched completely to CinemaScope, 20th-Fox's release schedule for 1954 shows the distrib this year still had in release more standard pix than CinemaScopers. Situation is expected to change in 1955.

Chart put out by 20th indicated 16 CinemaScope and 20 regular releases for 1954. Standard versions broke down into 13 new films and seven reissues. Outfit recently acquired four new pix for standard projection, including two British entries.

According to William C. Gehring, 20th sales exec, 1955 will see the studio make available around 22 CinemaScopers. At the same time, the number of 2-D films being taken on from outside will drop sharply.

Reasoning behind 20th's loading on 2-Ders in '54 were simply that, CinemaScope or no CinemaScope, the company still needed standard product to serve its many customers that hadn't converted to C'Scope. Clearly, the number of theatres not equipped for the wide screen is shrinking rapidly.

Latest 20th figures show 8,500 installations, including 7,230 indoor theatres and 1,146 ozoners. Of the 8,500 houses equipped, 4,541 are set to play CinemaScope films with single optical tracks only; 3,348 have stereophonic sound. In addition there are 535 mixers and 76 theatres using singletrack magnetic sound. Since installations continue at the rate of approximately 200 a week, it's now certain that 20th's goal of 10,000 theatres equipped by the end of the year will be accomplished.

Say Treasury Stock In Theatre Chain Illegally Sold to Wroe Adams

Dallas, Oct. 19.

A hearing has been set here for tomorrow (Wed.) on a controversy involving sale of 1,450 shares of stock in Trans-Texas Theatres, to Wroe Adams, Austin attorney.

Plaintiffs are William O'Donnell and Terrence Hudgins, both of this city, and Oliver Thomas of San Antonio. Defendants are Louis Novy, of Austin, prez of the firm; Harold C. Novy, secretary, also of Austin; K. S. Mallory, Dallas, treasurer, Adams, and Mr. and Mrs. Earl Podolnick, Austin.

The plaintiffs question the legality of the sale. They say they own a total of 7,875 shares. On Sept. 16, the plaintiffs assert, the 1,450 shares, which had not been paid in and were allegedly to be held by the corporation, were sold to Adams at a meeting called by Louis Novy.

The plaintiffs say that no prior notice on the proposal had been given and the sale will give Louis Novy a chance to dominate the affairs of the company. They say the "other side" now apparently has 8,125 shares.

A temporary order to restrain the defendants from making use of the recently sold stocks in affairs of the firm has been issued.

Saluting Walter Lantz

Hollywood, Oct. 19.

Cartoon branch of the film industry is planning a cocktailery here next month honoring Walter Lantz on the 25th anniversary of his association with Universal. He began making animated pix at U in 1929 when the studio was headed by the late Carl Laemmle.

Arrangements committee, headed by Walt Disney, includes Fred Quimby, Edward Seltzer, Steve Bosustow and George Pal. Lantz is now in Europe filming backgrounds for his "Woody Woodpecker" series."

DICK MAHN RETURNS TO RKO VICE BUSHNER

Hollywood, Oct. 19.

Dick Mahn, recently let out by RKO in the general personnel reduction, is returning to the same lot as director of labor relations. Before the firing took place he had been associated with the company for 23 years.

He takes over the post held by Mark Bushner, who moved out to become administrator of the film industry's pension fund.

Wilson in Tall Corn

Hollywood, Oct. 19.

Richard Wilson returned to Universal after an absence of a year, under a new producer contract. His first production under the new deal will be "Ma and Pa Kettle in the Tall Corn."

During his previous stay on the UI lot Wilson produced "Ma and Pa Kettle at Home" and "The Golden Blade."

ISRAEL'S PITCH FOR FILM DEALS

By MIKE KAPLAN

Hollywood, Oct. 19.

The State of Israel is making an active pitch here—not for the first time—to attract U.S. co-production deals. This time Israel can boast completely modern studio facilities. Additional values:

(1) A climate like Southern California, but no smog.

(2) Authentic Biblical locales.

(3) A Mojave-like area (Negev) ideal for cowboy drama.

(4) Lots of English-speaking actors and extras.

With the first big-scale production in Israel completed and about ready for release, Yehoshua Brandstatter is back in Hollywood on his third trip here in five years on the same mission.

The just-completed film is "Hill 24 Does Not Answer," based on an incident in the Israeli war of Independence. Thorold Dickinson, English director who turned out "Next of Kin" and "Queen of Spades" and was formerly head of the British Film Academy, is winding his stay in Israel after completing "Hill 24" with a cast of about 10,000.

As the first spectacle in Israel's history, "Hill 24" is being used as the clinching argument for production at the Herzlia Studios, about eight miles from Tel Aviv, by American firms. The film would have cost between $750,000 and $1,000,000 in the U.S. In England, the cost would have run to about $500,000.

Production cost of "Hill 24" in Israel was $200,000—almost 75% less than comparable production in Hollywood.

"We are now completely equipped," Brandstatter declares. "We can handle a feature production from the moment it goes on stage through to the completion of release prints."

But No Smog

Climatically, Israel offers the film-maker the same advantages as Southern California—but without the smog. Even the rainy season, roughly from December through February, corresponds to the bad weather period around Hollywood. But there are very few days when the sun is completely hidden, making possible virtually unlimited outdoor shooting.

Although there is a tendency to think of Israel only in terms of Biblical films, the terrain offers a wide variety of location sites, The Wild West of the Negev (the southern part of the country) is like the American west and it's rugged mountains are reminiscent of the New Mexico terrain. Elsewhere, the green fields of the Galilee with its rolling hills and the white sand and seashore of the Mediterranean coast offer considerable opportunity for backgrounds of all kinds. Most important, the distances between these varied areas are considerably shorter than in California and they are easily accessible.

English Spoken

With the Continuing "in-gathering of the exiles" program, Israel has acquired thousands of English-speaking actors of all types from various countries in the world and they are available for any kind of character role. In addition, featured performers can be found in the ranks of the bigger legit groups such as Habimah and the Chamber Theatre (Yossi Yadin, one of the bulwarks of the Chamber, was co-starred in the Praesens film, "Four in a Jeep," a few years ago) and virtually all the technical help needed is also available. An American company arriving for production in Israel would need to bring only a director, a cutter, head cameraman, production manager, chief electrician and art director.

Laboratory facilities recently completed make it possible to view rushes as rapidly in Israel as if the company were shooting in Hollywood. Western Electric scoring and dubbing facilities have been installed and for music the Herzlia Studios can offer the services of some of the finest composers and

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Yanks Happy About Foreign Markets (But Superstitious); Mild Pique at Turkey, Burma

L. A. FIRST RUNS UP

Third Quarter Grosses $363,600 Ahead of 1953

Los Angeles, Oct. 19.

First-run theatres in this city grossed $3,260,700 during the third quarter of 1954, or $363,600 ahead of the corresponding period in 1953.

Total take for the first three quarters this year amounts to $8,442,200, an increase of $485,600 over the same 39-week period in 1953. First qu ter this year was $2,616,000, an improvement of $265,000 over last year. Second quarter slumped to $2,565,500, or $143,900 below last year's take.

Forget Divorce Terms, Increase Film Supply!

Court decrees enjoining major circuits from entering production, originally intended as a means of opening competition, now actually have a reverse effect, states Harry Brandt. In his capacity as president of N. Y.'s Independent Theatre Owners Assn., the circuit operator has asked the Department of Justice to okay plans by National Theatres to finance and make pix. Brandt sided with National in a telegram to Attorney General Herbert Brownell and Assistant Attorney General Stanley Barnes.

The Gotham theatreman said: "The motion picture exhibition industry is presently suffering from a shortage of product, and rental terms for films are geared to a sellers' market. A refusal to grant permission to National Theatres will actually serve to restrain trade whereas favorable reception of this petition and that of others similarly situated will do much to promote much-needed competition in the production of motion pictures."

The petition referred to is the one National must present to, and have okayed by, the N. Y. District Court before embarking on any production program. D. of J.'s endorsement of the plan would be tantamount to a green-lighting by the court.

It's ironic, of course, that indie exhibitors, in the first place, were responsible for the court orders barring National and other chains previously affiliated with the top film companies from pic-making. The exhibs who supported divorcement were mainly members of Allied States Assn., of which Brandt is not a member.

IRVING WORMSER TO DISTRIBUTORS CORP.

Irving Wormser, veteran sales exec at Columbia, is ankling that company to join the recently-formed Distributors Corp. of America, headed by Fred J. Schwartz. Formal confirmation of the switch may come this week.

Wormser has been a member of Col. v.p. Abe Montague's top sales cabinet, concentrating on circuit deals and art house licensing. He's the second exec to go the DCA route, the first being Charles Boasberg who resigned as RKO v.p. to become the new company's distribution chief. Wormser will become second in command to Boasberg.

Meanwhile, the testimonial luncheon for Boasberg, sponsored by trade associates, is shaping as an S.R.O. affair. Over 500 are now slated to attend. It's set for the Hotel Astor, N. Y., tomorrow (Thurs).

With only Turkey and Burma looming as real trouble spots at the moment, the foreign market for U.S. features is currently going through one of its most tranquil and stable periods in many a year. This has produced a superstitious it-can't-last reaction.

"It's almost a letdown," one of the company execs remarked jokingly. "All we seem to do right now is make money."

Within the past couple of months, film biz abroad has hit new highs. Improvement is due in part to the upbeat economic picture in many parts of the world. Speaking on the Coast the other day, Motion Picture Export Assn. prexy Eric Johnston noted foreign returns were going up at the rate of 1% annually and, in 1954, would account for approximately 45% of the industry's total revenue.

With the British and German film agreements satisfactorily cleared up—both were continued for a year with a substantial remittance improvement in the instance of the British pact—no major film pacts are up for renegotiation until next spring when a new Japanese deal falls due. It's learned that, due to Japan's foreign exchange situation, remittances from that country may be trimmed. The important Italian and French agreements have only recently taken effect.

Turks Hold Back Coin

The only problem of major proportions at the moment is in Turkey from where American companies haven't received any money since the early part of this year. U. S. outfits have no exchanges i Turkey and sell C.O.D. to indie Turkish distribs. Latter in the past put up the dollars on delivery of the films. Then the Turkish national bank issued an order that

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Self-Administered Tonic Assures Allied's Future, Mirisch Tells Meeting

Chicago, Oct. 19.

Walter Mirisch, executive producer at Allied Artists, predicted the greatest boxoffice year for the company from a hopper of 37 new releases for the coming season. Mirisch was addressing national sales convention of AA held at the Blackstone Hotel here last week. He said the new product represented the company's heaviest investment in production and its greatest boxoffice potential yet. Strengthened sales staff in past two years is credited with making the new program possible.

Allied's pitch in the "A" market will include at leas two films in CinemaScope and seven in Technicolor, Mirisch said.

Three-day meet was attended by AA prexy Steve Broidy and other top brass including Morey R. Goldstein, viceprez and general manager; Edward Morey, v.p.; William F. Rodgers, who recently joined the company as an advisor-consultant; and John C. Flinn, director of advertising and publicity.

Regional meetings were held during the conclave with L. E. Goldhammer, James Prichard and Harold Wirthwein, eastern, southern and western division sales managers, respectively, leading sales discussions with men in their territories. Franchise owners and Canadian and international reps also attended.

1,200-Car Park Set

Los Angeles, Oct. 19.

New 1,200-car ozoner will soon be under construction for the Aladdi Drive-In Theatres chai Company has acquired a long-term lease on part of the old Dominguez estate in Long Beach.

Three other open-air theatres operated in this area by Aladin are the Southgate, the Centinella and the Floral.

L.A. Sagging; 'Window' Nice $65,000, 7 Spots, 'Egyptian' Hot 37G, 'Beau' So-so 18G, 'Star' Strong 29G in 3d

Los Angeles, Oct. 19.

First-run pace is sagging with only three new bills in town, and one below hopes. Popscale runs of "The Egypti " and "Rear Window" are topping the city currently. Former is sighting a stout $37,000 in four theatres. "Window" looks good $21,000 in two hardtops plus an additional $44,000 in five ozoners despite foggy weather. "Beau Brummell" is below hopes with so-so $18,000 i two houses. "Star Is Born" dominates the holdovers with a solid $29,000 in third week of showcase stand at Pantages.

Estimates for This Week

State, Egyptian (UATC) (2,404; 1,536; 70-$1.10)—"Beau Brummell" (M-G). So-so $18,000. Last week, "Seven Brides" (M-G) (4th wk), $16,000.

Los Angeles, Ritz, Iris, Loyola (FWC) (2,097; 1,363; 814; 1,248; $1-$1.50)—"Egyptian" (20th). Stout $37,000. Last week, Ritz and United Artists, "Malta Story" (UA) (2d wk Ritz), $5,000; Iris with Orpheum, "Human Jungle" (AA) and "Weak and Wicked" (Indie) (2d wk Orpheum), $7,000; remainder in other units.

Rialto (Metropolitan) (837; 70-90) — "Martin Luther" (Indie). Mild $3,200. Last week, sub-run.

Orpheum, Hollywood (Metropolitan-FWC) (2,213; 756; 70-$1.10) — "Rear Window" (Par) and "Terror Ship" (Indie). Fine $21,000. Last week, in other units.

Chinese (FWC) (1,905; $1-$1.75) —"Woman's World" (20th) (2d wk). Fair $13,500. Last week, $16,700.

Los Angeles Paramount, Vogue, Four Star (ABPT-FWC-UATC) (3,200; 885; 900; 70-$1.25) — "Suddenly" (UA) and "Diamond Wizard" (UA) (2d wk). Light $15,000. Last week, $25,300.

Wilshire (FWC) (2,296; $1-$1.75) —"Adventures Hajji Baba" (20th) (2d wk). Slight $4,000. Last week, $4,600.

Uptown (FWC) (1,715; 70-$1.10) —"The Raid" (20th) and "Gambler Natchez" (20th) (2d wk). Slim $1,600. Last week, with Los Angeles, Hollywood, Loyola, $23,500.

Warner Downtown, Wiltern, New Fox (SW-FWC) (1,757; 2,344; 965; 70-$1.10) — "Magnificent Obsession" (U) and "The Cowboy" (Lip) (2d wk). Fair $12,000. Last week, $19,700.

Pantages (RKO) (2,812; $1-$2.25) —"Star Is Born" (WB) (3d wk). Solid $29,000. Last week, $40,000.

Hillstreet, Hawaii (RKO-G&S) (2,752; 1,106; 60-$1.10) — "Rogue Cop" (M-G) and "House of Blackmail" (Indie) (3d wk). Light $7,000. Last week, $10,500.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Sabrina" (Par) (4th wk). Good $12,500. Last week, $15,700.

Warner Beverly (SW) (1,612; 90-$1.50) — "Brigadoon" (M-G) (6th wk). Slow $5,400. Last week, $6,600.

Fine Arts (FWC) (631; 80-$1.50) —"Vanishing Prairie" (Disney) (9th wk). Modest $2,200. Last week, $2,700.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (77th wk). Into current week Sunday (17) after good $24,800 last week.

'STAR' STRONG 13G, MPLS.; 'WORLD' 8G

Minneapolis, Oct. 19.

Unique situation finds holdovers in complete loop control and no new bills. Never before have local patrons been without fresh fare. Lineup comprises "Cinerama" in its 27th week; "Sabrina," "Rear Window" and "On Waterfront" in their fourth rounds and "Star Is Born," "Rogue Cop," "Woman's World" and "Sitting Bull" in their second stanzas. Abnormally cold continues to help trade.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (27th wk). Booming $18,500. Last week, $18,000.

Gopher (Berger) (1,600; 65-85)—"Rogue Cop" (M-G) (2d wk). Moderate $3,500. Last week, $4,500.

Lyric (Par) (1,000; 65-85)—"Rear Window" (Par) (4th wk). Stout $4,500. Last week, $6,000.

Radio City (Par) (4,100; 85-$1)—

(Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week $713,300
(Based on 22 theatres)
Last Year $739,600
(Based on 24 theatres)

'Star' Giant 26G, Balto; 'Jungle' 9G

Baltimore, Oct. 19.

"Star Is Born" is a giant grosser at the Stanley here this week. Hurricane Hazel bit into Friday (15) totals but weekend proved to be strong. "Human Jungle" is okay at Keith's. "Pushover" is pleasing at the Mayfair. Second week of "Sabrina" is still mighty at the Film Centre. "Woman's World" continues big at the New.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-80) — "Betrayed" (M-G) (2d wk). Slim $6,500 after $8,500 opener.

Cinema (Schwaber) (466; 50-$1) — "High And Dry" (U). Nice $4,000. Last week, "Always A Bride" (Indie) (2d wk), $2,200.

Film Centre (Rappaport) (960; 50-$1) — "Sabrina" (Par) (2d wk). Socko $12,000 after $14,000 opener.

Hippodrome (Rappaport) (2,100; 35-$1) — "Sitting Bull" (UA) (2d wk). Modest $7,500 after $10,000 opener.

Keith's (Fruchtman) (2,400; 20-46-80) — "Human Jungle" (AA). Hypoed by p.a. of Jan Sterling for okay $9,000 or near. Last week, "Four Guns To Border" (U), $5,500.

Little (Rappaport) (310; 50-$1)—"Man In White Suit" (U) and "Promoter" (U). Started Sunday (17). In ahead, "Golden Coach" (Indie) did $1,800 in 4 days.

Mayfair (Hicks) (980; 20-44-70)—"Pushover" (Col). Pleasing $3,800. Last week, "Battle Of Rogue River" (Col), $3,300.

New (Fruchtman) (1,800; 50-$1)—"Woman's World" (20th) (2d wk). Holding great at $11,000 after $15,000 getaway.

Playhouse (Schwaber) (420; 50-$1)—"Hobson's Choice" (UA) (6th-final wk). Oke $3,000, me as last week.

Stanley (WB) (3,200; 50-$1.25) —"Star Is Born" (WB). Rousing $26,000 or close. Last week, "Bounty Hunter" (WB), $7,000.

Town (Rappaport) (1,600; 35-80) "Suddenly" (UA) (2d wk). Good $10,000 after $11,500 opener.

'WINDOW' BROAD 12G IN PORT.; 'WORLD' 11G

Portland, Ore., Oct. 19.

Biz looms smash this round with most first-runs having new, strong product. "Woman's World" shapes socko at the Fox while "Rear Window" looks big at the Paramount. "Brigadoon" and "Rogue Cop" also looms nice. "Star Is Born" is down sharply from its wow first week at Orpheum but still big for second.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—"Brigadoon" (M-G). Tall $11,000 or near. Last week, "The Outcast" (Rep) and "Roogie's Bump" (Rep), $4,800.

Guild (Indie) (400; $1)—"Vanishing Prairie" (Disney) (3d wk). Stout $5,000. Last week, $7,300.

Fox (Evergreen) (1,536; $1-$1.25) —"Woman's World" (20th). Socko $11,000 or close. Last week, "Egyptian" (20th) (5th wk), $7,700.

Liberty (Hamrick (1,875; 75-$1) —"Rogue Cop" (M-G) and "Scarlet Spear" (UA). Nice $8,000. Last week, "Karamoja" (Hall) and "Half Way To Hell" (Indie) (3d wk), $7,400.

Oriental (Evergreen) (2,000; $1.25-$1.50) — "Egyptian" (20th) (m.o.). Oke $2,000 for 6th downtown week. Last week, "Sitting Bull" (20th) (2d wk), $2,000.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Star Is Born" (WB) (2d wk). Off to disappointing $10,000. Last week, $20,000.

Paramount (Port-Par) (3,400; 75-$1)—"Rear Window" (Par) and "Hot News" (AA). Very big $12,000. Last week, "Pushover" (Col) and "Law Vs. Billy Kid" (Col), $6,500.

'Rogue' Okay 10G, Hub; 'Sabrina' 17G

Boston, Oct. 19.

Very little excitement along the major first-run front this round with holdovers in most houses. Storm warnings also hurt Friday. "Sabrina" continues big in fourth week at the Astor but "Woman's World" in second week at the Met looms fair. "Black Shield of Falworth" in second at the Memorial shapes good. "Human Jungle," scored strongly i first week at Paramount and Fenway but slipped on five-day holdover. One of few newcomers, "Rogue Cop" at the Pilgrim looks okay.

Estimates for This Week

Astor (B&Q) (1,500; 70-$1.10)—"Sabrina" (Par) (4th wk). Holding very strong at $17,000 after $22,500 last week.

Beacon Hill (Beacon Hill) (800; 74-$1)—"Vanishing Prairie" (Disney) (5th wk). Oke $5,500 following $6,200 in fourth.

Boston (Cinerama Productions) (1,354; $1.20-$2.85) — "Cinerama" (Indie) (42d wk). Neat $18,000

(Continued on page 20)

Livestock Show Lifts K.C.; 'World' Lofty 13G, 'Sabrina' Hotsy 8G, 3d

Kansas City, Oct. 19.

American Royal annual livestock show is making the downtown centre hum with activity currently. First-run houses are cashing in on strong product. Newcomers "Human Desire" at the Missouri, "Vanishing Prairie" at four Fox Midwest houses, and "Her 12 Men" at the Midland shape moderate to strong. However, the reopened Orpheum with "A Woman's World" looks standout with a solid total, "Sabrina" at the Paramount still is lively in third week. "Rogue Cop" in second Roxy week is fairish. Much-needed rains arrived late last week, with clear weekend weather spelling solid b.o.

Estimates for This Week

Kimo (Dickinson) (504; 85-$1)—"Always A Bride" (Indie) (3d wk). Okay $1,400. Last week, $1,500.

Midland (Loew's) (3,500; 50-75) —"Her 12 Men" (M-G) "Lone Gun" (UA). Fair $8,000. Last week, "Valley of Kings" (M-G) and "Overland Pacific" (UA), okay $9,000.

Missouri (RKO) (2,650; 50-80)—"Human Desire" (Col) and "Bullet Is Waiting" (Col). Strong $8,500. Last week, "Crossed Swords" (UA) and "Adventures Robin Crusoe" (UA), light $5,000.

Paramount (United Par) (1,900; 70-90)—"Sabrina" (Par) (3d wk). Hearty $8,000, to wind run. Last week, great $13,000.

Orpheum (Fox Midwest) (1,913; 75-$1)—"Woman's World" (20th). House reopened after being dark few weeks. Despite this, lofty $13,000 looms. Holds.

Roxy (Durwood) (879; 65-85)—"Rogue Cop" (M-G) (2d wk). Fairish $3,500. Last week, stout $6,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "Vanishing Prairie" (BV) and "Return from Sea" (AA). Fine $15,000. Last week, "Private Hell 36" (FM) and "Unholy Four" (Indie), oke $11,000.

Vogue (Golden) (550; 75-$1)—"Melba" (UA). Good $2,000. Holds. Last week, "La Ronde" (Indie) (5th wk), $1,200.

Key City Grosses

Estimated Total Gross
This Week $3,018,100
(Based on 25 cities and 225 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,357,000
(Based on 25 cities and 232 theatres.)

'Star' Bright 30G In Sluggish Pitt

Pittsburgh, Oct. 19.

Everything here is going the way of "Star Is Born" at Stanley this week. Although hurt considerably Friday (15) by pelting rainstorm, Judy Garland starrer bounced back next day and did nearly $7,000, indicating it's a blockbuster. Nothing is very stout elsewhere. "Rogue Cop" is picking the Penn up slightly. Squirrel Hill has another one-week film, "Edge of Divorce." Windup of "On the Waterfront" looks strong at Harris in fourth week. "Cinerama" is holding steady at the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1.25)—"Egyptian" (20th) (4th wk). Fading fast to fair $4,500. Last week, $8,400.

Harris (Harris) (2,200; 65-$1.10) —"On Waterfront" (Col) (4th wk). Strong at $8,000, and better than it looks since pic was out most of Saturday afternoon (16) for Notre Dame-Michigan State football theatre telecast. Last week, $11,000.

Penn (Loew's) (3,300; 65-85)—"Rogue Cop" (M-G). Doing a little more than recent pix here, fair $10,500. Last week, "Her 12 Men" (M-G), $9,000.

Squirrel Hill (SW) (900; 65-85)—"Edge of Divorce" (Indie). Fair $2,500; and looks in for only one week. "Pickwick Papers" (Indie), $2,100.

Stanley (SW) (3,800; 75-$1.25)—"Star Is Born" (WB). Figures to stay after smash $30,000 opening week. Fine notices but length of pic is brutal to turnover. Last week, "Duel in Jungle" (WB), $8,000.

Warner (SW) (1,365; $1.25-$2.65) —"Cinerama" (Indie) (56th wk). Holding very steady at $12,000, same as last week.

'Window' Whopping 21G, Det.; 'World' Fast 17G, 'Sabrina' Same in 2d

Detroit, Oct. 19.

Despite daily rains, which makes Detroiters suspect they're in the monsoon belt, biz looks good in the downtowners. "Rear Window" shapes smash at the Palms. "Woman's World" looms lusty at the United Artists. "Sabrina" shapes strong in second session at the Michigan. "Star Is Born" looks bright in third round at the Madison.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Egyptian" (20th) (5th wk). Oke $18,000. Last week, $21,000.

Michigan (United Detroit) (4,000; 80-$1)—"Sabrina" (Par) (2d wk). Good $17,000. Last week, $21,000.

Palms (UD) (2,961; 80-$1)—"Rear Window" (Par) and "Overland Pacific" (Indie). Smash $21,000. Last week, "Suddenly" (UA) and "Scarlet Spar" (UA) (2d wk), $14,000.

Madison (UD) (1,900; $1.25-$1.50) —"Star Is Born" (WB) (3d wk). Hefty $19,000. Last week, $24,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Human Jungle" (AA) and "Security Risk" (AA) (2d wk). Down to mild $7,000. Last week, $18,500.

United Artists (UA) (1,938; $1-$1.25)—"Woman's World" (20th). Fast $17,000. Last week, "Seven Brides" (M-G) (4th wk), $9,500.

Adams (Balaban) (1,700; 80-$1) —"Rogue Cop" (M-G) (2d wk). Down to fair $6,000. Last week, $8,500.

Music Hall (Cinerama Productions (1,194;) $1.40-$2.65)—"Cinerama" (Indie) (83d wk). Fine $18,000. Last week, $19,500.

Storm Bops Philly But 'Star' Sockeroo $38,000; 'Suddenly' Mighty 18G

Philadelphia, Oct. 19.

Hurricane Hazel sloughed weekend first-run biz, with attendance near the zero mark on Friday night. Stanley Warner circuit of some 12 outlying houses were darkened Friday night via power failure. While the storm nipped "Star Is Born" opening at Mastbaum, a mighty session is in prospect. "Suddenly" is rated terrific with round-clock preem at Trans-Lux World. "Hajji Baba" is good at the Fox.

Estimates for This Week

Arcadia (S&S) (625; 80-$1.35)—"Rear Window" (Par) (8th wk). Okay $7,800. Last week, $8,500.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama" (Indie) (54th wk). Upped to big $14,000. Last week, $13,000.

Fox (20th) (2,250; 99-$1.80)—"Adventures Hajji Baba" (20th). Good $21,000. Last week, "Egyptian" (20th) (7th wk), $12,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Rogue Cop" (M-G) (3d wk). Fine $10,000. Last week, $18,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Star Is Born" (WB). Mighty $38,000 or over. Last week, "Sitting Bull" (UA) (2d wk), $7,500 in 6 days.

Midtown (Goldman) (1,000; 74-$1.30)—"Beau Brummell" (M-G) (2d wk). Lofty $11,000. Last week, $19,000.

Randolph (Goldman) (2,500; 74-$1.49)—"Woman's World" (20th) (2d wk). Fair $13,000. Last week, $25,000.

Stanley (SW) (2,900; 74-$1.30)—"Seven Brides" (M-G) (2d wk). Good $19,000. Last week, $31,000.

Stanton (SW) (1,473; 50-99)—"Jamboree" (Indie) and "Utopia" (Indie). Poor $4,200, and yanked. Last week, "Outlaw Stallion" (Col) and "Law Vs. Billy Kid" (Col), $7,000.

Trans-Lux (T-L) (500; 80-$1.50) —"Hobson's Choice" (UA) (5th wk). Okay $3,600. Last week, $4,000.

Viking (Sley) (1,000; 75-$1.30)—"Brigadoon" (M-G) (2d wk). Mild $12,000. Last week, $20,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"Suddenly" (UA). Terrific $18,000. Last week, second-runs.

'Star' Terrif $25,000 Paces Cincy; 'Rogue' 11G, 'Egyptian' Tall 7G, 3d

Cincinnati, Oct. 19.

Frontline trade this week is bolstered by the terrific preem of "Star Is Born" in the RKO flagship Albee. An additional fresh entry, "Rogue Cop" at the Palace looms good. "Dragonfly Squadron" at the Grand, also new, is rated okay. "Egyptian" continues very big at Keith's in the third round. "Cinerama" appears on rebound after last week's dip due to bad weather, with sock takings in 18th stanza at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Star Is Born" (WB). Terrific $25,000. Holds naturally. Last week, "Betrayed" (M-G), okay $12,500 at 50c-90c scale.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie) (18th wk). Rebounding to smash $25,000 or near after last week's $21,700, lowest of run. Biz was drenched by heavy rains.

Grand (RKO) (1,400; 50-90)—"Dragonfly Squadron" (AA) and "Arrow In Dust (AA). Okay $6,500. Last week, "Waterfront" (Col) (m.o.) (2d week), at 75c-$1 scale, wast $6,000.

Keith's (Shor) (1,500; 75-$1.25—"Egyptian" (20th) (3d wk). Big $7,000 after $9,000 second stanza.

Palace RKO) (2,600; 50-90)—"Rogue Cop" (M-G). Good $11,000. Last week, "Brigadoon" (M-G), at 75-$1 scale, nice $14,000.

'Star' Wow $16,000 In L'ville; 'World' Fat 15G

Louisville, Oct. 19.

Downtown houses are all sharing in healthy business this week. While openings Thursday (15) were dampened by a downpour, box-office recovered readily. Mary Anderson with "Star Is Born," scaled at 75c and $1, looks like a great $16,000. Rialto with "Woman's World" is building through word-of-mouth to big total. State's "Rogue Cop" is moderate.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75) —"About Mrs. Leslie" (Par). Hefty $8,000 looms, being hurt by rain opening day. Last week, "Living It Up" (Par) (2d wk), $7,500.

Mary Anderson (People's) (1,000; 75-$1)—"Star Is Born" (WB). Great $16,000. Last week, "Bounty Hunter" (WB), $5,500.

Rialto (Fourth Avenue) (3,000; 50-75)—"Woman's World" (20th). Big $15,000. Last week, "Duel In Sun" (SRO) (reissue), $12,000.

State (Loew's) (3,000; 50-75)—"Rogue Cop" (M-G) and "Law vs. Billy the Kid" (Col). Medium $9,000. Last week, "Her 12 Men" (M-G) and "Yellow Tomahawk" (UA), $8,500.

New TV Shows Hit Chi; 'Star' High 73G, 'Betrayed' Big 24G, 'Bull' Boffo 20 G, 'Woman's World' Trim 22G, 3d

Chicago, Oct. 19.

First fall weather and new tv shows sloughed what was heading for a bullish weekend. However, there are some very strong spots despite a surplus of holdovers and longruns. Bonanza this session is "Star Is Born," rising to a very lofty $73,000, but rated not quite up to hopes at the Chicago.

Of other new bills, "Betrayed" at McVickers looks fancy $24,000. "Sitting Bull" at the Grand is sock $20,000. United Artists is getting trim $17,000 for combo of "Three Hours to Kill" and "Black Dakotas." World looks to collect $3,300 for "One Summer of Happiness" and "Annapurna," not bad for pair of reissues.

"Rogue Cop" in second round shapes lively at the Loop, while "Human Jungle" continues hot stuff at Roosevelt in first holdover week.

Third frame of "Woman's World" is fancy at Oriental. "On Waterfront" looks lofty again at the Woods. Surf sees another good take in the third with "High and Dry."

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.50)—"Star Is Born" (WB). Starting at very tall $73,000, with stageshows suspended for duration of run. Last week, "Sabrina" (Par) with McGuire Sisters topping vaude (3d wk), big $62,000.

Grand (Nomikos) (1,200; 98-$1.25)—"Sitting Bull" (UA). Shooting for fast $20,000. Last week, "Pushover" (Col) and "Bullet Is Waiting" (Col) (3d wk), $6,000.

Loop (Telem't) (606; 90-$1.25)—"Rogue Cop" (M-G) (2d wk). Okay $10,000 after last week's fancy $15,000.

McVickers (JL&S) (2,200; 65-$1.25)—"Betrayed" (M-G). Stout $24,000. Last week, "Brigadoon" (M-G) (4th wk), $11,000.

Monroe (Indie) (1,000; 65-87)—"Crossed Swords" (UA) (2d wk). Slight $4,500. Last week, nice $9,000.

Oriental (Indie) (3,400; 98-$1.25)—"Woman's World" (20th) (3d wk). Plump $25,000 after $22,000 last week.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama" (Indie) (64th wk). Fine $29,500 after $30,500 last week.

Roosevelt (B&K) (1,400; 65-98)—"Human Jungle" (AA) and "Raid" (20th) (2d wk). Bangup $16,500. Last week, $26,000.

State-Lake (B&K) (2,700; 98-$1.50)—"The Egyptian" (20th) (4th wk). Down to $22,000. Last week, $28,000.

Surf (H&E Balaban) (685; 95)—"Hight and Dry" (U) (3d wk). Hep with $3,500. Last week, $5,000.

United Artists (B&K) (1,700; 65-98)—"Three Hours to Kill" (Col) and "Black Dakotas" (Col) Okay $17,000. Last week, "Gone With Wind" (M-G) (reissue) (6th wk), lively $10,000.

Woods (Essaness) (1,198; 98-$1.25)—"On Waterfront" (Col) (3d wk). Solid $37,000. Last week, $38,000.

'Star' Lustrous $25,000, Buff.; 'World' Lusty 15G

Buffalo, Oct. 19.

Biz is very good this round, with "Star Is Born" smash at the Center to pace the city. Also doing icely is "Woman's World" at the Buffalo. "Hajji Baba" is rated good at Century while "Private Hell 36" looms okay at Paramount.

Estimates for This Week

Buffalo (Loew's (3,000; 50-80)—"Woman's World" (20th). Pleasing $15,000. Last week, "Rogue Cop" (M-G) and "Captain Kidd, Slave Girl" (UA), $18,000.

Paramount (Par) (3,000; 50-80)—"Private Hell 36" (FM) and "Cog" (UA). Okay $11,500. Last week, "Sabrina" (Par) and "Roogies Bump" (Rep) (3d wk-5 days), $9,000.

Center (Par) (2,000; 50-$1.25)—"Star Is Born" (WB). Smash $25,000. Last week, "Angel and Bad Man" (Rep) and "Quiet Man" (Rep) (reissues), $8,500.

Lafayette (Basil) (3,000; 50-80)—"Unholy Four" (Lip) and "Silent Raiders" (Lip). Mild $8,000. Last week, "Bullet Is Waiting" (Col) and "Terror Ship" (Lip), $6,500.

Century (Buhawk) (3,000; 50-80)—"Adventures Hajji Baba" (20th). Good $11,000 or near. Last week, "Weak and Wicked" (AA) and "The Desperado" (AA), $12,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net come.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Brigadoon' Boff $22,000, St. Louis

St. Louis, Oct. 19.

"Brigadoon" shapes as best grosser here this frame, and biz points to a holdover at Loew's. "Woman's World" shapes big in first holdover round at the St. Louis. "Mr. Hulot's Holiday" is doing very well day-dating in two arty houses. "Valley of Kings" is rated fine at Orpheum. Cooler weather is perking trade all along the line.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama" (Indie) (38th wk). Nice $14,000 after last week's $15,000.

Fox (F&M) (5,000; 50-75)—"Duel in Jungle" (WB) and "Bounty Hunter" (WB). Opened today (Tues.). Last week, "Duel in Sun" (SRO) (reissue), mild $13,000.

Loew's (Loew's) (3,172; 75-$1)—"Brigadoon" (M-G). Socko $22,000. Last week, "Man with Million" (UA) and "Mad Magician" (Col), $8,500.

Orpheum (Loew's) (1,700; 50-75)—"Valley of Kings" (M-G) and "Yellow Tomahawk" (UA). Fine $10,000. Last week, "Battleground" (M-G) and "Asphalt Jungle" (M-G) (reissues), $5,500.

Pageant (St. L. Amus.) (1,000; 82)—"Stage Door" (RKO) (reissue). Good $3,500. Last week, "Victory at Sea" (UA), $3,000.

Richmond (St. L. Amus.) (400; 82)—"Mr. Hulot's Holiday" (GBD). Okay $2,500. Last week, "High and Dry" (U) (2d wk), $2,000.

St. Louis (St. L. Amus.) (4,000; 50-75)—"Woman's World" (20th) (2d wk). Big $11,000 after $16,000 initial stanza.

Shady Oak (St. L. Amus.) (800; 82)—"Mr. Hulot's Holiday" (GBD). Fast $3,500. Last week, "High and Dry" (U) (2d wk), $3,000.

Hazel Misses Prov. But Slows Biz; 'World' Big 10G, Brando Hot 18G, 2d

Providence, Oct. 19.

Although Hurricane Hazel missed Providence, she still caused a tremendous amount of work and anxiety in preparing for the expected blow. Strand, most severely hit by Hurricane Carol, closed up Friday and removed all recently installed orchestra seats and rugs to higher levels. All day Saturday was used to reinstall them so as to reopen Sunday. Loew's State is still leading with second session of "On Waterfront." Majestic is comparably as big with "Woman's World," in second week. RKO Albee with "Bounty Hunter" looms nice.

Estimates for This Week

Albee (RKO) (2,200; 50-75)—"Bounty Hunter" (WB) and "Riders to Stars" (UA). Swell $9,000 in 8 days. Last week, "Naked Alibi" (U) and "Black Horse Canyon" (U), $7,000.

Majestic (Fay) (2,200; 70-90)—"Woman's World" (20th) (2d wk). Big $10,000 after sock $12,500 in first.

State (Loews) (3,200; 70-95)—"On Waterfront" (Col) (2d wk). Hot $18,000. First sesh was terrif $21,000.

Strand (Silverman) (2,200; 50-75)—"Sabrina" (Par). Opened Monday (18). Last week, "About Mrs. Leslie" (Par), caught $5,000 i 5 days.

'Sabrina' Sturdy 14G, Indpls.; 'Shanghai' 6G

Indianapolis, Oct. 19.

Firstrun biz generally is still in doldrums here, several days of rainy weather being partly to blame. One bright spot in picture is "Sabrina," which is going great at the Circle and will hold. "Gambler From Natchez" at the Indiana is dull. Shanghai Story looks good at Lyric.

Estimates for This Week

Circle (C-D) (2,800; 50-80)—"Sabrina" (Par). Solid $14,000. Last week, "Tanganyika" (U) and "Dawn at Socorro" (U), $7,500.

Indiana (C-D) (3,200; 50-80)—"Gambler Natchez" (20th) and "Return from Sea" (AA). Dull $7,000, with time out for Notre Dame-Michigan State football telecast Saturday afternoon. Last week, "Woman's World" (20th), $12,000.

Loew's (Loew's) (2,427; 50-80)—"Rogue Cop" (M-G) and "Unconquered" (Indie). Thin $6,500. Last week, "Her 12 Men" (M-G) and "Riders to Sea" (Indie), only $5,000; pulled after 6 days.

Lyric (C-D) (1,600; 35-70)—"Shanghai Story" (Rep) and "Tobor the Great" (Rep). Good $6,000 or near, with Roy Price and stageshow replacing second feature Sunday only at $1.25 scale. Last week, "Hell Raiders of Deep" (IFE) and "Girls Marked Danger" (IFE), $6,500, same setup with Hank Snow onstage Sunday only.

'Star' Great 38G, D.C., 'Rogue' 9G

Washington, Oct. 19.

Hurricane Hazel just about killed all Friday biz at downtown theatres since Government workers were excused early. As a result, trade is sagging in current week despite the box office pick up Saturday. Hurt most by Hazel was "Brigadoon", the 3,400-seat Capitol reporting Friday biz being "dead." Least affected were the Warner where "Cinerama" continues strong in its 50th week and Keith's where "Caine Mutiny" has hung up a new longrun house record. "Star Is Born," of course, is standout new pic, with terrific total, day-dating the Ambassador and Metropolitan.

Estimates for This Week

Ambassador (SW) (1,800; 90-$1.25)—"Star Is Born" (WB). Looks to get huge $18,000. It holds of course.

Capitol (Loew's) (3,434; 75-95)—"Brigadoon" (M-G) (2d wk). Tapered down to good $19,000. Last week, $26,500.

Columbia (Loew's) (1,174; 60-80)—"Rogue Cop" (M-G). Fat $9,000. Last week, "Her 12 Men" (M-G), $5,500.

Dupont (Lopert) (372; 65-$1)—"Vanishing Prairie" (Disney) (8th wk). Falling to oke $3,500 after $4,000 last stanza.

Keith's (RKO) (1,939; 75-$1.25)—"Caine Mutiny" (Col) (15th wk). Okay $6,000. Last week, $6,500. Stays for another week, and a new longrun house record.

Metropolitan (SW) (1,200; 90-$1.25)—"Star Is Born" (WB). Giant $20,000. Last week, "Human Jungle" (AA), $10,000.

Palace (Loew's) (2,370; 70-95)—"Woman's World" (20th) (2d wk). Solid $15,000 after $21,000 in opener. Stays.

Playhouse (Lopert) (435; 55-$1)—"Rear Window" (Par) (7th wk). Big $7,000 after $7,500 previous week. Stays on indef.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (50th wk). Off only because of Hazel but still big at $14,500. Last week, $16,000.

Trans-Lux (T-L) (600; 70-$1)—"On Waterfront" (Col) (5th wk). Fancy $9,000. Last week, $10,500.

Heat Wilts Frisco Biz; 'Streets' Fine $11,000, 'Hell' 12G, 'Star' 19G

San Francisco, Oct. 19.

With last Thursday the hottest day here in a decade, the heat was blamed for the way trade sloughed off. However, it came back somewhat Friday, with three sizable conventions in town helping to bolster trade. Navy personnel in the city also is aiding. "Down Three Dark Streets," one of few new entries currently, looms best newie with good takings at the United Artists. "Private Hell" is rated quiet at Paramount. "Star Is Born," "Woman's World" and "Brigadoon" look holdovers.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Bounty Hunter" (WB) and "Security Risk" (AA). So-so $12,-

(Continued on page 20)

B'way Lights Up; 'Star' Radiant 161G At 2, 'Christmas' Sock 172G, 'Hansel' Hefty 40G, 'Mathias'-Vaude Sturdy 23G

Launching of both "White Christmas" and "Star Is Born" the same week is giving Broadway first-run business a real shot in the arm this stanza. However, many spots suffered from a return of hot weather while Hurricane Hazel sloughed trade on Friday (15), making most returns as low that day as the normally slow Thursday. Smart pickup Saturday and Sunday was a plus factor.

"Christmas," first VistaVision production, with stageshow is soaring to a terrific $172,000 in its first week at the Music Hall, with a longrun apparent. Long lines and holdouts were seen Saturday and Sunday. The Hall naturally was hard hit by the Friday storm, which shopped off $4,000 or $5,000. Despite this, it will be one of the biggest non-holiday opening weeks at the house.

"Star," day-dating at the Paramount and Victoria, is racking up a huge $161,000 for the two houses. Judy Garland-James Mason starrer landed $115,000 at the Par, a new record for a straight-filmer there. The Vic, with much smaller seating-capacity, registered a sock $46,000 on initial round. This includes money from Monday (11) preem in both cases. The Victoria found it difficult to get much turnover because of length of picture.

"Hansel and Gretel" soared to a terric $40,000 in opening round ended Saturday (16) night at the reopened Broadway Theatre. Pic did a landoffice business over the weekend, with the kiddies naturally swamping house. "Bob Mathias Story" and vaude is heading for a good $23,000 at the Palace.

"Woman's World" finished its third session at the Roxy with a fine $45,000. "Barefoot Contessa" dipped sharply, but still looks to get a smart $46,000 in third round at the Capitol.

"Sabrina" also was off but still very big with $35,000 for fourth stanza at the Criterion. It opened its fifth week today. "Hajji Baba" looks okay $9,500 at the Globe in second session. "Suddenly" tumbled in second week with $24,000 probable at the Mayfair, still lively.

"Rear Window" continues in okay fashion with $19,000 likely in 11th round ending today at the Rivoli. "Carmen Jones" now is due in Oct. 29. "On Waterfront" still is fancy with $30,000 for 12th week at the Astor, not far from the 11th stanza.

Estimates for This Week

Astor (City Inv.) (1,300; 50-1.75)—"On Waterfront" (Col) (13th wk). The 12th round ended last night (Tues.) was great $30,000, after $31,500 in 11th week, over hopes. Due to stay on until end of year at present gait.

Baronet (Reade) (430; 90-$1.55)—"Hamlet" (U) (reissue) (3d wk). This session winding tomorrow (Thurs.) looks to hold at fine $3,600 same as second week. Holding a fourth round.

Capitol (Loew's) (4,820; 85-$2.20)—"Barefoot Contessa" (UA) (3d wk). Third stanza ending today (Wed.) looks to hit smash $46,000 after $66,000 for second week. Stays on.

Criterion (Moss) (1,700; 85-$2.30)—"Sabrina" (Par) (5th wk). Fourth round ended last night (Tues.) held with dandy $35,000 after $49,500 in third. Continues indef.

Fine Arts (Davis) (468; 90-$1.80)—"Vanishing Prairie" (Disney) (10th wk). Ninth frame ended Sunday (17) held with fancy $6,700 after $7,400 for eighth week. Stays on, with "The Detective" (Col) opening Nov. 1.

Globe (Brandt) (1,500; 70-$1.50)—"Adventures Hajji Baba" (20th) (2d wk). First holdover stanza ending tomorrow (Thurs.) looks to continue okay at $9,500 after $14,500 opener. Stays a third.

Guild (Guild) (450; $1-$1.80)—"Martin Luther" (Indie). (2d run). First week ending tomorrow (Thurs.) looks to hit big $10,000. Holding, natch! In head, "Hulot's Holiday" (GBD) (9th wk-4 days), $3,500 after $7,000 for eighth full week.

Broadway (Myerberg) (1,900; 74-$1.50)—"Hansel and Gretel" (Myerberg (2d wk). Opening week finished Saturday (16) hit terrific $40,000, including $14,000 from benefit preem Sunday (10) when house was scaled from $2 to $25. Opening week was regarded as amazing for this out-of-way house reopening for run of puppet pic.

Mayfair (Brandt) (1,736; 79-$1.80)—"Suddenly" (UA) (2d wk). Initial holdover session ending today (Wed.) will hold with around lively $24,000 after $37,500 opening week. Stays on.

Normandie (Trans-Lux) (592; 95-$1.80)—"Yellow Balloon" (Indie) (2d wk-4 days). Initial stanza ended Monday (18) hit lightweight $3,000. In ahead, "Africa Adventure" (RKO) (2d wk), $3,700. "Runaway Bus" (Indie) opens Saturday (23).

Palace (RKO) (1,700; 50-$1.60)—"Bob Mathias Story" (AA) and vaude. Week ending tomorrow (Thurs.) is headed for good $23,000 or near. Last week, "Sleeping Tiger" (Indie) and vaude, $26,000.

Paramount (ABC-Par) (3,664; $1-$2)—"Star Is Born" (WB) (2d wk). First week ended Monday (18) hit huge $115,000 including money from preem Monday (11) night, new record here for straight-film bill. Looks in for longrun, with rave reviews helping. The old high was made by "Eddie Cantor Story" (WB) on a holiday week late in December last year.

Paris (Pathe Cinema) (568; 90-$1.80)—"Bread, Love and Dreams" (Indie) 5th wk). Fourth round ended Sunday (17) was trim $13,000 after $14,000 for third week.

Rivoli (UAT) (2,092; 85-$2)—"Rear Window" (Par) (11th wk). Current frame ending today (Wed). likely will hold around $19,000, fine, after $27,600 in 10th week, way over expectancy. Stays until Oct. 29 when "Carmen Jones" (20th) opens here.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"White Christmas" (Par) first VistaVision pic, with new stageshow. Soaring to terrific $172,000 in initial round ending today (Wed.), one of largest non-holiday opening weeks here. This coin is especially big for season of year and regular scale. Looks in for longrun. In ahead, "Brigadoon" (M-G) and stageshow (4th wk), $150,000, big pickup from third round, holidays helping.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Woman's World" (20th) (4th-final wk). Third week ended Monday (18) was nice $45,000 after $57,000 for second week. "Black Widow" (20th) opens Oct. 27.

State (Loew's) (3,450; 78-$1.75)—"Beau Brummell" (M-G). Opens today (Wed.). In ahead, "Black Shield of Falworth" (U) (2d wk), mild $12,500 after $20,000 opening week.

Sutton (R&B) (561; 90-$1.50)—"High and Dry" (U) (8th wk). Seventh frame ended Monday (18) was trim $7,800 after $8,500 in sixth week. Stays on.

Trans-Lux 60th St. (T-L) (453; $1-$1.50) — "Little Kidnappers" (UA) (8th wk). Seventh week ended last night (Tues.) was fast $5,700 after $7,600 for sixth round.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Lili" (M-G) (85th wk). The 84th week ended Monday (18) held at big $5,500 after $5,600 for 83d session.

Victoria (City Inv.) (1,060; $1-$2)—"Star Is Born" (WB) (2d wk). Soaring to smash $46,000 in first stanza ended Monday (18) night including preem Monday (11) night coin. Does not top old high of "Joan of Arc" (RKO) but one of biggest in recent years at house. Gets in six shows daily on weekdays which is a real handicap for this comparatively small house.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama" (Indie) (72d wk). The 71st round ended Saturday (16) was wow $41,000 after $41,300 in 70th week. Stays on. Storm cost over $1,000 in last Friday biz.

'Star' Sturdy $29,000, Cleve.; 'World' Hep 16G

Cleveland, Oct. 19.

"Star Is Born" is proving one of Allen's better grossers, doing solid, aggressive biz during a rainy stanza which hit most houses. "Woman's World" at Palace got off fast enough to rate holdover, but "Beau Brummell" at State looks just good.

Estimates for This Week

Allen (S-W) (3,000; 90-$1.25)—"Star is Born" (WB). Swell $29,000. Last week, "Duel in Jungle" (WB), $9,300.

Hipp (Telem't) (3,700; 60-90)—"3 Hours to Kill" (Col) and "Black Dakotas" (Col). Mild $10,000. Last week, "Black Shield Falworth" (U), $12,000.

Lower Mall (Community) (585; 60-90)—"Vanishing Prairie"

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HOLLYWOOD FEEDING TV SPECIAL CLIPS; IT'S RADIO DISK-JOCK STUFF ANEW

A relatively new type of Hollywood-television hand holding has caught on nationally and to the evident satisfaction of the film companies and tv. As the distributors serviced radio with taped "interviews" to be spun by disk jockeys, they're now sending out specially designed clips for airing by tv outlets across the nation.

Paramount has prepared two "open end" briefies of five minutes each, in which Bing Crosby on one and Rosel Clooney on the other make with the ya-ta-ta. The pix are prepared for split-screen presentation and scripts are provided the telecasters. The cues are clear; as, say, Crosby pauses in his comments, the interviewer gets in a question and then turns to Crosby who thereupon picks up the conversation.

The tv boys so far have shown wide acceptance of the idea, to the extent that many indie stations are actually advertising the canned pic footage as part of their programming. Par, of course, benefits via the plugs for new product which Crosby, Clooney, et al., underline.

Par has been at work on the bally for some time. First big tv response came with a clip from "Living It Up," Dean Martin-Jerry Lewis comedy. It was strictly an excerpt from the film and made a neat trailer for the theatrical exhibition. The brief footage, however, also provided laugh material and a change of pace for the tv show.

Film company has reached the point where 50 to 60 clips are in use constantly, for a variety of films. They run two and a half to four minutes each.

Total of 200 were used for "Rear Window." Two different short pic strips were sent out to the tv-ers, one showing Grace Kelly and James Stewart in a scene from the Alfred Hitchcock production and the other focusing on the same couple plus Thelma Ritter.

Par used a new gimmick with "Sabrina." In addition to two clips from this, the company also "produced" another which covered the N. Y. and L. A. preems of the film. Four briefies have been prepared for "White Christmas."

This largely represents a free ride on the air waves of publicity for Par. There are also instances where a tv station projects the clips as part of a time-buying program by theatremen licensing the Par pix.

Par deals with local stations through either theatremen or the company's own exploitation men in the field. Variety shows and tv's adaptations of radio's platter pilot sessions are the most frequent users of the clips from pix. Also giving them a whirl in some areas are commentators and newscasters.

Legit Interest

Continued from page 5

and talent exec, looking at scripts.

Several of the film companies are frankly looking around for for pre-production deals on plays. Under that arrangement the filmery doesn't automatically acquire the screen rights, but in backing th offering is an advantageous position when it comes to the bidding. New angle is that some film outfits are scouting pre-production deals on promising-looking legit projects even if there isn't any immediate prospect for bringing them to the screen.

Play deals, as a rule, involve the tying up of the screen rights for a given minimum sum. If the play turns out to be a hit, the price goes up to a given maximum. Unusual case is Metro's ownership of "The Tender Trap." Company has a pre-production deal and also acquired the screen rights to the comedy.

One problem Hollywood runs into in playing the legit market is that it stays away from controversial subjects such as the stage is apt to tackle. Another is the production code. Metro, for instance, took an expensive option on "Tea and Sympathy," the proviso being that author Robert Anderson come up with a screenplay acceptable to the Breen office.

FLAHERTY AWARD JURY

Contest Is For 'Factual' Films Only—CCNY Auspices

College of the City of N.Y. has opened its sixth annual competition for the Robert J. Flaherty award, named in honor of the late documentary pic pioneer. "Conquest of Everest" copped the top citation last year.

Competition is open to all factual films, which will be considered on the basis of "creative achievements." Judges include Richard Griffith, curator of the Museum of Modern Art film library; Amos Vogel, director of Cinema 16; Cecile Starr, of the Saturday Review; Joseph Noble, Film Counselors, Inc.; Bosley Crowther, N.Y. Times; Otis Guernsey, Jr., N. Y. Herald Tribune; Archer Winsten, N. Y. Post, and Arthur Knight, film critic of the Saturday Review.

Goldenson Notes Best Fiscal Showing Since Paramount's Divorce

American Broadcasting - Paramount Theatres' net operating profit for the third quarter of 1954 soared 45% over the same period last year, amounting to $1,373,000 compared with $946,000. Leonard Goldenson, AB-PT president, disclosed in N.Y. yesterday (Tues.), The profit was equal to 31c per share, compared with 20c in 1953.

In a letter to stockholders, accompanying regular dividend checks, the chief exec described the new period as best for the theatre end of the corporation since the divorcement from Paramount Pictures on Jan. 1, 1950. The earnings gai , he said, was made despite heavy depreciation charges for installation of new equipment and a loss sustained by the broadcasting division.

Net operating profit for the nine months of this year was listed at $3,127,000, or 68c per common share, compared with $3,182,000, or 71c per share, in 1953. Net capital gains for the three quarters of the current year amounted to $86,000, against $4,377,000 last year. Latter figure was reached primarily via the sale of WBKB, Chicago.

McDonald's Blast

Continued from page 4

stations have gone off the air, and nearly 100 holders of construction permits have surrendered before ever going on the air, for the simple reason that there was not sufficient advertising revenue to support their tv operation. Most of these stations, and additional hundreds in channels that are going begging from coast to coast, could enjoy profitable operation if they had the supplementary revenue of a subscription system.

There is real irony in this (theatre) committee's request for help from all groups in favor of preserving free home tv. Movie exhibitors have fought tv every inch of the way. They have openly threatened picture producers with reprisals if they released films to television. Theatre Owners of America has openly proposed that theatres band together and secure exclusive rights to great entertai - ment so that they might embalm television in the movie houses, and keep great entertainment from home tv. These theater owners now weep crocodile tears for free home tv, of which a Theatre Owners of America brochure said: 'The American people will not for long throw away their leisure time watching stupid television programs because they happen to be free.'

"Subscription tv will, in my opinion, be the greatest boon to the entertainment industry that technical progress has yet produced. The boxoffice in thirty million homes will create the greatest demand for quality entertainment the world has ever seen, and provide fantastic new employment opportunities for actors, writers, producers and almost everybody else connected with the entertainment industry."

Robert Shapiro to Studios

Robert K. Shapiro, managing director of the Paramount Theatre, N. Y., Coasted over the past weekend to onceover new product.

Exec said he'll visit every studio before lining up programming for Par. Set to follow "A Star Is Born" at the house is Warner's "Battle Cry."

Actors Overstressed in Studio Publicity

Shelley Winters Argues Writers and Directors Ought To Get Bigger Share of Ballyhoo

Hollywood, Oct. 20.

Hollywood has overlooked an important exploitation possibility, and the attendant better grosses, by forcing actors and actresses to hog the spotlight, according to actress Shelley Winters. And if the publicity departments begin an all-out effort to popularize other key production personnel — particularly writers and directors — every new production will have additional plus factors on which to peg a profitable campaign.

"Everybody knows that an actor or an actress is no better than his or her material," says the blonde actress. "But nothing has been done to build fans for the people who create the material — and thereby create a potentially larger audience for every picture."

Miss Winters, who recently entered production herself as star and co-producer of "That's My Baby" in England, hopes to launch an exploitation program of this type on her future productions. Such a campaign would be based on the idea of hinging a large amount of press copy on the writer and the director as well as on the star.

"In the theatre and in the book publishing field," Miss Winters points out, "people have been educated to look for the author's name and writers have fans just as actors do. People wait for the next Erle Stanley Gardner or Ellery Queen book or the next Tennessee Williams play. Why shouldn't they look forward to the next picture written by — I can't think of anyone at the moment. And if I can't, and I'm in the business, you can depend on it that the public doesn't have any idea who writes the pictures."

"The same thing holds true for directors. There are some exceptions in the case of writer-directors or producer-director-writers. You know. People like William Wyler, Billy Wilder or Joe Mankiewicz. But generally speaking, people ignore the direction credit. If we could make them appreciate a director's work, they'd follow him. Maybe not as much as they follow stars — but they would be more interested in seeing his pictures if he were well publicized."

A case in point, Miss Winters believes, is Charles Laughton who directed "Night of the Hunter," which she recently finished, co-starring with Robert Mitchum.

"This was Laughton's first job as a film director," the actress emphasizes. "I think he did a wonderful job. If that job can be well publicized, we can create a following for Charles Laughton as a director that might even match his following as an actor."

"I think the Screen Writers Guild and the Screen Directors Guild might consider this as projects for next year — along with their usual work on wages and working conditions. I don't suppose it could be written into a contract — but a little education wouldn't hurt."

Picture Biz at Bally-High

By ABEL GREEN

The picture business is really steamrollering and parlaying its repetitive boxoffice successes with some slick showmanship ballyhoo. It's manifested on all fronts, and perhaps most vividly of late with the sundry Broadway premieres which hit a climax with the all-out glamour pitch for the twin-openings at the Paramount and Victoria Theatres, of Judy Garland's "Star Is Born."

The Brandt theatres, in the Times Square belt, devoted their front marquees to tungsten display "welcoming" Miss Garland and "one of the greatest motion picture successes"—an unusual manifestation of noblesse oblige.

This has been part of a pyramiding exploitation pitch in which the Messrs. Charles Einfeld (20th-Fox), Jerry Pickman (Paramount), Paul N. Lazarus Jr. (Columbia), Howard Dietz (Metro), Dave Lipton (Universal), Mort Blumenstock (Warners), Max Youngstein (United Artists), Perry Lieber (RKO), Steve Edwards (Republic) and John C. Flinn Jr. (Allied) have been spearheading around the country.

The oldie about nothing succeeds liks success, of course, taking an encore currently at a time when the picture business is good. The realization spreads with the public that tv is not, as briefly supposed, the end-all in entertainment.

It's ironic that when the picture business really needed television ballyhoo two or three years ago, the very lethargy of the industry prevented any extensive use of tv. Now this, too, is at flood-tide.

Anyway, it's nice to see the picture business back in its traditionally bally-high.

New York Ballyhooligans

Publicists Kid Selves But Don't Like Their Counterparts in 'Contessa' and 'Star'

Film press agents, who feel they've been maligned by their own industry in "The Barefoot Contessa" and "A Star Is Born," focused some barbs at the industry at the N.Y. Screen Publicists Guild "Movie Page Ball" at the Pierre Friday (15). In a gridiron-type spoof—produced, directed and acted by the men who publicize the glamorous activities of the people who usually perform these tasks—the SPGites centered their needle at the widescreen era, Broadway premieres, film executives, stars, newspapermen, current films, and even on themselves.

In satirizing "Movies Are Wider Than Ever," the ballyhooligans did not forget the screen's initial claim to fame—the custard pie in the face. While many performances of the show stood out, the real star, according to an observant wag, was Cushman's Bakery.

With 20th-Fox's Ed Feldman handling the narration, the trials and tribulations of a film press agent were presented via a series of blackouts. "Photographers," it was noted, "took 28,253 pictures of screen personalities arriving. Fourteen appeared in newspapers; the heaviest proportion, three, appeared in the Corona, Long Island, Telegram." The narrator and the performers followed a press agent's life from the arrival of stars to luncheon interviews, expense account preparation, press cocktail parties, and Broadway premiere.

Highlight of the show was "This Is Your Life" presentation of the life of "Phil Flacker." Harold Rand, 20th-Fox tradepress contact, showed a true sense of comedy in portraying "the poor boy who rose from obscurity on the streets of the Bronx to gain oblivion on the sound stage of Hollywood." (Joe Pincus, 20th talent scout, ought to catch his act.) Universal's Al Mendelsohn scored as Malcom Mashugah, the gushy m.c., and 20th's Ira Tulipan, and U's Paul Kamey were also outstanding. Good performances were registered by Paul Gross, Al Cohan, Jerome Evans, Yale Miller, Milton Skolsky, Herb Jaffey, John Scuoppo, Jeanne Fisher, Joan Durelle, Sheila Haynes, and Lori Dale. *Holl.*

ARIZONA-FINANCED PRIZE CO. READIES 3

Hollywood, Oct. 19.

New indie company, Prize Pictures, Inc., checked in at RKO to prepare three pictures for production, starting early next year.

Company is a subsidiary of Pictures Holding Corp. of Phoenix and is bankrolled by Arizona capital. James A. Smith is president and Sig Schlager general manager.

Holy Land Cowboys

Continued from page 7

musicians including those of the Israel Philharmonic Orchestra, generally regarded as one of the best orchestras in the world.

Partial financing will be available to qualified American producers via a private syndicate, Brandstatter points out, and the Government—which holds a mortgage on the studios—is anxious to provide complete cooperation. "Hill 24," for example, had the services of thousands of members of the Israeli Army, and army equipment, without cost. In addition, the Government has permitted the Tel Aviv syndicate to purchase transportation for American players and technicians via El Al—The Israeli airlines in which the government is a partner—in blocked Israeli pounds.

"We are constantly working toward improving the existing facilities," Brandstatter adds. "Right now, we are constructing a new sound stage which will be 120 feet by 50 feet in floor space and with ceilings 32 feet high. It will be completed next year and we will be able to handle even more interior shooting.

"Any picture in the current biblical cycle," he points out, "could have been filmed in Israel—and perhaps should have been. And we can easily handle any modern picture, supplying the necessary locales as well as technical facilities."

Cast and crew coming to Israel, the Near East film exec emphasizes, need have no worries about facilities to make their stay comfortable during shooting. Despite shortages i some respects, the government is able to guarantee first class food and housing and will facilitate the import of any necessary equipment.

Siegel's London Repeat

Hollywood, Oct. 19.

For the third successive year Norman Siegel, public relations representative for the Screen Directors Guild had been appointed to the general committee for the Royal Film Show, to be held Nov. 13 in London.

Siegel headed the American delegation at the first three of these shows in 1946, 1947 and 1948, and in 1947 he functioned as co-producer.

Chas. Skouras' Attack

Hollywood, Oct. 19.

Charles P. Skouras, president of National Theatres, was reported "considerably improved" today (Tues.) but was still in an oxygen tent following a heart attack which he suffered Sunday. He's in Cedars of Lebanon Hospital here

Spyros P. Skouras, president of 20th-Fox, and George P. Skouras, head of Skouras Theatres, N. Y, planed here from Gotham immediately upon hearing of their brother's illness.

The National chief exec, who's 65, had two previous attacks, the first in N. Y. in January, 1953, and the second last October when i Chicago for the Theatre Owners of America convention.

"I have Seen CARMEN JONES..."

A report to the trade
by AL LICHTMAN,
Director of Distribution,
20th Century-Fox

please turn...

CARMEN JONES is one of the finest motion pictures in my experience, one which every exhibitor will be proud to show. It is an unusual and tremendously thrilling entertainment which brings new maturity to the screen as it marks still another great step forward for the CinemaScope medium.

The sensational Broadway musical smash hit by Oscar Hammerstein, who gave you "Show Boat," "Oklahoma!" "South Pacific" and "The King and I," already has an inspiring history of success — over 600 performances on Broadway and two more years in more than 75 cities throughout the U. S.

On the CinemaScope screen "Carmen Jones" comes to flaming life with a new, modern and swift-moving story, directed and produced with fiery imagination and daring by Otto Preminger.

"Carmen Jones" offers exciting new uses of music, of dancing, of resplendent color. And it is superbly performed by a wonderfully talented cast headed by such outstanding performers as Harry Belafonte, who starred sensationally in "John Murray Anderson's Almanac" on Broadway; Dorothy Dandridge, night club star

spotlighted by Life Magazine as a "top attraction . . . the most beautiful Negro singer since Lena Horne"; Pearl Bailey, renowned singing star of the stage, night clubs and television; Olga James, talented young newcomer, and Joe Adams, nationally known disc jockey with millions of followers.

Because "Carmen Jones" is such an unusual picture, we are pre-releasing it in three cities only—New York, Chicago and Los Angeles. We intend to publicize and establish it in such a manner that it will be pre-sold to your audiences even before you put the trailer on your screen.

When our publicity and exploitation has achieved complete national penetration, "Carmen Jones" will be made available for general release.

It will have its world premiere engagement starting Thursday, October 28, at the Rivoli, New York. I have no hesitation in predicting that "Carmen Jones" will win the acclaim of the entire industry, the press and, above all, the ticket-buying public.

Al Lichtman, 20th Century-Fox

pleasure to do business with 20th!"

West End Big; 'Cinerama' Terrif 19½G, 'Window' Wow 12½G, 'Belles' Record 14G, 2d, 'Coins' $7,500, 8th

London, Oct. 12.

Major event of the past week was the London debut of "Cinerama" at the Casino. First session hit a socko $19,500, egalling 70% of capacity. Operating a policy of three shows daily, except Sundays, at upped admission scale of 70c. to $2.15, "Cinerama" has encountered some resistance to the top-priced tickets. However, cheaper seats are sold out at nearly all performances.

Topping the new entries, the British-made "Belles of St. Trinian's" soared at the Gaumont, breaking the house record with $14,000 opening week. It's the same in second.

Comparatively as big is "Rear Window," with a smash $12,500 in the first Plaza frame. "Modern Times" on reissue London Pavilion is headed for fancy $10,000 opener.

"Three Coins in Fountai " is holding firmly at the Carlton with a solid $7,500 in its eighth stanza. "Demetrius and Gladiators" shapes to get fine $6,000 in fifth round at the Odeon, Marble Arch. "On Waterfront" looks neat at the bandbox Ritz.

Estimates For Last Week

Carlton (20th) (1,128; 55-$1.70)—"Coins in Fountain" (20th) (8th wk). Solid $7,500. Previous week was $8,200. "Egyptian" (20th) opens Oct. 15.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (2d wk). First frame ended at great $19,500 or better than 70% capacity.

Empire (M-G) (3,099; 55-$1.70)—"Golden Ivory", (AB-Pathe) and "Arrow in Dust" (AB-Pathe). Mild $8,500. "Student Prince". (M-G) preems Oct. 14.

Gaumont (CMA) (1,500; 50-$1.70)—"Belles St. Trinian's (BL) (2d wk). About $14,000, terrific and same as first round, a new house record. Holds.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Lease of Life" (GFD). Fair $5,500 or near. Holds.

London Pavilion (UA) (1,217; 50-$1.70) — "Modern Times" (UA). Locks headed for smash $10,000. Stays on.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Romeo and Juliet" (GFD) (3d-final wk). Below hopes at under $5,500. Previous frame was modest $5,750. "Black Shield Falworth" (GFD) takes over on Oct. 14.

Odeon, Marble Arch (20th) (2,200; 50-$1.70) — "Demetrius and Gladiators" (20th) (5th wk). Fine $6,000, slightly better than previous round, $5,800. "Egyptian" (20th) opens Oct. 14.

Plaza (Par) (1,092; 70-$1.70) — "Rear Window" (Par). Great $12,500. Continues on indef.

Ritz (M-G) (432; 50-$1.70)—"On Waterfront" (Col). Heading for fat 4,000. Stays on.

Studio One (APT) (600; 30-$1.20)—"Living Desert" (Disney) (21st wk). Steady $2,500. Holds another month.

Warner (WB) (1,735; 50-$1.70) — "For Better, For Worse" (AB-Pathe) (2d wk). Neat $7,200 after $6,200 opening session. Stays third round, to be followed Oct. 21 by "King Richard and Crusaders" (WB).

20TH-FOX OPENS ITS 3D LONDON SHOWCASE

London, Oct. 19.

20th-Fox opened its third West End showcase last Friday (5) when the Rialto, Coventry Street, switched over to CinemaScope exhibition, complete with four-track stereosound for the screening of "Three Coins in the Fountain." Pic had ended an eight-week pre-release season at the Carlton, Haymarket, the previous night.

It is the company's intention to use the Rialto as its moveover first-run house. House mostly will play anamorphic pix which have had initial engagements at either the Carlton or the Odeon, Marble Arch. The Rialto, which was taken over on longterm lease from Sir Alexander Korda, has a 600-seat capacity and recently has been used mainly for the used foreign language imports.

BBC Sets Big Radio Lineup Vs. TV Threat

London, Oct. 12.

In an attempt to resist the encroachments of tele, BBC has lined up a strong winter program for radio. There are a number of new series featuring w.k. local artists such as Ted Ray, Cecily Courtneidge, Tony Hancock, Jack Hulbert and Jewell Warriss.

Joy Nicholls, Kenneth Horne and Derek Roy will be starred in the mid-week forces show while Terry-Thomas feature, "Top of the Town," gets an improved Sunday night time. The variety section of the BBC is planning to produce more than 900 programs during the season or an average rate of 70 a week.

Brisk Launching For Scot Legit

Glasgow, Oct. 12.

Legit season has opened brightly here although there is a distinct fill-i flavor about some of the oldies presented in the national circuit houses.

Citizens' Theatre, leading Scot group, has been registering good biz with the Roger MacDougall comedy, "MacAdam and Eve." A sort of original Adam (Andrew Keir) erupts the lives of the landlady, a minister and others. Cast includes Madeleine Christie, Ann Gudrun, Fulton Mackay, Mackenzie Robertson and Jill Nicholls. Richard Mathews produced.

"Diane," new play by Alexander Reid, set for world preem at the Citizens' Theatre in November. "The Belle of New York," with Eddie Childs, Vera Christie and Gwyneth Lascelles heading the cast drew nostalgic memories at the King's Theatre.

"Little Glass Clock," new comedy by Hugh Mills, preemed at King's Theatre in Edinburgh Oct. 12, with John Clements and Kay Hammond starred. Piece is another costume play, being set in 18th-century France. Miss Hammond plays a countess whose husband is promoted by a man with whom she had mildly flirted before marriage, and who is sent off to the wars. Miss Hammond is the only femme in the play besides the maid. John Clements is cast as her husband.

James and Ann Donald will present a new farce, "Chandelier for Charlie," at the Lyceum in Edinburgh Dec. 6, following a week at the King's Theatre here. Play is by Jordan Lawrence.

"Little Glass Clock" is set for a London opening in December. "Chandelier for Charlie" also may go into London.

Shipman-King Cinemas Show $380,000 Profit

London, Oct. 12.

Increased boxoffice receipts throughout the entire circuit were reported by Brian Manning when he presided at the annual stockholders meeting of Shipman and King Cinemas. He said there was a marked improvement in the upward trend spiral which the new techniques in the making and presentation of films should help to maintain.

Manning confirmed that contracts had been placed for the equipment of many of the company's theatres, with new all-purpose scenes. On their completion, it was intended to place further contracts for the remaining houses in the circuit. There was every indication, he added, that confidence in the cinema was being strengthened and the company looked forward to the future. The company's accounts showed a profit before taxation of aproximately $380,000. A dividend of 5% on common stock was declared.

Riverside Studios To BBC-TV for Production

London, Oct. 12.

BBC-TV has closed a deal for the takeover of the Riverside Studios at Hammersmith. Lot will swing into operation as a production center next year. This is the second film studio taken over by the BBC in that area. Some years ago it acquired the Gaumont-British studios at Lime Grove which are now its tv headquarters.

Riverside plant formerly was owned by Alliance Films which also controls Twickenham Studios. It will be moving the equipment from Hammersmith to the other studios.

British Exhibs Call Off Their Diet, Will Dine

London, Oct. 19.

Two major film idustry events, which were cancelled last year as part of an exhibitor austerity campaign protest against the government's refusal to offer admission tax relief, due to be restored.

The London Home Counties branch of the Cinematograph Exhibitors' Assn., is holding its annual dinner at the Savoy on Dec. 7 and the national headquarters of the Assn. will hold its feed on March 8, following the annual meeting the same day.

In this year's budget, the industry was accorded tax relief worth $9,800,000 in a full year. Industry had sought double that amount.

Major Brit. Producers' Move to Get Into TV Faces Exhib Opposish

London, Oct. 12.

If any established British film producers are contemplating entering the television market and provide programming for the new commercial web they may cause a major clash with exhibitors. The studio industry is agreed that it does not want to embark on a policy which would inevitably result in the cutting of their own throats. But there is division of opinion among production toppers as to the best course to follow.

It is fairly common knowledge that organizations closely concerned with some of the major production companies have applied to be program contractors for the commercial web. If appointed as such, they would immediately come into conflict with established Cinematograph Exhibitor Assn. policy. More than two years ago, the exhibitors made it clear that producers could not cater both for tele and the theatres. They voted to boycott the output of any company which decided to produce for video as well as theatres.

This has effectively kept almost any form of film entertainment off the BBC-TV screens although, by inter-industry agreement, there is no objection to five-minute extracts of current product being shown on video screens. In recent months these have taken the form of composite programs promoted by major companies, with four to five excerpts in a single show.

The British Flm Producers Assn. examined the situation at its recent Council meeting. Although agreed that immediate action was not called for, it agreed the situation would have to be closely watched and would call for further examination after the Independent Television Authority had made its decision in regard to program contractors.

CEA, With Rank Still Out, Faces Upped Dues

London, Oct. 19.

J. Arthur Rank has resisted overtures by exhibitor leaders to rejoin the Cinematograph Exhibitors Assn. and as a result the CEA is faced with the possibility of having to boost its membership fees to make good the loss of income.

The two Rank circuits, with around 550 theatres in membership, contributed about $30,000 a year to the CEA exchequer.

Attempt to Revive UFA Pix Setup In W. Germany Stirs Many Protests

Berlin, Oct. 12.

The most discussed subject in West German film circles is the announced "resaissance" of the old UFA which, still under government control, apart from studio facilities, consists of a large cinema setup, now comprising six theatres, 39 houses with long-term leases in which UFA has put considerable investments and 12 other rented cinemas. There are several objections being voiced to UFA's plans to reenter the German production field.

Allied High Commission has objected to them, claiming that they contradict the socalled German Ufi-law according to which the UFA installations cannot be used as long as they are not in private hands. Allied authorities also protested against the reutilization of the old UFA name.

German distribs also are not happy about the revival of UFA. "No state film and no encouragement for private monopoly through the sale of the former State film property," is their argument. They refer to the memorandum written by SPIO (top organization of the West German film industry) which they call the "basis of their attitude." Memorandum says that everything must be done to prevent any development that might lead to another State film setup and any furtherance of a private monopoly with the aid of the former Reich-owned property.

Trade opinons here differ. Some say that behind the Allied protests are foreign film industrialists who fear a dangerous threat to their film position in West Germany when UFA reenters this market. Others call the Allied protest "legally unjstified."

London Mayfair's Big Cabaret Policy Stalled

London, Oct. 12.

A project to revive big scale cabaret at the Mayfair Hotel, which was due to start Oct. 20, has been postponed indefinitely. It is understood that London County Council regulations in regard to dressing room accommodations and safety requirements put the venture out of court financially.

It is now considered likely that later in the year the Mayfair will introduce single cabaret acts in its main restaurant, but a decision will not be made for some weeks.

The Mayfair is the showcase of the Gordon Hotels group, control of which was acquired a year ago by Leonard P. Jackson, a city financier and former chairman of the Bagatelle Restaurant. He had made several quick visits to Paris to line up talent for his floorshow and had also set Carl Hyson as producer.

Rank-Rep Pact Set for 5 Pix

London, Oct. 19.

A deal between Republic and the J. Arthur Rank Organization, whereby the American company will handle a number of top British pix the U. S. and Latin America, is now set. The negotiations had been proceeding for some time and were carried through to finality during the visit last week of R. W. Altschuler, Republic International's prez.

Under the deal, the Rank group will share in the earnings and will be given minimum guarantees. As a first step, Republic will be handling five British films, but it is likely that, at a later stage, they may take over a more substantial amount of the Rank output.

The five films involved in the first batch are "Doctor in the House," "Trouble in Store," "Forbidden Cargo," "The Square Ring" and "Day to Remember."

John Davis, managing director of the Rank group, who leaves for New York next month, will go on to Hollywood for confabs with Herbert J. Yates.

London Savoy Keeping To Middle-of-Road Policy On Its Talent Booking

London, Oct. 12.

The Savoy Hotel is to pep up its cabaret policy without becoming key bidder in a talent scramble. The transformation, which is being done gradually, started a month ago when the longtime policy of booking only sight acts was dropped, and comedians and vocalists are now included in the talent roster.

In the lush postwar era the Savoy competed in the bigname derby with acts of the calibre of Hildegarde, but it was subsequently felt that the mai restaurant was too large for artists who needed an intimate atmosphere, and the late Carroll Gibbons, who was then the hotel's cabaret booker, introduced the less ambitious policy.

Frederick Lloyd, who succeeded Gibbons entertainments manager, is now attempting to steer a middle-of-the-road policy and, on occasion, may revert to the earlier practice of importing talent direct from America and the Continent. In recent times, the Savoy has only booked foreign artists who were already in the country. It's understood that the hotel is already negotiating for a New York terping duo through a London agency.

Explaining why they were not going to become involved in bigname booking, Lloyd said the Savoy management believed it was impossible to maintain a continuous flow of top cabaret artists. There was always the feeling of a letdown if a famous star was followed by a performer of average quality. That, he contended, was not conducive towards maintaining goodwill.

French Film Vet Irked By Stalling of Native Prod. on New Processes

Paris, Oct. 12.

Maurice Bessy, on the governmental tv and film advisory committee, feels that France is not converting to the new large screen processes fast enough to keep up with the definite current trends in film production today. He had a like opinion back in the days of the innovation of "talkies" when France's latent resistance to change, until the facts were completely studied and digested, led to a lag in this country while the remainder of the Continent forged ahead with talking pix.

He feels that the same thing is happening now with the new systems (CinemaScope, VistaVision, etc.). Recently 20th-Fox listed only 300 houses equipped for C'Scope in France since the preem of "The Robe" with 45 of these in Paris and 35 in the city's suburban area. Bessy cites little Belgium, which with 1,480 cinemas, has 430 conversions or 30% of the total. The French ratio is only 5.5%. He stressed that since the many big U.S. pix are now in C'Scope, VistaVision and other big screen processes, it is necessary for French exhibs to keep up with new trends. The first Gallic C'Scope features now going into production here are "Oasis" and "Fortune Carre."

TOP MEX CITY HOUSE LOST TO YANK FILMS

Mexico City, Oct. 12.

The Palacio Chino (Chinese Palace), swank cinema where several U. S. pix were boxoffice and near-boxoffice champs, won't be available until 1956 or maybe longer, for Yank and other imported films. Peliculas Nacionales, oldline indie distributor of Mexican pix here and abroad, has coralled the Palacio for two years, with a three-year extension option, as a showcase for Mexican films.

"Mexican producers have had to exhibit in the poorest cinemas here because the American companies control the best ones," according to Blas Lopez Fandos, Nacionales chief. The Chino is to get a wide-screen. Fandos claims that although only 88 Mexican pix were exhibited in Mexico last year, against 400 American films, the local product copped 60% of the total gross for 1953.

ALLIED VOTES, HOLDS, G-BOMB

After-Glow of Allied Meeting

Swayed With The Speeches

The allegiance of the members at Allied States Assn.'s 25th anni convention in Milwaukee last week appeared to shift with each new speaker, particularly on the subject of Government regulation of the industry. Strong appeals by William C. Gehring, 20th-Fox assistant general sales manager, and William F. Rodgers, Allied Artists sales consultant, against seeking Government regulation were applauded as loudly as the exhortations for it by the militant Allied leaders.

Gehring, who substituted for ailing 20th sales chief Al Lichtman, made an impassioned plea "to try, try, and try again" before appealing to outside sources. "No one in the Government or elsewhere can handle our problems as well as we ," he said. Rodgers echoed this theme, warning that "once the Government gets in, it will never get out." Both Gehring and Rodgers urged the Alliedites to reconsider arbitration.

Won't Have Any Business To Discuss

Allied leaders, in answering the appeals for new talks with the distribs, took a "what's the use" attitude. Horace Adams of Ohio said the time for discussion was "getting shorter and shorter. If we continue to discuss, we won't have a business to discuss." Asked Wilbur Snaper, prexy of New Jersey Allied: "What do we do after we've been rebuffed by some sales managers as we were in their offices in August? Do you talk some more after you've been kicked in the teeth?"

Hear Other Fellows

Not all exhibitor woes stem from the sales policies of the distribs. That's the view obtained in private conversations with many smalltown operators. And business for many of them has shown a pickup in recent months. Attitude of many was: "I know it's tough for some guys, but it hasn't been so bad for me. I haven't been having any troubles with the film companies, I haven't bought a percentage picture in years."

TV (When New) Still Crimps Biz

Some theatremen were still encountering competition from television, particularly in areas where stations had recently opened. However, in territories where tv had been around for a number of years, the patrons were beginning to return to the theatres. In some sections of the midwest, sports loomed as hefty opposition, especially baseball-crazy Milwaukee and football-happy Green Bay, Wis.

Hal Makelim Raises Eyebrows

Speech to Allied convention by Hal R. Makelim had theatremen wondering whether the producer was giving a product story or making a stereotyped Fourth of July oration. Except for thanking exhibs for their support and noting that his 12 pix would all be made in U. S., Makelim said nothing about his production plans. He read a letter he wrote Allied leaders. Commented one theatreman: "What was all the flag waving about?"

Charles Boasberg's Plea

Charles Boasberg, sales topper of Distributors Corp. of America, in outlining his company's production plans, urged Alliedites to purchase stock in the company. He pointed out that exhibs such as Mitchell Wolfson, Joseph Seider, Samuel Rinzler, Morton Thalheimer, Julius Gordon and many others were already stockholders. He said DCA was capitalized at $1,000,000, consisting of both common and 6% cumulative preferred shares. Seider, he noted, would be a director of the Fred Schwartz firm.

Popular Bill Rodgers

Reception given William F. Rodgers, former Metro sales chief, was an eyeopener. After a business meeting, many smalltown theatremen surged to the platform to introduce themselves to Rodgers and to thank him for his fair treatment of their problems during his tenure as the M-G distribution chief.

Allied Stays Wth COMPO

Allied has renewed its membership in the Council of Motion Picture Organizations for another year. Wilbur Snaper, who was named Allied's rep on the COMPO triumvirate, will continue in the post.

Columbia Still Advertises

Columbia apparently turned the other cheek to Allied's attack on the company and its sales manager, Abe Montague. The sharp blast did not prevent Col from taking a two-page spread in the official convention journal. The ad copy read: "With a deep sense of responsibility to our customers, our stockholders and our industry—and with gratitude to those members of Allied whose friendship and constancy has been unflaggering, we face the challenge of 1955 with the continuing desire to deal in equity and fairness with every exhibitor large or small."

Comes 1955, It'll Be Chicago

Allied's 1955 convention is scheduled for the Morrison Hotel, Chicago, Nov. 5-9. There will be a drive-in convention and board meeting at the Chase Hotel, St. Louis, early in February. Total registration at the convention was about 600, said to be the biggest in Allied's history, according to prexy Ben Marcus.

'Miller' After Lame Start Becomes U's Top Coin Picture in Germany

Frankfurt, Oct. 19.

"The Glenn Miller Story," which got off to a slow start in Germany with a fouled-up premiere in Wiesbaden (with the Air Force not providing the promised cooperation) and with only seven initial bookings, now has 20 prints out in Germany and Universal here is crying for more. Film is now the company's biggest grosser in Germany since the war at the key cities of Stuttgart, Hanover, Hamburg and Berlin.

Still to play is the Gloria (first-run) in Berlin in January, followed with playdates in 100 of Berlin's second-runners out of the town's total of 230 theatres.

4 Chi Houses Relight

Chicago, Oct. 19.

A sign of vastly improved times in picture business is the reopening of four theatres here, most of which had been knocked out a number of years ago in the early rounds of television.

Essex, closed only two years, opened last Friday (8) with "Seven Deadly Sins," while Calo gets set to relight on Oct. 22 with "Dragnet." The 400, a 732-seater which has been out of action since 1950, is being refurbished for reopening this fall. All three houses are on Chicago's northside. On the westside, the 950-seat Armitage is prepping to join the pix sweepstake again this fall after having been inactive since May 1951.

GOVT. THE LONE 'LAST RESORT'?

Although Allied States Assn., at its annual convention in Milwaukee last week, overwhelmingly adopted a resolution approving general counsel Abram F. Myers' draft of a bill providing for Government regulation of the industry, there was strong evidence that the measure was intended as a "weapon" and efforts to introduce it in Congress will be taken only as a "last resort."

Both leaders of Allied and rank-and-file members expressed little enthusiasm for "Government messing in my business" and there were indications that renewed efforts would be made to reach an agreement with distribs on the subject of rental terms and trade practices. Even Bennie Berger, prexy of North Central Allied and originator of the government regulation idea, said "we don't really want the Government in."

Berger, in a hotel lobby talk with reporters, said a new effort will be be made to meet with film company presidents. He said Allied had requested William F. Rodgers, former Metro distrib chief and now Allied Artists sales consultant, to drop the idea with the film company toppers. Asked why the exhib org not make a direct approach to men such as Nicholas Schenck, Barney Balaban, and Spyros Skouras, Berger said it was tried a year ago but without success. Rodgers, who is respected by Allied, is felt to be the man who can open the door. His long association with Metro placed him in a position of close relationship with the film company toppers. In addition, he has the esteem and respect of both exhibition and distribution.

Still a Loophole

Resolution, passed by Allied in Milwaukee, provides for an out, via a proviso that if conditions improve within three months, the board can withdraw the legislation proposal. If the board decides at its annual meeting in February that the legislation is necessary, it'll push for introduction of the measure in Congress.

Allied members, by approving the resolution, are pledged to "do all in our power to secure the bill's enactment" when the board gives the greenlight.

Despite the overwhelming okay, it took two votes to pump up the sort of enthusiasm the Allied leaders felt was necessary. At first introduction of the resolution by Col. H. A. Cole, of Texas, the members chorused tired "ayes" with a sprinkling of "nays." At this point, several leaders contended that prexy Ben Marcus had not followed the proper parliamentary procedure in neglecting to ask for floor discussion.

The resolution was then reconsidered. Impassioned speeches coupled with denunciations of the film companies were made by Horace Adams, Ohio Allied; Trueman Rembusch, Indiana; Beverly Miller, Kansas-Missouri Allied; Al Myrick, Iowa-Nebraska Allied; Jack Farr, Texas Allied, Irving Dollinger, New Jersey Allied, and Berger. It was stressed many times that "we all dislike Government regulation, but it's necessary to preserve the smalltown theatres." With emotions thus churned up, second count by a standup vote was almost unanimous.

No one spoke against the bill on the convention floor, although in private conversations many small exhibitors said they were opposed to Government regulation of any kind for any purpose. Asked why they didn't get up on the floor to say so, one smalltown theatremen said: "What chance have you got if you haven't a title in the organization?" It was reiterated many times privately that the bill was merely a "big stick" and there were few who felt it had a chance of enactment. Many doubted that it would ever be introduced in Congress.

Allied's Own 'Hate' Chart on Distribs

Runs From 'Worst' (Three) to Best (One)—Homeoffices Remote to Field

Columbia, Warner Bros. and Paramount were cited at the Allied convention in Milwaukee last week as "the worst companies to deal with." Appraisal was made in a report of the various film clinics. Submitted verbally at an open meeting by S. J. Goldberg, prexy of Wisconsin Allied, the report gave a blow-by-blow description of the "problems encountered" in dealing with Col, WB, Par, Metro, 20th-Fox and Universal. Metro was named the "fairest" and Col the "most unpopular," with the other companies falling in in-between categories.

In a company by company breakdown, the highlights of the complaints were:

20th: Policies set by sales chief Al Lichtman are delayed in getting down to branch managers in the field. (William C. Gehring, 20th assistant general sales manager, told the convention steps were being taken to remedy this situation). Very few smalltow had installed CinemaScope because the high terms for the pictures did not give them enough margin to liquidate the costs and meet other operating costs. Because of breakdown in communications, many theatres grossing under $1,000 still couldn't buy C'Scope pix flat as announced by Lichtman. Beef about 20th's policy on selling two or three C'Scopers on percentage to determine "fair" flat rentals on future product. Company has mor "terms later" deals than any of the other pix suppliers. 20th, however, is working out its availabilities better than the other companies and is clearing up the differences stemming from stereo and optical sound.

Metro: Termed "fairest company" in the business, although communications have broken down in some areas, with beefs mainly from theatres in cities of 20,000 or under. Squawk is that M-G is placing inferior pix in top brackets and adjustments are getting harder to make.

Universal: Showing less adherence to national policy than any other company by making different deals in different territories. Most complaints from Memphis, Des Moines, and Omaha zones.

Paramount: Branded as showing "utter disregard for the smalltown exhibitor" by demanding a 25% increase in flat rentals beginning with "Sabrina" and a 40% floor on percentage deals.

WB: Next to Columbia, the "most unpopular company." Tough to make deals with and in getting adjustments, especially for drive-ins. Buyers resisting deals on WB C'Scopers and "Dragnet."

Columbia: Deals so oppressive "that many theatres have not bought Columbia product for some time."

Col. H. A. Cole, Allied director from Texas, suggested that copies of the reports be sent to the sales toppers of each company discussed.

ANTITRUST SUIT STARTS

Hawaii Theatre, L.A. Seeking $5,223,126

Los Angeles, Oct. 19.

Trial of the Hawaii Theatre's $5,223,126 anti-trust suit against ten defendants opened before Judge Harry C. Westover in Federal Court. Complaint the theatre was barred from first-run product. Case is expected to last about eight weeks.

Defendants are 20th-Fox, National Theatres, Fox West Coast, Loew's, Warners, RKO, Paramount, Columbia, Universal-International and United Artists.

Abe Montague Absent Villain Of Allied Meet

There seems to be a strong difference of opinion whether or not Columbia sales chief Abe Montague officially accepted Allied States Assn.' bid to speak at its Milwaukee convention last week. According to a Col spokesman in New York, Montague never accepted Allied's invitation. However, he was listed as a speaker in the official convention program and Allied prexy Ben Marcus assured the tradepress several times that he had spoken to Montague by telephone and the Col distrib chief had assured him he would make an appearance.

When Montague failed to show to discuss Col's sales policies, he was accused of "hiding behind a telegram." He was denounced as "arrogant" and Alliedites expressed "amazement and anger at the tone of the telegram," termed the most "insulting" ever to come before an Allied convention.

Two Allied directors — Horace Adams of Ohio and Irving Dollinger of New Jersey—announced on the floor that they would not buy Columbia product as long as the company refused to deal with exhibs in a friendly manner. Hint was also dropped that other exhibs at the meeting "know what to do."

Montague, in his wire, sent regrets that he couldn't attend because Col's legal department had set up a date with attorneys from out of town. He said he would like to have been at the meeting to give "my side" which has been "so unfairly presented to the industry" and that because there were basic differences on sales policy he didn't believe "ganging up, boycotting, or picketing is the proper business method for any group in our industry." He reminded exhibs "that every customer has found and will find the door open" at Columbia.

U's Weitman to Albany; Up Ehrlichman in D.C.

Norman Weitman, Universal sales manager in the Washington exchange, has been named the company's branch manager in Albany, succeeding Leo Greenfield who resigned.

At the same time, Charles J. Feldman, U v.p. and general sales manager, named Isidore Ehrlichman, a salesman in Washington to the post of sales manager to replace Weitman.

Latter joined U in 1947, starting in the ad-pub department in N.Y. A year later, he went to the Philadelphia branch as a student booker. He became Washington sales manager in mid-1953.

Hired Hands Can Buy Allied Stock Methodically Via Payroll Deduction

Hollywood, Oct. 19.

Allied Artists has become the first film company to facilitate employees' purchase of stock on the N. Y. Stock Exchange via payroll deductions. Arrangement was worked out by Steve Broidy, AA president, and Sam Grodin of Merrill Lynch, Pierce, Fenner & Beane.

Employees can participate by earmarking a part of their salaries for investment in any stock issue listed, the investment amount to range from $40 to $999 either monthly or quarterly. Some months ago the Exchange launched a program of inviting stock buys on an an installment basis as a means of widening public interest in capital investment. The investor can deal directly with a brokerage house, such as Merrill Lynch, or through employers operating payroll deduction plans.

"What do you want with a boy when t

FROM THE PRODUCER-DIRECTOR OF 'THE HIGH AND THE MIGHTY'—

ANOTHER UNUSUAL STORY OF REAL, RAW RUNAWAY EMOTIONS—

ANOTHER MIGHTY BEST-SELLING STORY OF HOW MEN AND WOMEN ACT WHEN THEY THINK NO ONE IS LOOKING!

WARNER BROS. PRESENT

ROBERT MITCHUM
TERESA WRIGHT

IN WILLIAM A. WELLMAN'S

Track of the Cat

CINEMASCOPE

WARNERCOLOR · STEREOPHONIC SOUND

CO-STARRING

DIANA LYNN

TAB HUNTER

WITH BEULAH BONDI

SCREEN PLAY BY A. I. BEZZERIDES

A WAYNE-FELLOWS PRODUCTION

DIRECTED BY WILLIAM A. WELLMAN

PRESENTED BY WARNER BROS.

Marcus to Reade: Not Too Soon For TOA and Allied to 'Keep Company'

In friendly but guarded terms, Walter Reade Jr., Theatre Owners of America prexy, last week refused to commit himself on the question of future TOA cooperation with Allied. He said he would put the whole idea to the TOA board at the org's upcoming Chicago convention.

First move came from Ben Marcus, Allied prez. In a letter to Reade, he stressed that continuation of current distrib policies would be disastrous to exhibs of all sizes. While terming a TOA-Allied merger "premature" and at present inadvisable, Marcus nevertheless suggested that the two exhib organizations at least "start going together" and keep company.

Reade, in acknowledging Marcus' "very sincere" letter, said he would present the thoughts contained in it to the TOA board. "Upon the conclusion of our convention I shall transmit to you the board's decision concerning the contents of your letter," he wrote.

Marcus' communication stated that "all exhibitors, regardless of size or affiliation, are today faced with the most critical problem." Latter, he held, was created by men acting either out of selfishness and lust for economic supremacy or "plain ignorance of the law of economics and good business acumen."

While putting aside all ideas of merger for the present, the Allied prexy nevertheless observed that "this I believe would be the proper time due to the common threat which is about to destroy us all, to possibly start going together and keep company. This would not only tend over a period of time to prove our compatibility, but such unity of all exhibitor groups is most urgent if we are to avert total annihilation and economic slavery."

'Moby Dick'

Continued from page 3

weather conditions of various coastal areas in Europe and Africa. A factor in the selection of Madeira is that it's still a whaling center. It was the original site of considerable background footage.

Huston and a company of about 100, including Gregory Peck, Leo Genn, and Richard Basehart, will spend the whole month of December at Madeira. Meanwhile, one unit will continue shooting at Wales until Oct. 31 and some interior work will be done at Elstree. In addition to weather problems in the British Isles, picture was saddled with injuries. Both Basehart and Genn were hurt, causing several days' delay in the shooting schedule. Contracts of many of the performers have been extended a month.

According to Crown, production will wind up on January 15, including the final interior shooting in England. It went before the camera on July 15 after a year of preparatory work. It won't be released until the late summer of 1955.

Added coin, Crown said, was provided by Mouli, in which Harold Mirisch, G. Ralph Branton and Elliot Hyman are partnered. WB has an interest in the picture, but is not chipping in for the extra coin. WB's entry as the distrib stems from its holding the basic rights to the story treatment. Warners made the picture many years ago with the late John Barrymore as star. Ray Bradbury fashioned the final screenplay for Huston.

Factor in the high budget for the film, in addition to the extensive location shooting, is Huston's penchant for authenticity. Replica of the Pequod, the whaling boat described by Melville, cost $200,000. Two tanks for special miniature work at Elstree set Moulin back $125,000.

"Moby Dick" is Moulin's first solo production. Its previous films —"Mouli Rouge" and "Duel in the Jungle"—were co-production efforts with European film-makers. Moulin's next project is "I Am a Camera," which will be made in England in cooperation with Romulus Productions, its partner in "Moulin Rouge." "Camera" is set for release by Fred Schwartz's new DCA firm.

Tip to Scouts

Continued from page 7

Hughes. The Italian star was then unknown.

Tillinger said he personally knew of several European glam femmes who he was certain would be "discovered" this year. One of them, Edith George, an English-speaking looker, will be in the new Folies-Bergere show. Billed as "The New Mistinguette," she's worked in Paris showbiz for some time. Same is true of Ann Marie Mersen, a blonde dancer and singer who's in the new Jean Renoir pic, "French Can-Can." Third potential target of Hollywood attention is Claude Camoin, an actress currently working in a small theatre, the Palais Royale, in Paris. In Italy, Maria Frau is on her way up. She's been in two pix.

European talent agents lack in realization of what the Americans want, Tillinger held. He said they were only interested in selling their big clients and not in helping to search out promising newcomers. Tillinger's remarks came in the face of 20th-Fox's known plans for signing up a number of European glamor gals for pix made by it or for it abroad.

Wide Screens

Continued from page 5

Ryder stated that 52m, 65m and 70m also was tried and the 35m, doubled and operated sideways, proved the best; 20th-Fox is now experimenting with 70m.

In the Hall run, the sound is on a second, regular-size print which is run off with the picture masked. The audio can be placed on the V'Vision print, said Ryder, but there wasn't sufficient time to handle this.

For most theatres, V'Vision will be available for conventional projection.

Asked to interpret V'Vision's technological achievement in terms of the boxoffice, Balaban said: "Over the long run, what's best should pay off."

Other comments re VistaVision:

Adolph Zukor, Paramount board chairman: "The public is getting more for its money than ever before."

Loren Ryder, Par's technical department head: "The extra light provided by the dual-frame projection will enable drive-ins such as in the midwest to open a half hour earlier."

Don Hartman, Par's exec producer: "Although they're not under contract, stars like Cary Grant want to stay at Paramount. They say VistaVision makes them look better on the screen."

Asian Turmoil

Continued from page 5

for the Americans, with many new theatres built. As a result, this is one of the few places where there is a certain shortage of film. In Japan, he reported, business was holding up very nicely even though the country has felt the effects of the end of the Korean war.

In Indonesia, Aboaf conferred with President Soekarno and they discussed the country's strict censorship. While not agreeing with the Indonesian policy, the U exec said he came away with the impression that the scissoring wasn't done in a spirit of antagonism, but rather with a view to preventing unnecessary unrest among the populace in a country where many races mingle and which is in economic distress.

Aboaf said he wasn't at all happy about some of the film deals recently arranged in the Far East by the U. S. distribs. He felt that the accent was too much on immediate advantage and not enough on working out a longrange relationship.

U foreign topper disclosed that his company's 1954 foreign earnings would set a new record "by a substantial margi ."

Crew Read Script

Continued from page 3

producer said, "the company had only $3,000 in the bank. In keeping with the agreement we paid Mr. Scudder another $2,500 last July 6 when the picture went into production and in addition he will receive 15% of the net profits."

Bartlett, who produced and directed from his own story and screenplay, pointed out that profit participation looms large in his setup. "Most of the cast," he revealed, "have a piece of the picture as well as our editor, Cotton Warburton, other key men, and even the publicity staff. Players, incidentally, include Elroy Hirsch, Barbara Hale, Chester Morris, Todd Duncan and Johnny Johnston, among others.

All Crew Saw Script

"Before we started shooting 'Unchained'," Bartlett recalled, "we distributed copies of the script among the taff—even to carpenters and electricians . . . an unheard of thing in film circles. Suggestions were asked and the men came up with a number of time-savers. For example, head rigger Ivan Crocker set up a drawing for distribution of cables that saved us three days' production time.

"Original shooting schedule was 25 days but unforeseen difficulties probably would have run it to about 28, so all told I estimate that we saved seven days since the film was completed in 21. Every three days we posted the budget on the bulletin board so the staff could see the breakdown on expenses and how much was left in the treasury.

"Since they were acquainted with the script and knew what we were trying to do with the story each man approached the picture with a sense of dedication. Our location unit of 140 people became a team operation with great spirit . . . no one ever let an electrician, a painter or a carpenter become creative before at a studio and the close cooperation between us all made each individual seem an integral part of the venture."

Bartlett, who at 31 made "Navajo" and "Crazylegs," prior to "Unchained," emphasized that his film making policy is one of "true dramatic stories." He prefers to get away from "sex and violence except where their use is absolutely necessary, for I feel that the general public wants clean, wholesome entertainment." And the only way to achieve his principles, the producer thinks, is to live with the picture by following through from inception to finish.

Meantime, Bartlett's attorneys are huddling with reps of several majors in regard to working out a distribution deal for "Unchained." Pact is expected to be set shortly. In addition, George J. Schaefer may act as special sales adviser, providing a deal is made with a company that permits such an arrangement.

Foreign Markets

Continued from page 7

the Turkish firms would have to deposit their coin there, and the bank would pay off the Americans.

Since that time, MPEA member companies haven't seen a red cent from Turkey, and its credits are accumulating into a sizable sum. Foreign managers meeting in N. Y. last week had the Turkish matter on its agenda.

Burma Embarrassment

In Burma, the government has suddenly increased the taxes on admissions to foreign pix from 33⅓% to 40%, a levy which MPEA terms "discriminatory." Tax on admissions to Burmese films is only 12½%.

Situation is embarrassing to the MPEA since only recently, prodded by the U. S. State Dept., it resumed shipments to that country. Move to restore normal trade was made after the Burmese lived up to an agreement to remove a sales tax and reduce import duty from 15 pyas a foot to 10 pyas.

What's also worrying the Americans is that, under their last agreement, the Burmese agreed to unblock accumulated U. S. funds. However, not a penny has been remitted by the Burmese.

Only other negotiations currently going on are in Holland, where MPEA is trying for an increase in the rental ceiling. Ditto in Denmark.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (19)

1954 High	1954 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
21¼	14⅛	Am Br-Par Th	240	19½	18½	19	+ ¼
75¼	41⅝	CBS, "A"	69	73¼	70½	72⅝	+1⅝
75	41½	CBS, "B"	23	72⅝	70½	72⅜	+1½
33⅜	19¾	Col. Pix.	82	32⅛	28	28	—1¼
14¾	9¼	Decca	441	14¾	13⅝	14⅜	— ¼
63¼	46¾	Eastman Kdk.	136	59	57½	58¾	+ ⅜
19⅛	13¼	Loew's	341	17¼	16½	16⅝	— ⅛
10½	6⅛	Nat. Thea.	265	9⅜	8¾	9	—
35⅞	26⅛	Paramount	65	34⅝	33⅛	33⅝	— ⅜
37½	28	Philco	102	34⅜	33	33¾	+1¼
35	22½	RCA	428	34¼	32¼	34	+1⅜
7	2⅞	RKO Picts.	78	6½	6¼	6½	—
9½	4½	RKO Thea.	117	9⅛	8⅞	9	+ ⅛
5⅞	3	Republic	239	5⅜	4½	5⅛	+ ⅛
12⅞	10½	Rep., pfd.	19	12⅞	12	12⅜	+ ⅛
19⅛	11⅛	Stanley War.	94	18⅛	17½	18	— ⅛
28⅞	18¾	20th-Fox	191	27¼	25⅝	25¾	— ⅛
29⅝	18½	Univ. Pix.	31	28⅛	26½	28⅛	+ ⅞
80	63¾	Univ., pfd.	230	80⅜	80	80	—
21⅛	13⅝	Warner Bros.	130	20⅜	18¾	19	+ ⅛
77¾	63⅞	Zenith	31	74⅜	70⅛	73¾	+3½

American Stock Exchange

6	3⅝	Allied Artists	69	4⅞	4⅝	4¾	—
10¾	9⅛	All'd Art., pfd.	5	10½	10⅜	10½	+ ⅛
14¾	9⅛	Du Mont	163	13¾	12⅞	13	— ⅛
14¾	11¾	Technicolor	172	14½	14⅛	14¼	—
3¾	2¾	Trans-Lux	4	3½	3⅜	3½	—

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	11¼	12	— ¼
Chesapeake Industries	3⅞	4⅜	—
Cinerama Inc.	2	2½	—
Cinerama Prod.	4⅝	5⅛	—
Polaroid	40½	42½	+ ½
U. A. Theatres	14	15¼	— ½
Walt Disney	14¼	15¼	— ¼

* Actual volume.

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Wald on Forgotten Faces

Continued from page 3

a good part, but the important thing is for them to get circulation."

He cited Grace Kelly (not a Columbia player) as an example of this type of buildup. Miss Kelly has made only one picture for Metro, her home studio. Following "Mogambo" for M-G, she went to Warner Bros. for "Dial M for Murder" and to Paramount for "Rear Window," "The Country Girl," and "The Bridges of Toko-Ri." This, according to Wald, is the type of exposure that builds a new name. He pointed out that Miss Kelly will be an important pre-sold name when she returns to her home lot.

Plenty Busy

Wald and Col prexy Harry Cohn have been keeping their young players extremely busy. For example, Kim Novak who appears in "Pushover" and the upcoming "Phffft" is slated for "Five Against the House." Jack Lemmon, who made his screen debut opposite Judy Holliday in "It Should Happen to You," is in "Phffft" and "Three for the Show" and has been loaned out for the Ensign Pulver role in WB's "Mr. Roberts." Diane Foster, in Col's "The Violent Men," has been loaned out for a co-starring part opposite Burt Lancaster. Aldo Rey went to Warners for "Battle Cry" and moves to Paramount next for "My Three Angels." Betsy Palmer, in Col's "The Long Grey Line," is set for lone femme role in "Mr. Roberts." Other Col newcomers who are getting the "A" treatment are Bob Francis, May Wynn, Lucy Marlowe, Cathy Grant, Bryan Kieth, Vince Edwards, Phil Carey, and Connie Towers.

Wald feels that the new personalities "help the old faces and give a freshness to the picture." Another policy followed by Col, Wald said, is to tour these performers extensively. "This gives them a chance to become known in the smaller communities. In addition, they learn poise and how to meet the public."

The production executive said Hollywood is faced with a great shortage of "mind power," particularly men capable of assembling a good production package."

Hollywood, Wald said, is playing it safe. "Everybody," he explained, "is looking for pre-sold material. There's scrounging and scratching for the same material. As a result there's not enough to go around and what there is is becoming over-priced.

"It's an uphill battle to try and sell an original. Stars as well as studios are reluctant to gamble on an original. Everybody wants the insurance of a pre-sold property, a bestseller or a hit play. They prefer an inferior pre-sold property to a great original. But how many best sellers and hit plays are there?"

Public Choosy

Continued from page 3

sold out completely because of interest of stay-at-homes while the team played in South Bend.

In addition to two theatres in Chicago—the Marbro and the Crown, the game was carried by the Sheraton Hotel which set up a seating arrangement in the grand ballroom. This is the first time a hotel has been used for a closed-circuit sports event. They've been used previously for closed-circuit business meetings.

BOTV may hold off presenting another ND game until the Irish meet Southern California. Interest in preceding games has diminished because of the defeats suffered by Navy and Pennsylvania, upcoming opponents. Saturday's contest also had a strike against it since ND has been defeated once and Michigan State twice.

Under BOTV's agreement with ND, it need not telecast every game the university plays, but can select only the contests which rate as b.o. attractions for theatres with closed-circuit units.

TOA

Continued from page 5

et. al., were affiliated with the major film companies.

Leonard Goldenson, heading United Paramount, Warner Theatres' Harry Kalmine and Si Fabian, National Theatres' Charles Skouras and many others directly involved in the industry antitrust suit that led to divorcement are influentially aligned with TOA. They are represented as feeling that the whole history of the film business so far as Government is concerned shows negative results for the exhibition end. There are others, of course, who, while not immediately affected by divorcement, still believe they were better off before the court "victory" for indie exhibs.

(Perhaps significantly, two TOA exhibitors refused to take seriously questions concerning any undertaking in the direction of the Government; they said they simply do not believe that Allied members in the majority would want such control).

Let's give your box-office a LIFT!

JANE POWELL
She sings, dances!

EDMUND PURDOM
He romances!

DEBBIE REYNOLDS
Singing-dancing too!
(She's in the headlines)

VIC DAMONE
Romantic singer!

Exploit It Sky-High!

Start it rolling and you'll get all the young folks in town—plus their elders! Here's just one angle: GIRLS! Do Big Muscle Men Make Good Lovers? Or would you prefer the romancing of Edmund Purdom—or the song-wooing of Vic Damone?

M-G-M's "BODY-BEAUTIFUL MUSICAL!"

"ATHENA"

"THE NATURE GIRL"

THE MUSICAL WITH YOUNG IDEAS!

The story of Seven Daring Daughters on the Prowl for Romance! *(They're even saucier than those famed "Seven Brides"!)* Hilarious happenings in a faddist colony where the girls have primitive ideas of wooing their men! It's packed with joy, lilting with 8 gay songs, exciting dances, color glamour! The kind of musical that sends them out happy-go-lucky!

M-G-M presents

"ATHENA"

Starring

JANE POWELL · EDMUND PURDOM · DEBBIE REYNOLDS · VIC DAMONE · LOUIS CALHERN

with

LINDA CHRISTIAN · EVELYN VARDEN · RAY COLLINS

Written by **WILLIAM LUDWIG and LEONARD SPIGELGASS**

Songs: HUGH MARTIN and RALPH BLANE

Photographed in EASTMAN COLOR · Print by TECHNICOLOR

Directed by **RICHARD THORPE** · Produced by **JOE PASTERNAK**

(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

Code Must Be Fair to Imports, But Mayer Frowns on 'Exemption' Theory

Firm belief in the production code, but only if applied with equal mphasis and consideration to all films—major, independent or foreign—was voiced in N. Y. by Arthur Mayer, vet indie handler of imports and also prexy of the International Motion Picture Distributors Assn.

Disagreeing with those who hold that there should be no code for foreign films, or that they should be put into a separate category, Mayer said he didn't think this was feasible. "What we should aim for is to have the code interpreted the same way for films made independently or abroad as it is for pictures made by the major studios," he opined.

Mayer said he was under the definite impression that this equal application of code standards was not practiced now. However, he lined up on the side of those who feel that there is a definite necessity for a code and that foreign linguaelers should be made to conform with it regardless of where they are made.

Apart from this, Mayer commented on the ironic fact that "the boys on 44th St. (the Motion Picture Assn. of America) now seem to be taking a narrower view of film content than the state censors." His specific reference was to the French film "Lover, Happy Lovers," which was refused a code seal but passed the N. Y. censor without a single deletion.

Breen's $20,000 Yearly Till '61

Retirement fund of $140,000 over the next seven years has been set up for Joseph I. Breen, the production code administrator, by the Motion Picture Assn. of America board.

Breen, who had been in ill health for some time, quit the top code job last week at his own request. However, he will continue with the code as a "special consultant." His position is being taken over by Geoffrey Shurlock, who has been with the code staff since 1932.

Decision to set Breen's salary as an adviser at $20,000 a year until 1961 was taken by the MPAA board in N. Y. last week. Breen is an MPAA v.p.

Praising the job done by Breen, Y. Frank Freeman of Paramount, chairman of the Motion Picture Producers Assn., said: "Joe Breen has rendered this industry service of such importance that there is way to properly appraise his contribution. His job was not an easy one—we all had our differences and battles with him—but he administered the code fearlessly, faithfully and honestly."

Flick Vs. 'Mom and Dad'

Albany, Oct. 16.

Hugh M. Flick, the N. Y. censor, outlined his arguments last week as to why he thought the "normal birth" sequence in Capitol Enterprises' film "Mom and Dad" was "indecent" and should be cut from the picture.

Flick had asked Capitol to cut the scene, showing the actual birth of a baby, from the film. Footage runs to only 30 seconds. Capitol, opposing the Flick decision, took an appeal to the N. Y. Board of Regents, stating that Flick's interpretation of the word "indecent" was at variance with general public conception of the term.

Said the censor: "The exploitation of the genitals and genital region of men or women in places of public entertainment frequented by mixed audiences of all levels of comprehension is commonly held to be indecent."

Vote 30% Boost In Production Code Charges

Striving to cover a $50,000 deficit rolled up this year by the production code administration, the Motion Picture Assn. of America board in N. Y. last week okayed a flat 30% across-the-board boost in code fees.

At the same time the MPAA directors nixed a proposal that would have raised from the current six to nine the categories into which films are put and on the basis of which their code fee is determined. Code charges are based on the negative cost of pix.

Code finances have suffered as a result of the sharp drop in Hollywood production activity. The raise in the cost of the seal still must be approved by the Motion Picture Producers Assn. group on the Coast.

Suggestion for raising the categories of negative costs to nine was based on apparent inequity in the current system which provides for the same fee for all pix costing $500,000 or more. New divvying process would have put a heavier burden on the higher-budgeted pix, with a ceiling of $2,000,000. After that, all films would be assessed the same.

Wailing Wall

Continued from page 5

tion exec who'll write off the little fellow, but in the overall scheme of things he's become less important, and more expensive to serve, it's said.

There is a feeling in the eastern homeoffices that Hollywood is taking too much of a chance, by balancing the cut in production with a flow of extra-expensive features. Cited are instances like "The Egyptian," "A Star Is Born," the upcoming "The Ten Commandments," from Cecil B. DeMille and Paramount, etc. Even films patterned after the western formula are busting their budget britches. "Untamed" at 20th-Fox, lensed on location in South Africa by Henry King, is running into the millions.

Some eastern execs feel that the studios are also going overboard in their quest for absolute authenticity, particularly when it comes to films laid against a background of antiquity. "There's been an overemphasis on detail," was one comment in N. Y. "It's exploitable, of course, but the audience doesn't really care. Who knows whether this Pharoah or that wore his hat tilted to the right or the left, or whether there were 15 or 20 windows in one of those old boats? Yet, this determination to be accurate down to the most minute detail is costing us many millions a year."

Shurlock's Background: Laundry, Literary Sec'y

Hollywood, Oct. 19.

Geoffrey M. Shurlock, the new Production Code administrator who succeeds Joseph I. Breen in the post, had what in certain quarters might be termed an appropriate early background for the job. His parents owned a laundry business in San Diego, Calif., and during his school years he helped out, learning the art of the wash.

Born Aug. 10, 1894 in Liverpool, England, Shurlock started his career in motion pictures in 1923, as Rupert Hughes' literary secretary at the old Goldwyn studios. He got the job through a blind ad in the L.A. Times. In 1926, he moved over to Paramount as a reader, and quickly became an assistant to Bernie Fineman, then a producer. From Fineman, he shifted to executive assistant to B. P. Schulberg, head of the studio, who later made him scenario editor. From this post, he was transferred to head of the studio's foreign language division, detailed to produce foreign versions of studio films. He sat in this chair for nearly two years, during 1930-31.

When this activity was closed down and moved to Par's Paris office, Shurlock was sent abroad on a visit, returning in early 1932 to be re-assigned to the scenario department as assistant to Percy Heath. Following a studio upheaval, which saw Schulberg and other lot toppers exiting, Shurlock was caught in the tide.

In August, 1932, he joined the Will Hays organization as a staffer on the Studio Relations Committee, later to become the Production Code Administration. Originally, this had been operated by Col. Jason Joy, with the late Lamar Trotti acting as his assistant. When Joy moved over to Fox, and Trotti also left org, Shurlock was hired to take over Trotti's place as sistant.

Dr. Wingate, head of the N. Y. Censor Board, was set by Hays to succeed Joy, and Shurlock worked with him for two years, until Breen was brought in in 1934 to replace Wingate, when he continued as his right bower.

'Breen' Almost Became Generic Name for Code; What Now With Shurlock?

Now that Joseph I. Breen has retired from the top job in the code administration, question is being asked what the new name of the agency is going to be.

While Breen held the reigns, it was commonly referred to as just the "Breen office" or the "Breen seal," just as the Motion Picture Assn. of America is known as "the Johnston office."

With Geoffrey Shurlock taking over, it now should theoretically become the "Shurlock office." It'll take some getting used to, after all these years.

CLEVELAND

(Continued from page 9)

(Disney) (2d wk). Fine $4,000. Last week, $5,500.

Ohio (Loew's) (1,200; 60-90) — "Rogue Cop" (M-G) (m.o.) (3d wk). Nice $5,000 following $7,000 last week.

Palace (RKO) (3,000; 60-90) — "Woman's World" (20th). Nice $16,000, and staying. Last week, "Silver Lode" (RKO) and Esther Williams' stageshow, a bit disappointing at $20,000.

State (Loew's) (3,500; 60-90) — "Beau Brummell" (M-G). Good $15,000. Last week, "Sitting Bull" (UA), $10,500.

Stillman (Loew's) (2,700; 60-90) —"Her 12 Men" (M-G). Routine $5,000.

MINNEAPOLIS

(Continued from page 8)

"Woman's World" (20th) (2d wk). Come through better than it first indicated. Okay $8,000. Last week, $12,000.

RKO-Orpheum (RKO) (2,890; $1-$1.25)—"Star Is Born" (WB) (2d wk). Word-of-mouth for this one greasing turnstiles. Strong $13,000 after $19,000 original stanza.

RKO-Pan (RKO) (1,600; 65-85)—"On Waterfront" (Col) (4th wk). Fine $5,400. Last week, $5,500.

State (Par) (2,300; 85-$1) — "Sitting Bull" (UA) (2d wk). Survived bad notices. Continues oke at $6,500. Last week, $9,000.

World (Mann) (400; 65-$1.25) — "Sabrina" (Par) (4th wk). Still hefty with $5,000. Last week, $5,300.

Picture Grosses

BOSTON

(Continued from page 8)

after $19,000 in previous week hypoed by holiday.

Exeter (Indie) (1,300; 60-$1)—"High and Dry" (U). Opened Sunday (17). Last week, "Mr. Hulot's Holiday" (GBD). (5th wk), okay $3,500.

Fenway (NET) (1,300; 50-90)—"Notorious" (RKO) and "Farmer's Daughter" (RKO) (reissues). Opens today (Tues.). Last week, "Human Jungle" (AA) and "Two Guns and Badge" (AA), nifty $11,000 in 12 days.

Memorial (RKO) (3,000; 50-$1)—"Black Shield Falworth" (U). and "Operation Diplomat" (Indie) (2d wk). Good $12,500 following $17,500 in first week.

Metropolitan (NET) (4,367; 50-90)—"Woman's World" (20th) and "Security Risk" (AA) (2d wk-8 days). Fair $15,000. Last week, $22,000.

Orpheum (Loew's) (3,000; 65-$1.25)—"On Waterfront" (Col) (5th wk). Fair $12,500 for finale. Fourth week was $17,500.

Paramount (NET) (1,700; 50-90) —"Notorious" (RKO) and "Farmer's Daughter" (RKO) (reissues). Opens today (Tues.). Last week, "Human Jungle" (AA) and "Two Guns and Badge" (AA), slick $25,500 in 12 days.

Pilgrim (ATC) (1,800; 65-95)—"Rogue Cop" (M-G) and "Fast and Furious" (Lip). Okay $10,000. Last week, sub-runs.

State (Loew's) (3,500; 50-90)—"Battleground" (M-G) and "Asphalt Jungle" (M-G) (reissues). Slow $8,000. Last week, "A Woman's Face" (M-G) and "Dr. Jekyll and Mr. Hyde" (M-G) (reissues), $8,200 for 8 days.

'STAR' FAST $17,000, DENVER; 'SUDDENLY' 10G

Denver, Oct. 19.

"Star Is Born" is proving the best moneygetter here this session, and goes a second week at the Denver. "Woman's World" still is doing okay in third stanza at the Fox while "Sabrina" looms good in fourth Denham round. "Suddenly" is rated good on first week at Paramount.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"Woman's World" (20th) (3d wk). Fine $15,000. Holds on. Last week, $20,000.

Denham (Cockrill) (1,750; 50-85) —"Sabrina" (Par) (4th wk). Good $8,000. Last week, $11,000.

Denver (Fox) (2,525; 75-$1.25)—"Star Is Born" (WB). Fast $17,000. Stays on. Last week, "Gambler Natchez" (20th) and "Jungle Center" (AA), $8,500.

Orpheum (RKO) (2,600; 50-85)—"Rogue Cop" (M-G) and "Terror Ship" (Lip) (2d wk). Mild $5,000. Last week, $10,000.

Paramount (Wolfberg) (2,200; 50-85) — "Suddenly" (UA) and "Khyber Patrol" (UA). Good $10,000 for Frank Sinatra starrer. Last week, "Three Hours to Kill" (Col) and "Pushover" (Col) same.

Vogue (Pike) (442; 74-90)—"Mr. Hulot's Holiday" (GBD) (2d wk). Neat $2,000. Last week, $2,500.

Floods Trim Toronto; 'Apache' Robust 15½G

Toronto, Oct. 19.

With a loss of 45 drowned and 85 missing, Hurricane Hazel damage has isolated the western entrances to this city, with all bridges washed out but one. Motorists are banned from entering or leaving the west end environs. All of this has hurt film biz, with only "Apache" measuring up to normal expectancy of the newcomers.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 40-70)—"Silver Lode" (RKO) and "Jungle Gents" (AA). Nice $14,500. Last week, "Gorilla at Large" (20th) and "Forbidden Cargo" (Rank), $8,000.

Imperial (FP) (3,373; 60-$1)—"Egyptian" (20th) (4th wk). Nice $9,500. Last week, $14,500.

Loew's (Loew's) (2,090; 65-80)—"Apache" (UA). Big $15,500. Last week, "Seven Brides" (M-G), $16,000 in 9 days.

Nortown, (Shea's) (FP) 959; 2,386; 75-$1)—"Caine Mutiny" (Col) (2d wk). Sock $25,000. Last week, $33,000.

Odeon (Rank) (2,390; 75-$1)—"West of Zanzibar" (Rank). Okay $10,000. Last week, "Robinson Crusoe" (UA), $11,000 in 9 days.

Uptown (Loew's) (2,745; 60-80)—"Rogue Cop" (M-G) (2d wk). Okay $8,000. Last week, $12,000.

'Duel' Strong $7,000, Top New Pic, Omaha; 'Window' Big 12G, 'World' 4G, 2d

Omaha, Oct. 19.

First-run boxoffice is only so-so this week although "Rear Window" is bangup on second round at the large Orpheum. Of new entries, "Passion" is only okay at the Brandeis while "Duel in the Sun" at the Omaha is shaping nice. "Woman's World" looks good for second State session.

Estimates for This Week

Brendeis (RKO) (1,000; 50-75)—"Passion" (RKO) and "Shadow Man" (Lip). Okay $5,500. Last week, "On Waterfront" (Col) and "Champagne Safari" (Col) (2d wk), $6,000.

Omaha (Tristates) (2,000; 50-75) —"Duel in Sun" (SRO) (reissue) and "Little Fugitive" (Indie). Trim $7,000. Last week, "Outcast" (Rep) and "Shanghai Story" (Rep), $5,500.

Orpheum (Tristates) (2,890; 70-90)—"Rear Window" (Par) (2d wk). Nice $12,000 or near. Last week, $17,000.

State (Goldberg) (875; 55-90)—"Woman's World" (20th) (2d wk). Good $4,000. Last week, $6,500.

'Brides' Smash $28,000, Mont'l; Brando Big 24G

Montreal, Oct. 19.

Two solid newcomers and two holdovers are boosting returns this week. "Seven Brides" at Palace and "Waterfront" at Capitol ar smash leaders. Also great is "Caine Mutiny" at Loew's in second week. "Gone With Wind" is rated so-so at Imperial.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1)—"Seven Brides" (M-G). Sockeroo $28,000. Last week, "Demetriu and Gladiators" (20th) (2d wk), $17,000.

Capitol (C.T.) (2,412; 45-75) — "On Waterfront" (Col). Smash $24,000 for Marlon Brando starrer. Last week, "Magnificent Obsession" (U) (3d wk), $18,000.

Princess (C.T.) (2,131; 45-65)—"Suddenly" (UA) (2d wk). Fai $8,000 following good $13,000 first.

Loew's (C.T.) (2,847; 50-85)—"Caine Mutiny" (Col) (2d wk). Fine $18,000 after socko $33,000 opener.

Imperial (C.T.) (1,789; 43-63)—"Gone With Wind" (M-G) (reissue). So-so $7,000. Last week, "Coins In Fountai " (20th) and "Gambler Natchez" (20th), same.

Orpheum (C.T.) (1,048; 40-65)—"Law Vs. Billy Kid" (Col) and "Geraldine" (Col). Fine $8,000. Last week, "Bullet Is Waiting" (Col) and "Untamed Heiress" (Col), $6,000.

SAN FRANCISCO

(Continued from page 9)

000. Last week, "Duel in Jungle" (WB) and "Bowery Boys Meet Monsters" (AA), $13,800.

Fox (FWC) (4,651; $1.25-$1.50)—"Woman's World" (20th) (2d wk). Okay $15,000. Last week, $22,500.

Warfield (Loew's) (2,656; 75-$1) —"Brigadoon" (M-G) (2d wk). Nice $13,000 or near. Last week, $16,000.

Paramount (Par) (2,646; 90-$1)—"Private Hell" (FM) and "Three Hours to Kill" (Col). Quiet $12,000. Last week, "Sabrina" (Par) (3d wk), $10,000.

St. Francis (Par) (1,400; $1-$1.50) —"Star Is Born" (WB) (3d wk). Fine $19,000. Last week, $21,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (42d wk). Solid $22,000. Last week, $21,000.

United Artists (No. Coast) (1,207; 70-$1)—"Down Three Dark Streets" (UA) and "Lone Gun" (UA). Good $11,000 or close. Last week, "Suddenly" (UA) and "Laughing Anne" (Rep), $8,700.

Stagedoor (A-R) (400; $1-$1.25) —"Man With Million" (UA) (6th wk). Solid $3,200. Last week, $3,500.

Larkin (Rosener) (400; $1)—"Hobson's Choice" (UA) and "Last Holiday" (AA) (4th wk). Good $2,600. Last week, $2,900.

Clay (Rosener) (400; $1)—"Dreams of Love" (Indie) (2d wk). Oke $2,300. Last week, $2,200.

Vogue (S.F. Theatres) (377; $1)—"Companions of Night" (Indie). Light $1,900. Last week, $3,300.

Bridge (Schwartz-Reade) (399; $1-$1.20)—"Hulot's Holiday" (GBD) (6th wk). Current round winding today (Wed.) is holding at good $2,500 after $2,800 in fifth. Holds a seventh, with "High and Dry" (U) opening Oct. 28.

New York Theatres

WARNER BROS. PRESENT A STAR IS BORN
STARRING JUDY GARLAND JAMES MASON
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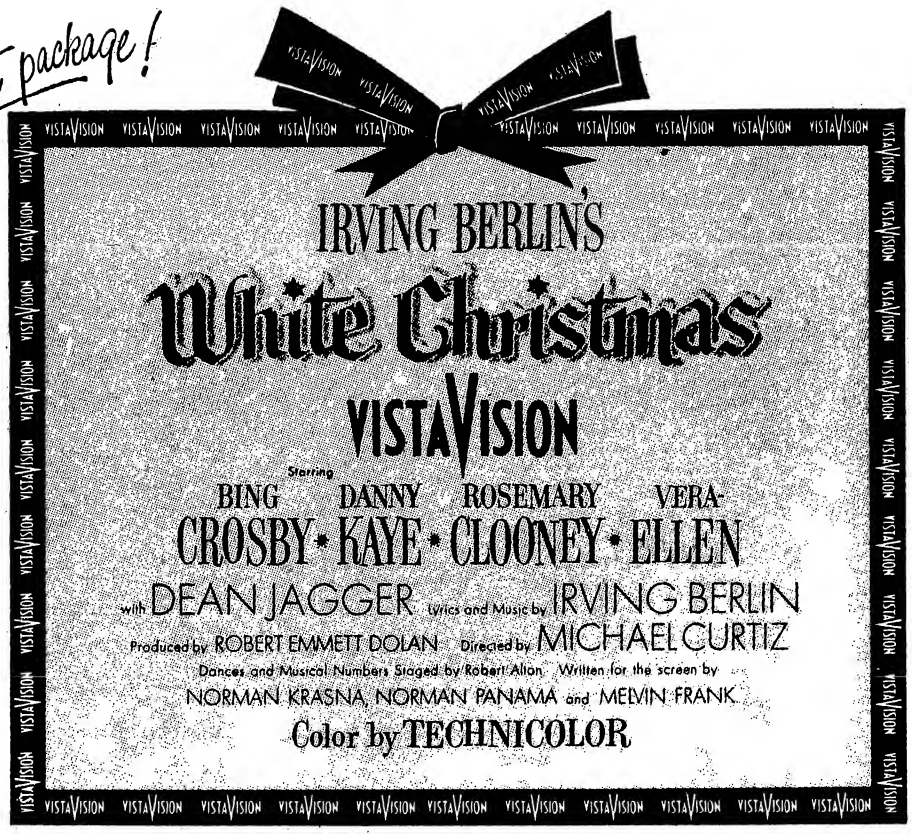

—all wrapped up in Vista Vision!

Paramount Pictures

You Can Be Sure If It's 1956— Frey Crystal-Gazes 'Clearances'; Karol's 'Caviar Specs' Vs. Radio

Chicago, Oct. 19.

"That old debbil" known as station clearance will be exorcised or at least "will pretty much have disappeared" by the end of 1956, according to NBC-TV sales v.p. George Frey, here last week to address the American Assn. of Advertising Agencies. The executive-turned-seer said there will be enough stations in all major cities two years hence to give each network, "sure outlets" for all programs. Frey's crystal showed 430 stations by the end of this year, 525 by the end of next, and 600 by December of 1956, at which time 75% of all U.S. homes will be covered.

Frey also dipped his brush into the color jar, predicting 25,000 tintele sets distributed among the populace by the end of this year, 350,000 by the end of 1955 and 2,130,000 before 1956 passes into history.

Frey's "nearly opposite" umber at CBS, John Karol, v.p. of the radio network, gave the back of his hand to ad agencies not alert to the potentials of media and media analysis in behalf of their clients. "Radio is now being sold on the basis of what it delivers—within the framework of its potential," he said, "and the potential is enormous, the delivery is huge and the cost is low." Radio, he declared, is the biggest "in-home" medium, the No. 1 outdoor medium —"and one day soon we hope the measurements of its true dimensions will catch up with the facts of its present coverage. Radio provides the every day meat and potatoes that keeps business alive and healthy. The best evidence of this is the fact that the top 25 companies in the United States all are big users of network radio today.

"No business has so many facets as advertising. Regardless of the particular job any one person does in it, he must have a broad and deep knowledge of many other phases to be truly an advertising man. I believe that basic to successful advertising is the science of media selection. It seems to me than an agency, as a specialist organization advising clients on advertising, must expose its clients to the values of all media regardless of the clients' personal preferences.

"After more than 25 years in this business, I know a good many agency people very well. And I have been told by many of them of times when network radio was

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Don't Write—Cancel

Western Union almost took the plunge into network television sponsorship last week, but then decided it was too cold in there alone. Telegraph company offered to buy the Wednesday at 9:30 period on ABC-TV and install "Who Said That?" with John Daly emceeing, but only if the web could find an alternate week sponsor for the show.

Network couldn't, and WU cancelled out.

Lowell Thomas Gets GM Sponsor & Buys a Station

It didn't take CBS Radio long to come up with a sponsor for Lowell Thomas. Commentator will go from "motor to motor," with a division of General Motors succeeding the Kaiser car outfit which dropped out late last month from the 6:45 p.m. crossboarder, leaving a coin gap unprecedented in Thomas' 24 years as a network newscaster. The GM division involved is United Motors Service, accessory unit with auto batteries to be accented on the program. New deal starts Nov. 1.

Meantime, Thomas and associates have bought—subject to FCC approval—WROW (radio and tv) in Albany for a reported price of $350,000. Linked with Thomas are Frank J. Smith, his business manager and former general manager of WLW, Cincinnati; Alger B. Chapman, ex-prexy of the N. Y. State Tax Commission, and Mrs. Edward A. Elliott, wife of a New York broker. Albany outlet for Thomas' CBS airings is WTRY, whose owner, Troy B'casting, holds 50% of the stock in the Albany area's other UHF'er, WTRI, with Stanley Warner Theatre Corp. holding the remainder.

Acting as attorney for the buyers was Rep. Dean P. Taylor, of Troy, former prexy of the purchased stations who recently resigned as chairman of the Republican State Committee and will likely become board chairman of the Thomas operation. Thomas, Smith and Chapman, latter mentioned as a possible law partner of Thomas E. Dewey upon the governor's retirement from office Jan. 1, live in Pawling, which is the commentator's longtime home and professional base. Gov. Dewey has a farm there and is a neighbor of Thomas.

Knode's Upped Status

NBC has lifted Thomas E. Knode from manager of station relations to director of the department. The top post (next to Harry Bannister, v.p. in charge) had been blank since Sheldon B. Hickox was moved out of the spot to become director of SR for NBC's Pacific Division, newly created, with Knode's upped status in the cards since then.

Knode has held a number of berths with the network, his station relations management dating from 1952.

ABC Gives Nod To Mitchell, Also Ups Oberfelder

Solurge of executive shuffles at ABC was brought to a virtual end this week with the appointment of John H. Mitchell to succeed Alexander (Sandy) Stronach as v.p. in charge of the television network, and the naming of Ted Oberfelder to replace Mitchell as v.p.-general manager of WABC-TV, the web's N. Y. flagship. Only post now left to fill is Oberfelder's spot as v.p. of WABC, the radio o&o, with a successor due to be named within the next few days.

Appointments came at the end of a week of mopping-up operations that saw ABC exec v.p. Bob O'Brien returning to the parent American Broadcasting-Paramount Theatres homeoffice and Les Arries Sr. resigning as director of tv sports, with the sports department being integrated into the combined radio-tv news & special events unit. O'Brien, who had been clipped of his powers in the Sept. 21 "reorganization," was moved out of the ABC Division and back to the homeoffice by AB-PT prexy Leonard Goldenson because of "developments within the company." These developments were the reported insistence of ABC prexy Bob Kintner and AB-PT finance committe chairman Ed Noble that O'Brien be relieved of his duties.

Mitchell, who takes over his new post Nov. 1, is a United Paramount man, further complicating the situation. He took over the WABC-TV operation in July of 1953, after several years as chief factotum of WBKB, the web's Chi o&o (as a result of the merger), and many years previous in the Balaban & Katz organization as a theatreman. Oberfelder is an ABC vet, having operated up to the summer of 1953 as v.p. in charge of radio o&o's and then assuming charge of WABC when the web made the owned stations autonomous in opertaion.

O'Brien's New Duties

O'Brien was returned to the homeoffice to concentrate on his duties as financial v.p. and secretary of AB-PT, posts he had held simultaneously with his exec v.p. status at ABC. Understood the reason for the shift was his handling of the NCAA football package, which he first negotiated and

(Continued on page 30)

It's 'Five Plus Two' Time

This Friday (22) is the date on which the FCC's new multiple-ownership rule becomes effective, permitting individual ownership of seven tv stations, instead of five, providing, of course, that the other two are UHF stations.

With speculation rife as to where the major networks, notably NBC and CBS, are planning to "go U," CBS, it's been learned, plans to establish a U stake in Milwaukee, with likelihood that it will also set its U sights on the Albany-Troy area of New York State. As an alternative to the latter, it's also known that Hartford looks attractive to the CBS high command and it may go after that market instead. At any rate CBS prexy Frank Stanton is moving pronto to expedite the web's "seven up" status. (Web still has two to go on its V limit, with Boston and St. Louis as the goals).

NBC will also move fast to establish its U holdings, and it's reported that there's a San Francisco gleam in NBC's eye. It's known that NBC has been giving more than cursory attention to the Frisco situation. Detroit may be NBC's second o & o U city. ABC and DuMont haven't indicated.

All nets have received plenty of offers to take over UHF stations or permits. However, with 85 authorizations turned back to the FCC, the nets would be able to get channels in many cities for the asking.

FCC approval of the Storer Broadcasting Co.'s $8,500,000 purchase of the Empire Coil Co. properties, awaiting action for over six months, is expected this week when the agency's revised rules allowing broadcasters to own seven stations becomes effective. Empire deal gives Storer two tv stations (in addition to manufacturing operations in New Rochelle, N.Y.)—WXEL in Cleveland and KPTV in Portland, Ore.

Because the acquisitions would give Storer si stations, FCC has held up approval. It is now free to act, however, since KPTV is a UHF station and purchase is within the new ceiling.

Radio-TV's 'Unknown' 5%'er

Vincent Andrews Follows Curve of Medium's Growth As 'Mass' Business Mgr.

It sounds like an oldfashioned puff, but unique among New York's show biz careers is a business manager who, with a current 85 clients, probably has as big an individual stake in the destiny of radio and tv personalities as anyone in an industry he "grew up" with. The name of Vincent Andrews pops up here and there in intra-trade conversation and occasionally in a public print. As Andrews himself says, "I guess I'm known only to my clients."

Andrews employs a staff of 16 to perform for his family of 85 at a fee of 5% of their income. He even throws in a service that t kes in wrestling with the household bills. In addition to managing his clients' financial affairs, worrying about their taxes and serving mentor, guide and father confessor, he operates an investment setup, but it's rare that he himself doesn't pony up dollar for dollar with his contractees on a project in or out of show biz that looks good to him. Here and there he will go into business with one of his clients, as for instance with tv emcee Bud Collyer, with whom he owns a food freezer outfit. Whenever any problem or "good thing" comes into view that Andrews cannot personally mastermind, he calls in one or more of the half dozen in his outside "cabinet" who are specialists—on taxes, real estate, law, insurance, etc. But usually the problem is worked ut with the office, by the CPA's and others in his employ.

A "prospect" becomes a "client" when he's capable of ear ing a minimum $15,000 per annum, but

(Continued on page 33)

Cronkite's Cycling

Walter C. Cronkite, narrator on CBS-TV's "You Are There" and newsman on "Sunday News Special," is gadding about on a public appearance kick. Last week he opened Philadelphia's Red Feather campaign in co-op with that city's WCAU-TV. Tomorrow (Thurs.) he'll be in St. Louis at request of KMOX and KWK-TV for a speaking stint at Public Relations Society's regional gabs.

On Friday (22), Cronkite will be in Minneapolis spieling at the Rotary Club, with Northern States Power and WCCO-TV hosting.

Hazel Raises Havoc With Radio-TV In D.C.; Stations Off

Washington, Oct. 19.

Hurricane Hazel visited its fury on Washington radio and tv stations last week and also put several hundred thousand receivers temporarily out of commission as electric current failed.

Two of the city's tv stations were forced off the air Friday as the hurricane cut off the power supply of DuMont's WTTG and the Evening Star's WMAL-TV. Neither station was on the air Friday evening. The Washington Post's WTOP-TV suffered slight interruptions in service and CBS news personnel in Broadcast House were evacuated from their regular quarters when high winds threatened the tower. Only NBC's WRC-TV, whose tower is closest to the downtown section, was unaffected.

At least 10 radio stations in the area either went off the air or had service temporarily interrupted as power supply failed. Station WGAY suburban Silver Spring had to call the fire department to rescue six persons who were trapped by fallen high tension wires. Also forced off the air were WEAM in Arlington, Va.; WINX in Rockville, Md.; WFAX in Fairfax, Va.; WGMS in

(Continued on page 30)

Gemex Likes 'Stork'

Gemex Watchbands, which bowed as a network video sponsor last season with George Jessel on ABC-TV, is slated to return to the network, this time as a participating sponsor (10 minutes) on the Saturday night "Stork Club." Deal was set via BBD&O.

Deal for Whitman Candy to come in on "Stork Club" sponsorship is now apparently dead, according to the network.

New Haven TV's Nix on Drinking

New Haven, Oct. 19.

New Haven's only VHF outlet, WNHC-TV, pulled the rug out from under network beer advertisers last week by informing the webs that the outlet would no longer carry alcoholic beverage commercials "in which the product is shown being consumed." Station manager Ed C. Obrist's action follows similar moves by Michigan broadcasters and other isolated groups.

Obrist, in a letter to the networks informing them that after Dec. 31 no such commercials would be acceptable, said the station believes "there are reasonable grounds for criticism when teenagers are exposed to scenes depicting the pleasures and satisfactions of consuming alcoholic beverages. And since we contend that these products can be sold via television effectively without such demonstration, we urge that you apprise all agencies and advertisers of our decision not to accept drinking scenes."

Ted Steele, Others In WOR-TV Shifts

Ted Steele was the principal in an afternoon program shuffle at WOR-TV, N. Y., this week. The emcee brought his three-way program setup with him in a move from WPIX three months ago, and until now he's maintained consecutive afternoon slottings for housfraus, teens and tots. As of Monday (18), he lost the 30-minute strip for the smallfry, but he'll continue broadcasting three hours daily.

Where he began his tv day at 2:30 with an hour-and-a-half adult variety session, Monday through Friday, he now does a two-hour stint at 3 for the same viewership. From 5-6 p.m. it's a show for teenagers, a group where the station felt Steele wasn't achieving full support, largely because the former 4-5 casing was too early for many highschoolers.

The changes also affected Ray Heatherton's "Film Show," formerly at 5:30, right after Steele's kid show. Gordon Gray, topper at WOR, indicated that there was too little change of pace from Steele to the early Heatherton stanza. Heatherton, however, remains solidly in his 6-on "Merry Mailman." In the early afternoon Lew Bedell shifts from 2 to 2:20, and Jean Phair from 1:30 to 2. The station is slotting the Regal film series at 1:30, with daily sign-on at 1 by a public service strip.

'Omnibus' Permanent Repertory Group, Out-of-Town TV Tryouts

"Omnibus" is becoming an experimental tv'er in more ways than one, with latest departure being a permanent repertory company to be introduced next Sunday (24) on CBS-TV. (Show's third season under the TV-Radio Workshop of the Ford Foundation was incepted last Sunday.) Paralleling the permanent troupe approach, and with far-reaching implications view of the sight medium's very offish results with the "million dollar" tinted spectaculars, is a scheme whereby given dramatic properties and other stylings will be given full-blown tryouts on important stations away from the N. Y.-originating point of the 90-minuter. The "out of town" tuner-upping is not unknown in tv, but this may be the first one of major scale.

First of the tryouts will embrace two playlets which will be showcased on WCAU-TV in Philadelphia at 10 p.m. tonight (Wed.). Curtainraiser will be "The Man With the Diamond," an original contemporary folk comedy by Frank D. Gilroy with the middle west as locale. Other briefie has recognizable labels since it's Anatole France's w.k. farce, "The Man Who Married a Dumb Wife," based on a Rabelais story set in medieval France. Lead roles in the latter will be taken by Zachary Scott and Nita Talbot with a supporting cast of 12, Fred Wayne, James Millhollin, Carl Harms, Ralph Hertz, Lee Richardson, Jacques Aubuchon, James Greene, LeRoi Operti, Lewis Scholle, Peggy McCay, Judith Tutaeff and Faith Burwell. Tad Danielewski, of the Workshop staff whose overall director is Robert Saudek, will stage both productions.

"Omnibus" will also "go Native" next Sunday with a live vignette showing Native Dancer, the big-money hoss now in retirement, being ridden by jockey Eric Guerin at the nag's home on Sagamore Farm in Glyndon, Md.

SPECS JUST '1-SEASON WONDER'?

Spector & the Specs

On Wednesdays (once a month) Hazel Bishop agency factotum Raymond Spector is the happiest man in the world.

On Sundays (once a month) Spector is the most miserable man in the world, yelling "foul" and besieging NBC to get him off the spec hoof once and for all.

On the two occasions that the Hazel Bishop-sponsored "This Is Your Life" on NBC-TV has come to grips with CBS-TV's "Best of Broadway" once-a-month "baby spec" color dramas, the Ralph Edwards 10-city Trendex ratings left the CBS extravaganza staggering on the ropes, including last Wednesday's "This Is Your Life" score of 31.5; "Man Who Came To Dinner," 19.6.

Conversely, Spector's Sunday night Max Liebman specs (co-sponsored by Sunbeam Appliances) have taken it on the chin with even more telling Trendex results from CBS-TV' "Toast of the Town." Spector's been crying "enough."

Abe Lincoln's Trendex

What Could Have Happened on 'Overnight' Gettysburg Address Rating

If the quality of his "one-shot" were equated with the "audience" measurement—as virtually everyone in and out of the trade is doing when it comes to the color tv specs—then Lincoln's Gettysburg Address would have got an "overight" very close to zero. Figured on the newspaper reaction, Lincoln was worse off than Max Liebman.

The latter's "notices"—good or bad—were spread across the country in the strategic positions of television sections. Lincoln's w.k. speech, about 88 minutes less in the playout than any of the Liebman specolas, was delivered in the rain and heard by only the first couple of rows at dedication of the Gettysburg National Cemetery. Newspapers brushed it off on the inside pages, principally because of the competition, No. 1 orator Edward Everett in a two-hour speech that rated the big heads up front.

Not that any tv spectacular, however earth-shaking, can be "equated" with such immortal prose as the Gettysburg Address—but while the returns are in on the specs delivered so far, the season isn't over.

'You Are There' Ain't—For BBC

London, Oct. 12.

One of the BBC-TV imports from America has been ordered off the air because the rights are being sold for the commercial network. The program, "You Are There," has been screened on the British outlet since last April.

The program was cancelled on orders of CBS execs who have told the BBC that they are no longer willing for the Corporation to use either the title or the formula. They are reportedly filming their own version of the program which is being made available to a British commercial television company.

NBC-TV's Promissory Note to Station D.J.'s On 'Suzy' Spec Songs

As a result of previous "defection from the script," NBC-TV is currently assuring disk jockeys around the country (particularly in the o&o and some affiliate cities) that the songs planned for Max Liebman's Saturday (23) specola will be sung. The platter-spinners are being assured that their advance plugs on the tunes in "Follies of Suzy," starring Jeanmaire and Steve Allen and featuring Connie Russell, will be matched by on-the-air renditions, unlike a previous spec (apparently "Lady in the Dark") wherein some cleffings were eliminated after the deejays had been advised of usage.

However, the songfest promised on "Suzy" is somewhat easier to carry out since they're all standards, including "That's My Weakness Now," "Be My Little Baby Bumble Bee," "Vo-Do-Di-O-Do," "Ain't Misbehavin'," "Puttin' on the Ritz," "Varsity Drag," and "Moanin' Low."

Ginger 19.6; 'Lucy' 40.8

"Tonight at 8:30," starring Ginger Rogers in Noel Coward's three playlets on NBC-TV in the first of the web's Monday (18) specolas, drew a 90-minute Trendex of 22.1 while CBS-TV's three segments averaged out at 29.6, with two of its shows ahead.

Half-hour marks for "Tonight" against the CBS field were 27.4 to 20.4 for Burns & Allen, 19.2 to 27.6 for Arthur Godfrey's "Talent Scouts" and 19.6 to 40.8 for "I Love Lucy."

It's a Different Story on Nielsens For 'Lady in Dark'

Whatever those overnight 10-city Trendex returns, the Nielsens are much kinder to the Max Liebman spectaculars, specifically the first of the Saturday night entries—"Lady In the Dark." The first nationally-projected Nielsen ratings since the new season preemed are just off the presses, and give "Lady In the Dark" a No. 4 status among the Top 10, with only "Dragnet," Milton Berle and Jackie Gleason faring better. "Lucy" isn't included because of its later preem. (In contrast, the Trendex returns found "Lady" taking it on the chin from the CBS competition).

Nielsen's Top 10 for the two weeks ending Sept. 25 follows:

Dragnet (NBC)	51.2
Buick-Berle Show (NBC)	50.1
Jackie Gleason Show (CBS)	43.3
Lady In Dark Spec (NBC)	39.1
Colgate Comedy Hour (NBC)	38.6
You Bet Your Life (NBC)	37.7
Ford Theatre (NBC)	37.7
Toast of the Town (CBS)	37.1
Arthur Godfrey (Pillsbury) (CBS)	36.3
Arthur Godfrey (Frigidaire) (CBS)	35.8

Pontiac's Election Coin

Pontiac Division of General Motors has bought the WCBS-TV (N. Y.) end of CBS' Election Night coverage for an outlay approximating $13,000. The metropolitan N. Y. tabulations will be as five-minute coattails cutting into the network's extensive blueprint of "Operation Ballot." There's a potential "bonus" feature for Pontiac in that the car outfit is guaranteed eight spots, but should any hot battles develop that would require telecasting beyond 1 a.m., the skedded stopped point, the local plugs would be cuffoed.

Gotham flagship's coverage will be handled by Harry Marble as the factual reporter with Dallas Townsend dishing up the trends-analysis.

SEE 'BUSINESS AS USUAL' IN '55

Despite protestations of the NBC high command that the specs are here to stay regardless of sponsor squawks over the spectacular Trendex brushoff thus far, best guess among many close to the picture is that the networks will revert back to "business as usual" next year and write off the pattern of 90-minute top-budgeted extravaganzas "one-season wonder."

In the face of the new Trendex ratings reflecting the continued tv audience repudiation of the big-big-big shows, Raymond Spector, agency topper whose Hazel Bishop account took it on the chin twice running on the Sunday night spec series, again hit the ceiling last week and asked for out, preferring the traditional half-hour program sponsorship formula. Although Spector is committed to a "run of the specs" contract, they're laying odds that he'll scram before the semester over.

Max Liebman, production factotum of the Saturday and Sunday night revolving series of "big ones," is not committed to the network or the specs beyond this season, having rejected network overtures to pin him down to a long-term deal, thus keeping him flexible in terms of future tv planning.

At NBC they're making no effort to conceal their chagrin over the "spec hex" and frankly concede that "somewhere, some place we're making mistakes." The William Morris agency, which has a major stake in the operation by virtue of the fact that it books practically all the talent for the shows, has meanwhile stepped into the breach in an effort to inject a broader appeal into the shows. Thus negotiations have been completed which will find Frank Sinatra emceeing a portion of the Nov. 7 show from Hollywood, along with Judy Holliday, with possibility that both Sinatra and Groucho Marx will team up for future stanzas. But as one network exec put it, "Why do you need a spectacular for Sinatra and Groucho? They've always been around."

Second guessing on "what went wrong" has become the industry's favorite pastime. Everybody and his uncle got the reasons for the biggest "no-look" in tv annals. The "reasons" break down something like this:

1. The specs are under-promoted.

2. The specs are over-promoted.

3. Most of them are too sophisticated for U. S. audiences generally (with special emphasis on "Lady In the Dark," such vehicles as Noel Coward's "Tonight at 8:30" playlets; the contention that too many must have "got lost" in the "Filling Station" ballet on the "Sunday In Town" spec, etc.

4. Ninety minutes is too long; a far better job could be accomplished by compressing the specs into a tighter hour formula.

5. You can't compete with "habit" and the "same-time-same-station" pattern of every-week consistency. All the promotion in world can't offset the need to re-educate the tv viewers to go searching, every fourth Saturday, every fourth Sunday and every

(Continued on page 31)

Hope's Decision to 'Sit Out' TV In Nov. Throws NBC for 100G Loss

'Toast' Fries Friars

Sunday (17), 8 to 9 p.m., Trendex:

"Toast of the Town," CBS-TV (Ed Sullivan, Bing Crosby on film, Liberace, Will Jordan, Hal Le Roy, Peg Leg Bates) —42.6.

"Friars' Frolic" on "Comedy Hour," NBC-TV (Milton Berle, Janis Paige, Mitzi Green, Smith & Dale, Joel Gray) —13.1.

Also on the Trendex front, "Mama" reversed the score in the Red Buttons competition last Friday (15). It was: "Mama" (CBS) 19.8; Buttons (NBC) 15.3; Ozzie & Harriet (ABC) 8.4.

It looks like NBC-TV will take it on the chin to the tune of about $100,000 in finding itself saddled with a full hour of sustai ing time in one of tv's choicest commercial segments—the Tuesday night 8 to 9 period—as result of Bob Hope's decision to sit out his November show while he goes to London for a "command performance." Originally Hope had planned to film his hour show while abroad, having initlated overtures to line up Maurice Chevalier, Orson Welles, Edith Piaf and other stars.

But when Hope sailed for England last week and told NBC he didn't want to do a November show under any conditions, General Foods (which is committed to ni shows this season in the Tuesday period) threw the time back at the network.

As of this week NBC was still making some desperate efforts to latch on to a one-time sponsor for the Nov. 9 hour, but it looked like no dice, in view of the time element wherein a client would have to whip a major show together on such short notice. As result, NBC, still smarting under the preemption but unable to do anything about it (Hope reportedly cracked, "Let them sue me if they want"), was planning to fill the 60 minutes with a repeat of the "Three-Tw One-Zero" atom bomb documentary which had a one-shot presentation last month.

With General Foods and Hazel Bishop alternating with Buick's Milton Berle in rounding out the Tuesday 8 to 9 commercial season, the GF defection is seen pointing up the hazards of splitting up choice time segments for multiple sponsorship in the repatterning of the NBC-TV program schedules. The likelihood that Hope won't return to tv until February (he was initially blueprinted for six shows this season, finds GF faced with a "booking" problem for its nine-show Tuesday night total. GF may install a Cole Porter show in the December slot, with indications that Benton & Bowles (which shares in GF billings) may "inherit" the slot for January for a circus show.

CBS' Grand Slam; Wins Zenith As Client, Chi Pal

CBS pulled off the neatest trick of the week with the revelation that it has not only resolved its differences with Zenith over the controversial Channel 2 issue in Chicago, but grabbed off the self-same Zenith as a sponsor for "Omnibus" starting next Sunday (24).

CBS prexy Frank Stanton and Zenith chief Eugene F. McDonald Jr. revealed jointly that the Channel 2 Chi issue has been settled amicably on the eve of the scheduled protracted hearings as to whether CBS had the right to shift WBBM-TV, which it acquired from Balaban & Katz back in February, '53, from Channel 4 to Channel 2 after the FCC had decreed to abolish Channel 4.

Zenith had been using Channel 2 for an experimental station and had an application on file for retention of the channel for commercial purposes when CBS maneuvered the WBBM-TV shift.

Full terms of the settlement were not disclosed save that Columbia parlayed the whole thing into a sponsorship deal.

Jordan on TV Specs: Many a Well Can Be Dug Before Gusher Hit

Wallace Jordan, head of the William Morris agency's radio-television dept., who left Monday (18) for a two-week huddle on the Coast with topper Abe Lastfogel, has his own views on some of the missouts on the spectaculars.

"For one thing," says the 10%er whose agency is so dominant in the variety-type of video talent bookings, "it's a mistake to label them all as 'spectaculars.' They are not intended to be that way. But whatever the degree of measurement, to me this is like wildcatting—we're all trying to advance the medium with a new pattern and sometimes you strike oil and sometimes many a well is dug before a gusher is hit."

Abe Lastfogel—'Mr. Show Biz'

Concern of the William Morris office over the virtual repudiation of the specs by tv audiences becomes increasingly understandable, with the talent agency having one of the major stakes in the 90-minute productions. Morris agency today practically books the entire series. Every time a spec goes on, the William Morris office has $12,000 minimum in talent-commissions riding on the outcome.

That "Mr. Show Biz" appellation applies in spades today to Morris agency factotum Abe Lastfogel, who, in trying to hypo the spec talent values, is becoming chief troubleshooter for NBC-TV on the talent front. The current negotiations to wrap up Frank Sinatra and Groucho Marx either singly or as a team to step into the spec breach is evidence anew of the major networks' reliance these days on the Morris hold on tv's talent availabilities.

Merman East For 'Hattie' Tuneup

Ethel Merman is due to arrive in New York today (Wed.) from her Denver home to tune up for her "Panama Hattie" starrer CBS-TV's "Best of Broadway" Wednesday color series tagged for Nov. 10. This will be the first of her pair of CBS appearances, with second to be "Babes in Arms" (although unlike "Hattie" she was not in the 1936-37 Broadway original of "Babes," which starred Mitzi Green and Wynn Murray, with Alfred Drake in a bit role, but that was before his "Oklahoma" dent).

Miss Merman, recovered from minor surgery in Denver, is flying to Gotham with her husband, Robert F. Stix, prexy of Continental Air Lines and board chairman of Swan Finch Oil. Plane trip is via United Air Lines.

Ed Lethen Jr. to CBS

Edward F. Lethen Jr., deputy director of Voice of America, is joining CBS-TV Nov. 1 as manager of network sales development, succeeding Edward P. Shurick, who was recently tapped as national director of web's station relations.

Lethen was CBS Radio's director of sales extension in 1951-53, leaving for a year to join VOA. Prior to his initial CBS post he was with Macfadden Publications for 16 years, winding up as ad manager.

Paper-Mate Into 'Funny'

Paper-Mate joined Toni as of Sunday (17) in underwriting the Art Linkletter-emceed "People Are Funny" on NBC-TV.

CALIFORNIA
With Thomas Mitchell, narrator; Jack Benny, Anna Maria Alberghetti, Paul Kelly, Ruth Hussey, James Gleason, John Carradine, Joy Lansing, Bonita Granville, James Craig, Robert Strauss, Richard Jaeckel, James Edwards, Gregory Ratoff, Roy Fitzell, Carole Conn, Mickey Callini, Leona Irwin, Meurisse Duree, Wanda Olson, Gene Reed, Pat Tribble, Jerry Jackson, Wanda Harbour, Francine Savery; Nelson Riddle Orch
Producer: Jack Denove
Director: Robert Stevenson
Writer: Larry Marcus
60 Mins., Sun. (17), 8 p.m.
BANK OF AMERICA
All California stations (film)

The greatest captive audience in the history of television eavesdropped on the Bank of America's love letter to the State of California on the 50th anniversary of their courtship Sunday (17) night. Eavesdropped, or abandoned television in the hour between 8 and 9 p.m. for the Bank's anniversary program, produced by Jan Productions, was on every one of the 27 television stations in the state of California. It preempted the time of such Sunday stalwarts as Ed Sullivan's "Toast of the Town" and "Colgate Comedy hour" in a burst of state chauvinism worthy of the sovereign state of Texas.

As a love letter, "California" was in the proper groove, ranging from the interesting to the informative to the sachharine. Inevitably, however, the Bank of America may find that its paean of praise to the Golden State has created some animosity; there are other motion picture studios in California beside Warner Bros.—although only the Burbank lot was mentioned and clips were shown of the late Al Jolson in "The Jazz Singer" and of Doris Day singing "Secret Love" from "Calamity Jane." Along with these clips was a plug for the current WB film, "A Star Is Born." And there are other television networks beside CBS (and they were all used last night)) which received its plug via use of a film clip of last season's Jack Benny progra wherein he seeks a film role from Gregory Ratoff.

Thomas Mitchell narrated the story as written by Larry Marcus, the yarn attempting to trace the state's history from the earthquake and fire, when Amadeo P. Giannini expressed his faith in the future of San Francisco by making loans to anyone who would promise to stay on and rebuild the devastated city, to the present day. On the dramatic side, Paul Kelly and Ruth Hussey skilfully portrayed a Nob Hill couple ruined by the holocaust but ready to start again (bad scripting brought an unexpected laugh here) and Anna Maria Alberghetti made the first of two excellent appearances as the diva, Luisa Tetrazzini. In other dramatic bits, James Gleason, John Carradine and Joy Lansing did a fine job of portraying the early film days; Bonita Granville and James Craig were effective in limning farmer hardships before irrigation systems were completed; and Robert Strauss, Richard Jaeckel and James Edwards captured the post-world-war-two fever of the GI's who decided to settle here.

Entertainment-wise, there were many lags in this one-shot film, apparently because producer Jack Denove and Marcus were staggered by the enormity of the task they attempted. Robert Stevenson's direction was similarly erratic and David Lichine's choreography, cleverly executed by Roy Fitzell, had a tendency to be too busy for telescreen viewing. Film reflects top work done by Ernest Fegte on the sets, Harold Sti on camera and Nelson Riddle's fine musical direction. *Kap.*

OPERA CAMEOS
With Giovanni Martinelli, Host; Beverly Sills, John Druary, Frank Valentino, others
Producer: Carlo Vinti
30 Mins., Sun., 7:30 p.m.
PROGRESSO QUALITY FOODS
DuMont, from New York

The Progresso Foods opera troupe is back at its old DuMont stand for the fifth season. This "Opera Cameos" series is undoubtedly sure of its audience for it hasn't changed its formula of scissoring the musical classics to fit into a 30-minute running time (less time out for the Progresso plugs, of course) or capsuling the libretto with English titles at the bottom of the screen.

Series can't do anything about the digest pattern, which prohibits getting the full flavor of the opera but the chopped libretto pony surely can be elimninated or at least adjusted. As it stands now, the English titles are distracting to those who don't need any help in understanding the opera and the lettering is too small for those who need the English lingo crutch.

In the show's favor is the pleasant singing company producer Carlo Vinti casts for each stanza. Principals and chorus are all top-flight lunghairs and deliver with vitality and verve. On opening show Sunday (17), for example Verdi's "La Traviata" (third act only) was given a rousing workover by Beverly Sills, soprano; John Druary, tenor; and Frank Valentino, baritone. *Gros.*

BEST OF BROADWAY
(The Man Who Came to Dinner)
With Monty Woolley, Merle Oberon, Joan Bennett, Reginald Gardiner, Bert Lahr, William Prince, Zasu Pitts, Buster Keaton, Catherine Doucet, Margaret Hamilton, Howard St. John; music, David Broekman
Producer: Martin Manulis
Director: David Alexander
Writers: Moss Hart, George S. Kaufman (adapted by Ronald Alexander)
60 Mins., Wed., 10 p.m.
WESTINGHOUSE
CBS-TV, from N.Y. (color)
(*McCann-Erickson*)

Monty Woolley, as the man who came to dinner and stayed to dismay, denounce and discommode his Buckeye hosts, et al., remarks shortly after the play gets underway, "I may vomit!" One knows pronto that this is a vid that's not for a kid. As the Hart-Kaufman 15-year-old smash begins to unfold, one also becomes acutely aware that the Woolley-sparked badinage, tabasco and ripostes, even in the necessarily trimmed version, are much too fast for the cameras. Granting some gorgeous moments when the playwriting duo's original chefs-doeuvre came through with striking impact, the sum total telewise was an elongated vaudeville sketch (full stage or even "in one") with which Woolley & Co. could have slayed 'em at the old Palace Sunday night and been an indef. holdover.

If "The Man Who Came to Di ner" weren't so basically uproarious as theatre-work, the reasons for its tv pratfall could easily be pinpointed with legit as the starting point culprit. What happened may be an over simplification: those who mastermind Westinghouse's every - fourth - Wednesday "Best of Broadway" series failed to acknowledge that nearly matching tv's strongpoints are tv's limitations. Live video bears only a faint resemblance to the fabulous invalid operating under the proscenium arch, and the magic lantern of Hollywood nativity is something else agai

So despite any rumors to the contrary, tv has its inherent weaknesses, but since these are fundamental and no particular secret to knowing practitioners, candor compels an observation that awesomeness vis-a-vis script and stars does not make a click. The bounties of money are insufficient in themselves to hit the target. What seems obvious is that Westinghouse in this, its second try, has been bamboozled into taking the name-crazy route with minimum regard, as it developed, for the tastes and habits of the tv audience way out yonder in the unknown, and for the proper blueprint. But the fact is that the cinema-seasoned Merle Oberon and Joan Bennett, to name but two of the large cast, represented money not well spent save perhaps (perhaps, that is) for billing purposes, since they were not equal to the crisp requirements of their roles unless, of course, they were merely keyed to the demands of both direction and script. Similarly, Buster Keaton's characterization, a meaty part in the stage and film editions, was flat, coming out as a series of telegraphed interruptions instead of picking up the playout as per the original intention.

Woolley, as the wheelchair wit in alleged lampoon of the late Alexander Woolcott, is of course married to the part, one of the great vehicles for an actor and from the top shelf of the Hart-Kaufman farce larder. "Dinner" would have been a shambles without him; with him, even under an almost complete absence of buildup in establishing characterization, it provided some diverting moments—more perhaps, because here, at least, was tv shedding some of its prime tabus than because of any special skill in the transplantation. There wasn't enough of Bert Lahr to bring out the brash sex qualities of the Banjo (Harpo Marx) part, but the Beverly Carlton(presumably a takeoff on Noel Coward) of Reginald Gardiner and a couple of bits by Catherine Doucet stood out boldly. Rounding out okay berths were Zasu Pitts, William Prince and Howard St. John.

According to printed reports, the color values were extra-special, with, incidentally, little or no intrusion on the play. CBS has this, at least, for a consolation prize. *Trau.*

BIG TOWN
With Mark Stevens, Trudy Wroe, John Doucette, Ellen Corby, others
Producer: A. E. Sutherland
Writer-Director: George Waggner
30 Mins., Wed., 10:30 p.m.
LEVER BROS., A. C. SPARK PLUGS
NBC-TV, from Hollywood (film)
(*D. P. Brosher, McCann-Erickson*)

"Big Town" is on a subdued key now that Patrick McVey has given way to Mark Stevens as Steve Wilson, managing editor of the Illustrated Press. Director-writer George Waggner has removed some of the improbabilities of newspaper life and simultaneously attempted more of a sleuthing touch.

Stevens' deadpan treatment of the lead role, when caught last week, was intended as hardboiledness. Rather it was a deadpan treatment of the lead role. To provide the increased sense of reality in "Big Town," for the first time in the show's audio or video history Lorelei, the featured femme, stuck to the office like all good newspaperwomen. Trudy Wroe, blond and attractive, was the new siren who stuck to wisecracks and avoided bold and dangerous manueverings in the cause of justice. Miss Wroe, however, still seemed too young and insecure to be editorial success.

Waggner forgot a plot in the latest chapter of the alternately sponsored Lever-A. C. Spark Plug vidpix skein. It was never clear how Stevens got tangled in tracking down a band of arms smugglers after a seemingly unattached murder had been committed. Anyway, he ran through a series of characters, including a worn old woman whose son turned Commie, an FBI agent with a hook for a hand, a not-really-so-mean old publisher and a police lieutenant who even when smiling looked like a thug graduated to the police force, and yet came no closer to a solution than a bump on the noggin. The FBI came up with the answer; all Stevens did was get in the way throughout. He managed a little cryptic philosophy at the end of the story re the old lady and her Commie progeny, but as with the mystery, he had no solution.

"Big Town" enhanced the low-key delivery with a familiar musical background. Leaning on the now-famous da-dee-dum-dum this pic had a reverberating kettle drum to hold the excitement.

Photography was very clear and the lenser, whoever he was, borrowed on the also familiar trick of quick-changing close-up shots when two characters conversed. *Art.*

ADVENTURES OF RIN-TIN-TIN
With Lee Aaker, James Brown, Joe Sawyer, William Forrest, Rod Redwing, Rand Brooks, John Hoyt
Producer: Herbert Leonard
Director: Robert Walker
Writer: Douglas Heyes
30 Mins., Fri., 7:30 p.m.
NATIONAL BISCUIT CO. (film)
ABC-TV, from Hollywood
(*Kenyon & Eckhardt*)

This Screen Gems production for National Biscuit Co. did little in its initial telecast (15) to raise juve programming levels. The nature of this old and woolly west formula is an immediate bar to anything but a layout of violence, and with video's critics on an anti-violence kick it's a wonder the producers didn't try to do something else. It's remembered when Rin-Tin-Ti was once acceptable for showing in grade schools.

The "wonder dog" and his young master, with Lee Aaker in the role, were found by a U. S. Cavalry troop after an Indian raid on a wagon train, it's revealed. But the story actually begins when a soldier is attacked by Apaches only a few feet from the Army post. He's saved by Ri , and delivers a message that the spit-and-polish Colonel is coming to inspect. For fear the boy and the dog will be banished from the installation, they are ordered to hide. The two, along with the tough, dumb, but affectionate sergeant, who's played by Joe Sawyer, discover Indian plot and save the Colonel. As a reward, the boy is made an honorary soldier and so is the dog, so that their further presence on the post will not be contrary to regulations.

The filmed stanza has few redeeming aspects. Aaker, about 10 or 11 years old, is precocious in the part of a bright and brave young orphan. He's not helped much by the direction, which gives him a number of unnatural attitudes to hold and situations to overcome. The dog does nothing exceptional either, except look faithful at proper times, tear at an Indian's throat and run dozens

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Tele Follow-Up Comment

The Friars, one of the older theatrical organizations, took a turn on the Sunday night (17) Colgate Show on NBC-TV, which capitalized on a wealth of memories stored up by the group. Some of the club's membership roster were utilized and there were a couple of femmes put in for visual interest.

The program had its moments, even though nostalgia is no longer the boff it used to be in the earlier days of video when the past was relived on most of the important variety shows. There was a good amount of name value with Milton Berle topping the proceedings. Others on the screen included Smith & Dale, Mitzi Green, Janis Paige, Georgie Price, and Joel Grey. There was enough talent on the show to make for fine variety.

Format selected for the presentation was an imaginary Friars Frolic, which provided an excuse for the femmes to be present. It was unfortunate that Berle contributed material that was so old. His major effort, aside from conferenciering (done with taste and dignity), was devoted to a monolog, backbone of which was 'She's so ugly—' jokes. He also took time out to poke fun of the audience for not laughing and to show his technical knowledge of the medium by asking the cameras to move in closer. This is from another era, but unfortunately, it hasn't enough tradition behind it to be nostalgic.

Joel Grey, although too young to have first-hand knowledge of the guys he sings about, provided some good entertainment. With a tune themed around a straw hat, he limned some past greats of the theatrical world. Smith & Dale's classic "Dr. Kronkhite" sketch was th strongest comedy bit on the session. This durable oldtimer has a lot of laughs no matter how many times heard.

The femme contingent did well. Janis Paige with "Funny Valentine" and "Man Who Got Away" got herself a fair amount of acclaim. Mitzi Green however, hit a jackpot, with her delineation of the woes of a Brooklyn girl returning from a cruise. She also provided a glimpse into the past with her impression of Fannie Brice.

The finale, devoted to the Friars upstairs, had bits by Georgie Price on Al Jolson; Beau Jenkins on Bill Robinson, and Marilyn Ross as Helen Morgan. Just how the femme parts fit in is hard to understand on this sequence since the Friars is an all-male organization.

Arthur Knorr's smooth production did much to make a good pattern of the patchwork. Al Goodman showbacked nicely, and Edith Barstow punctuated the show with some good choreography. *Jose.*

Stock a show with stars of marquee magnitude, give them a script with the howling velocity of a Hazel and you have a miniature copy of a spectacular. Jack Benny made this facetious reference to his bi-weekly outing for Luckies on CBS-TV, but the millions around the sets must have taken him at his word. It was spectacular in its conception and playoff, a rousing half-hour of punch-packed antics that will challenge his best to come in the months ahead. The device for integrating offbeat talents of Hollywood's high 'n' mighty was absurdly ingenious, that of having each play an instrument in a jam session at Benny's home. Tony Martin blew clarinet; Fred MacMurray fondled a saxophone; Dick Powell scorched a trumpet; Dan Dailey whacked away at drums; Kirk Douglas plucked a banjo, and guest conductor, because it was at his house, was the fiddler from Waukegan. The cacophony that issued from diverse instruments was made more chaotic by interpolations of Douglas, who knew only "Bye Bye Blues." The rest played "Basin Street Blues" but Douglas finally won out and they all went "Bye Bye" in the finale.

Few shows this season will run up as many laughs to convulse the sitters. It was tv's high comedy spot for the season and the byplay between Benny and the bandmen was as sock as the jamming. He called them the lousiest musicians he ever heard and for wrap-up held a $5 bill over the head of each with audience applause to determine the winner. Benny pocketed the fin. The writers gave Benny, Rochester and guest musickers plenty else to keep the howls heaped high.

Benny's opening monolog bristled with sharp-witted comment on what critics had to say about his first show, and those who came calling found slot machines concealed for Coke, apples, peanuts, cigarets and weighing. Don Wilson still pouted but finally agreed to do Mr. B's Luckies commercial while skipping a rope. All due credit to producer Hilliard Marks, director Ralph Levy and writing staff of Sam Perrin, George Balzer, Milt Josefsberg and John Tackaberry. *Helm.*

Ed Sullivan evidently has a soft spot for Liberace and gave him just about half of his "Toast of the Town" stanza on CBS-TV Sunday night (17). That Liberace is a show biz phenom is a cliche by now, but he doesn't add up to a performer who can carry a variety show, especially when he spends about 10 minutes giving very folksy introes to the sidemen in his touring orchestra, under his brother George Liberace's baton.

Otherwise, it was a firstrate session marked by a topnotch film clip of a Sullivan interview with Bing Crosby on the Coast. The Crosby bit was a plug for the Paramount pic "White Christmas" (which, incidentally, has been getting a hefty slice of cuffo time both radio and tv via Irving Berlin's current pic and songplugging activities); but the Groaner was in his niftiest form as a casual personality and his relaxed way before the cameras belied the existence of what must have been an army of Paramount technicians to make this ultra-professional looking "home movie" sequence. Sullivan opened with a few remarks and Crosby carried the ball from that point onwards, chatting amiably and delivering snatches of Berlin tunes without accompaniment except for one number, "Gee, I Wish I Was Back In The Army." It was a tip-top trailer.

Impressionist Will Jordan and comic Orson Bean provided two more highlights for the show. Jordan again scored tremendous boffs with his takeoff of Sullivan, a carbonic and almost carbolic tour de force in its perfect mimicry of the show's emcee. He did the same bit a couple of months ago on this show. Jordan's takeoff on Liberace, while good, did not have the same pointedness. Following Jordan, Bean also registered with his clever routine as the upstage announcer of the Yale-Harvard football classic.

Liberace, who closed the show with his "Rhapsody By Candlelight," also was in the opening turn via a rather long and belabored routine with Hal LeRoy and "Peg Leg" Bates. The latter two contributed some fancy hoofing while Liberace supplied the comedy relief with home hokey challenge terping vis-a-vis LeRoy and Bates. No question but that Liberace endeared himself to his fans with this type of clowning. *Herm.*

Martha Raye, unlike the self-conscious Sid Caesar of a couple of "Person to Person" shows ago, was one comedienne who knew how to relax when out-of-character. She evidenced a surprisingly new side in her home life; her penchant for languages, deep-sea fishing, her attachment for her own daughter and the cute little colored daughter of her housekeeper at the Connecticut estate they now occupy. Her predilection for clowns, and a secret yen to do a semi-serious play about the clown folk, was also disclosed.

Incidentally, whether by design or accident, the Pakistan's Prime Minister, Mohammed Ali, hit a public relations jackpot not usually the destiny of international politicians. Ed Murrow's closeup on the affable, good-humored yet authoritative Prime Minister from the only Oriental nation which i geographically both in the Middle East and Far East, undoubtedly gave the sundry press reports of Mohammed Ali's weekend activities new values. His penchant for fancy headgear—he flashed a full Indian chieftain's regalia, a cowboy skimmer and the mortar-board he wore at the Columbia University ceremonies earlier that Friday, when he received an honorary degree—was a humanizing touch. And the Pakistanian PM's powwow with the President in Washington the next day, and the likelihood we would accord his nation lend-lease financial aid, was a tribute to his personal charm. All of it, however, could never have been projected sans the magic of the CBS-TV pickup. Incidentally, both Murrow and Miss Raye saluted the CBS technical crew for getting the Connecticut pickup on the air, because of the Hazel holocaust that had cut telephone lines etc. in Connecticut.

(Continued on page 30)

BOB HOPE SHOW
With David Niven, Marilyn Maxwell, Jose Greco Dancers, Les Brown Orch, others
Producer: Jack Hope
Director: Jim Jordan Jr.
Writers: Mort Lachman, Bill Larkin, John Rapp, Lew White
60 Mins.; Tues., 8 p.m.
GENERAL FOODS
NBC-TV, from Hollywood
(Young & Rubicam)

Bob Hope on his preem for the season displayed a generally good brand of comedy and had some laudable guest spots. Hope is still one of the better standup comics in the business. He's frequently able to set the tone of the show in the first few minutes of his effort and thereby give the stanza a greater momentum than it would ordinarily have.

Hope on his preem Tuesday (12) gave an excellent account of himself in his warmup stint. His gags had a fresh and brash quality that made a good impression. In some spots the pacing fell down as was evidenced in the case of the cut-in from New York where a banquet for the U.S. Olympics was staged at the Hotel Waldorf-Astoria. Presence of some of the fleetest athletes in the world didn't prevent a slow gait on this portion.

Hope repeated one of his staple sketches, with just enough variations to maintain interest. The sponsored operation bit with Hope as the medico, Marilyn Maxwell as the assistant and David Niven as the patient made a good parlay. Having done this bit several times, the outline was familiar, but some verbiage gave it a fresh facade.

Niven had some fairly good moments in a bit in which he portrayed the world's fastest runner, with Hope as his manager. It was mild stuff generally, but it was a bit that couldn't be hated. Miss Maxwell's songs hit a good reaction. Verbiage was somewhat frisky in one tune with lyrics such as "When Russell's old and flat—I mean fat."

There was also a filmed bit with the Jose Greco dancers. Greco took three male cohorts and paced them through their famed equestrian number. It was Spanish dancing at its best and most spirited, but unfortunately, the poor film quality diminished its spontaneity.

As always, Les Brown showbacks excellently. *Jose.*

FORD THEATRE
(Shadow of Truth)
With Thomas Mitchell, Keefe Brasselle, Marjorie Lord, Sidney Blackmer, Ann Doran, James Bell, Robert Foulk
Producer: Irving Starr
Director: Gregg Tallas
Writer: Robert Hardy Andrews
30 Mins., Thurs., 9:30 p.m.
FORD
NBC-TV, from Hollywood (film) (color)
(J. Walter Thompson)

This third season starter for "Ford Theatre" was caught both in color and black-and-white. That the tint version is easier on the eyes and, attractively superior in its projection is immediately evident. Some of the filmed scenes both heightened the realism and added a note of natural to the scenic splendor. On the black-and-white receiver there was a noticeable diffusion that softened pictorial values but faulted sharp definition. For a choice, it would be no contest.

"Shadow" has more substance than silhouette and dramatically tense because of well rounded performances by a stellar cast headed by the old pro, Thomas Mitchell. As in his other telefilms he is so completely commanding as to inspire those around him and the end result invariably as a meaty morsel of high drama. Those who were caught up in his seasoned trouping and responded to his reflective artistry found the going to their liking and once again Columbia came up with a screen gem for Ford.

Another old pro, Sidney Blackmer, squared off against Mitchell and a couple of youngsters, Keefe Brasselle and Marjorie Lord, as the villainous overlord of a farming community and the action generated by Robert Andrews' teleplaywriting proved a happy fusing of provocative elements.

Brasselle and Miss Lord are perfectly mated to their roles and with Blackmer lend strong character to the pulsating dramatics. Ann Doran and James Bell are equally competent in lesser roles. Gregg Tallas directed with a knowing touch. Ford commercials carry a good sales punch. *Helm.*

OMNIBUS
With Alistair Cooke, Fred Allen & Co. (Portland Hoffa, Peter Donald, Kenny Delmar, Parker Fennelly, Peter van Steeden), Saul Goodman, Nora Kovach & Istvan Rabovsky, others
Producer: Robert Saudek
Directors: Seymour Robbie, Dan Petrie
Film Supervisor: Boris D. Kaplan
90 Mins., Sun., 5 p.m.
SCOTT PAPER CO., ALUMINUM LTD., NORCROSS
CBS-TV, from N. Y.
(JWT, Abbott Kimball)

The overall 1954-55 intentions of "Omnibus" were probably not fully reflected in the program's teeoff of its third season last Sunday (17). While it was an okay kickoff, it did not seem calculated to win many new friends from among those casual and inconstant late Sabbath afternoon gazers who are not especially aware of the "experimental" tag that rides with the show fostered by the Ford Foundation through its TV-Radio Workshop. Even so, "Omnibus" still gives large evidence that it will refuse to pander to low tastes in programming, will invade many new and interesting areas, and invariably present one or more treatises sufficiently off the beaten path to qualify for upper-level attention.

Show's four segments encompassed Fred Allen and most of his old radio troupe; Saul Goodman, boss percussionist of the N. Y. Philharmonic-Symphony Orchestra in an exposition covering about 40 types used in that longhair section; the filmed story of escapee ballet dancers Nora Kovach and Istvan Rabovsky; and a celluloid flight around the globe.

Allen carried the ball as the opening act in a session of some 20 minutes which gave the highlights of his radio career with his book, "Treadmill to Oblivion," as a tremendously handy springboard whereby the "comics' comic" was enabled to read substantial portions followed by the playout complete with sound effects. There was no question as to where Allen's w.k. lampoonery was heading almost from the start with his "advertising agencies are 85% confusion and 15% commission" (with perhaps greater impact for the tradesters in this kind of extra-special acid-dipped raillery). He bridged the best part of the "Allen Era" by bringing on his w.k. "Alley" denizens—Peter Donald as Ajax Cassidy, Kenny Delmar as Senator Claghorn, Parker Fennelly as Titus Moody, Peter van Steeden as the orchster himself, with Minerva Pious cut in as Mrs. Nussbaum - on - wax (she's busy BBC'ing, said Allen).

Allen's famous "One Long Pan" orientale whodunit was updated in tickling particulars, and when the sketch was cut off, it gave the head man opportunity to reflect back on similar scissoring on his AM ramparts (if not an ad lib, then certainly of good design by itself). Allen is skedded for "more work" on this stanza. His supporters, including at least one appraiser, will look forward to that since Allen has a special in the brain department appeal that no other latter-day comedian can boast.

The percussion parade (about three dozen rhythmic varieties) had its moments; as a factor in musical education, quick studies of the works from antiques to xylos, drums to glockenspiels, cymbals to chimes—a loud affirmative vote; but a bit slow and somewhat pedagogical in Goodman's accompanying description, though interestingly worked out and with a fine air of discourse about it. Goodman was aided by several members of the orch's "ski section plus students.

The Kovach-Rabovsky saga covering their escape from the Soviet zone in East Berlin was filmed with the co-op of the U. S. Information Service and done at the "freedom asylum" in West Berlin. The dancers' story is well known, the pair having appeared on tv ("Toast of Town," etc.) some time ago. As to the pic itself (with the dancers also "live" in the studio for fore-and-aft interviewing by host Alistair Cooke), even if the essentials were given in exactitude, it played perhaps too true to be good, resembling a half-hour video thriller of routine and "incredible" persuasion. Nevertheless, there was a good mood established, and the theme was eminently worthy of retelling.

End-piece, a too-long 18 minutes or so, was a global travelog stemming from a Pan American flight, with vignettes of each city along the 22,000-mile route. Pretty dull stuff, especially for a finisher. *Trau.*

Tonight at 8:30
(ORIGINAL CAST)

Three playlets presented at National, N.Y., Nov. 24, 1936, by John C. Wilson; written by Noel Coward, who is co-starred with Gertrude Lawrence; staged by author; $4.40 top; $11 top first night; second and third series premiered at $5.50 top; regular scale, $4.40.

"RED PEPPERS" (In First Series)

Lily Pepper	Gertrude Lawrence
George Pepper	Noel Coward
Alf	Kenneth Carten
Bert Bentley	Anthony Pelissier
Mr. Edwards	Alan Webb
Mabel Grace	Joyce Carey

"STILL LIFE" (In Third Series)

Laura Jesson	Gertrude Lawrence
Myrtle Bagot	Joyce Carey
Beryl Waters	Moya Nugent
Young Man	Charles Peters
Stanley	Kenneth Carten
Albert Godby	Alan Webb
Alec Harvey	Noel Coward
Bill	Edward Underdown
Johnnie	Anthony Pelissier
Mildred	Betty Hare
Dolly Messiter	Joan Swinstead

"SHADOW PLAY" (In Second Series)

Lena	Moya Nugent
Victoria Gayforth	Gertrude Lawrence
Martha Cunningham	Joyce Carey
Simon Gayforth	Noel Coward
Hodge (Dresser)	Kenneth Carten
George Cunningham	Alan Webb
Sybil Heston	Joan Swinstead
Michael Doyle	Edward Underdown

THE SEARCH
With Charles Romine, narrator; music, Ben Ludlow
Producer: Irving Gitlin
Directors: Heinwar Rodakiewicz, Franklin Schaffner
Writers: Stephen Fleischman, Ali Wasserman, Arthur Zegart, others
Film Editors: Sid Katz, Ralph Rosenblum
30 Mins., Sun., 4:30 p.m.
CBS-TV, from New York (film)

Some four years ago, when NBC-TV's Pat Weaver operated as chief programming factotum at the net, he conceived "Operation Frontal Lobes." Since that time, Weaver has gone on to become NBC prez, but rival CBS appears to have completely usurped the "Frontal Lobes" operation via its Sunday afternoon lineup of the N.Y.-only "Camera Three," and the network "Adventure," Dr. Frank Baxter, "The Search" and "Omnibus."

"The Search" is the newest, and in many ways, the best, of the entries in the web's "Operation Intellectual." This two-years-in-the making filmed "researching the researchers" series, documentary in nature, is both intellectual and human in scope, a rare combination to achieve. Both its subject matter and its approach will please those who for years have been plumping for mature and informative programming; yet its treatment should insure a wide and homeogeneous audience.

Series is a filmed report on the work and progress of America's research centers, in nearly all cases university research units. First show (and judging by the preview trailer, hardly as fascinating as many to come) took up the work of the State University of Iowa's Speech Clinic in treating stutterers. On the face of it, not an imposing subject, but the Irving Gitlin production unit made it one of the most absorbing half-hours the network has aired in some time.

Film unit sat in on the staff meetings, on the therapeutic clinics, on consultations between staffers and parents. Narrator Charles Romine, in conducting the tour, also pressed for an explanation of the cause of stuttering, and via demonstration of the techniques used to cure it, plus a parent-consultation, came up with an answer that at the same time revealed in completely simple but sympathetic terms just what a stutterer goes through.

Apart from the various revelations in the "didja know?" department (strutterers stop stuttering when they can't hear their own voice, or when they talk read in a group; pre-school-age children do lots of "repeating" without actually being shutterers but parental pressure to correct this may actually being stutterers but pathem; lots of talking is the best way to cure stuttering, etc.), the program bared the problem in its most human light. One of the therapeutic methods is to make stutterers engage in public speaking before a group of patients, and one of them got the laugh of the show in telling how he couldn't get the fatal words out of his mouth at his wedding. Another human exposition of the problem came via a dentist and his wife, who feared their three-and-a-half-year-old son was stuttering. After careful observation, the clinic staff advised the parents that the boy was normal, but if they persisted in correcting him, he'd develop the tensions that make a stutterer.

The press releases say that the series has been in preparation for more than two years, and certainly in terms of the care that went into the first show, that's no overstatement. Producer Gitlin, director Heinwar Rodakiewicz, the staff of writers, researchers, cameramen, editors, etc., have opened new frontiers for television as a responsible medium of information and instruction. *Chan.*

Ginger Rogers' TV Debut a Personal Triumph in 'Tonight at 8:30' Spec

By GEORGE ROSEN

Part Two of "Operation Spectacular" was unfolded by NBC-TV this week when the Monday night series of 90-minute color attractions (as distinct from the alternate Saturday-Sunday monthly series of Max Liebman specs) premiered in the 8 to 9:30 p.m. slots. Initial presentation (18) in the Monday series were three one-act plays from Noel Coward's "Tonight At 8:30" with Otto Preminger as "guest" producer-director, and starring Ginger Rogers, making her tv debut.

For 60 minutes or so, as Miss Rogers and her supporting casts performed "Red Peppers" and then "Still Life," it was generally good entertainment. The closing 30 minutes—or approximately the 9 to 9:30 period when "I Love Lucy" came on as the formidable competition from CBS-TV—was a mistake. So much so, that this final "Shadow Play" presentation, with its fanciful flights from reality into dreams suggesting a lower-case mixed-up version of "Lady In the Dark," did much to destroy the impact of the overall 90-minute entertainment. Too, the three Coward one-acters, "arranged" for tv by F. Hugh Herbert, served to demonstrate anew that rewarding plays, as in the case of "Still Life" and to a lesser extent "Red Peppers," stand on their own merits, with the tint dimension neither adding nor detracting. Conversely, while "Shadow Play" had more of the "spectacular" aura about it, with its elaborate costuming and dance numbers, all the colors in the rainbow spectrum couldn't conceal the superficial brittleness of the plot or give lightness or charm to the unfulfilled fantasy illusions. "Lucy" must have enjoyed a good chunk of the audience turnover.

Nevertheless, the evening can be put down as a personal triumph for Miss Rogers in her first time before the tv cameras. For her it was no mean accomplishment, as she changed mood and characters in three diverse and distinct roles within the 90-minute span. First it was as the cockney song-and-dance mate with Martyn Green ("Red Peppers") doing their turns in a thirdrate vaude house. Here in her prancing, bantering and backstage bickering, she was a delight and a natural. Then again as the matron in the poignant vignette of two middleclass, mature people in a clandestine love affair ("Still Life"), with its dramatic climax.

Here, in the best of three Coward creations, Miss Rogers was also at her best, giving a sensitive, controlled portrayal with depth and warmth. It's unfortunate that in "Shadow Play," as the about-to-be-cast-off uppercrust wife who goes into a dream sequence and relives the first days of her love life, the star wasn't completely in tune. Whatever quality, either of charm or sophistication, that Gertrude Lawrence managed to infuse into the original legit production, it completely eluded Miss Rogers.

Preminger didn't stint on the evening's marquee values, despite the fact that so much good talent was practically wasted on bit parts. True, in "Red Peppers," Martyn Green (ex-D'Oyly Carte Gilbert & Sullivan star) was ideally cast and, as the dance partner, carried his share in the vaude skits. But to cast such a fine performer as Estelle Winwood in what is hardly more than a walk-on (ditto for Phillip Coolidge) seems a needless contribution to production costs.

In the "Still Life" middle portion, Miss Rogers had a fine assist from Trevor Howard, brought over from England to reprise the male lead role he performed in th "Brief Encounter" film version. Philip Bourneuf as the station master; Lucy Lancaster as the tea room waitress and Ilka Chase as the garrulous friend were individually good in their parts. The drabness of the railway station and the tragedy of the couple's love were eloquently portrayed in this tight little Coward classic.

"Shadow Play" was something else again; "bigtime" tav; many scenes; dances, songs and costumes; pretentious, slightly confused and for the most part dull. It lacked the magic touch of a dream sequence and barely showed Miss Rogers to advantage. Gig Young played opposite her, but was no great credit, bringing little more than good looks to the presentation. In the vocal department, both Young and Miss Rogers were wanting. Fantasy, while always elusive, was in this instance stagebound. Poor lighting and camera miscues didn't help, either, and some of the shots of Miss Rogers were far from flattering. Glori Vanderbilt, also making her video debut, was cast as "the other girl" but with virtually nothing to say or do.

Of the alternating RCA-Ford tinted commercials, the automotive display had much the better of it, with its imaginative display of models (including the new Thunderbird), all brilliantly hued and effectively sold. Vaughn Monroe and Boston Pops Orchestra conductor Arthur Fiedler did the RCA "sell."

An artistic fusion of color masses, nicely synchronized, as "curtains" for the plays, proved a more effective use of tint than in the dramatic sequences.

PRODUCERS' SHOWCASE
(Tonight at 8:30)
With Ginger Rogers, Gig Young, Martyn Green, Trevor Howard, Estelle Winwood, Gloria Vanderbilt, John Baragrey, Ilka Chase, Margaret Hayes, Louis Hector, Philip Bourneuf, Philip Coolidge, Lucy Lancaster, Diana Herbert, Francis Bethencourt, David Orrick, Robert Shawley, Will West, David Poleri.
Guest Producer - Director: Otto Preminger
NBC Producer: Fred Coe
Executive Producer: Jack Rayel
TV Director: John Bloch
Writer: Noel Coward (adapted by F. Hugh Herbert)
Musical Director: Carmen Dragon
Choreography: Dick Barstow
90 Mins., Mon. (18) 8 p.m.
FORD, RCA
NBC-TV, from New York
(Kenyon & Eckhardt)

I MADE THE NEWS
With Johnny Olson, emcee; Allen Ludden, Eloise McElhone, Haila Stoddard; Frank Waldecker, announcer
Producers: Barbara Hotchkiss, Jose de Donato
Director: Jack Felice
30 Mins., Sun., 7 p.m.
N. Y. DAILY NEWS
WPIX, N, Y.

"I Made the News" is a play on the sponsor's name, the N. Y. Daily News, which, incidentally, owns WPIX. The premiere last Sunday (17) was vague and only occasionally interesting. The emcee-moderator Johnny Olson, his panel, Eloise McElhone, Allen Ludden and Haila Stoddard are as personable as any group of similiar quizzers and probably as intelligent, but they weren't sure what was expected of them and therefore didn't make off with any prizes for wit or deduction. Of intuition there was plenty.
themes by the Mssrs. Goodson and themes by the mssrs. Goodson and Todman, "I Made the News" was built, considering the results, on guessing the occupation of the mystery guests, while, from the "I" title, it was thought that emphasis would be more on the personality, Johnny Olson settled for names in some cases (the more important ones) and for wild stabs at the facts in other mystery guest appearances.

The quiz failed to generate excitement in at least half the instances. If the show is going to rely on a newsy title, it's only fair to surmise the stanza will be newsy too. Charles Murphy, the new comic book czar, and actor Dane Clark were, but other guests weren't. They were either too obscure or what they did to make the News happened too long ago. Even the on-the-minute clues by Olson didn't help.

All of the five guests were shielded from the panel's view, although in all but Clark's case, it wouldn't have made any difference if they were seen, because the faces were unknown (and that might include Murphy). To add what they believed an interesting fillip, one of the panelists always shook hands with the quizzes (through a hole in a steel wall). What that added no one knows.

Something else that failed to help, and instead annoyed, was the coin giveaway. It was too small a sum to be alluring, and guests like Murphy and Clark made things a little awkward by turning their dough over to charity while the less well-heeled guests pocketed theirs.

The News got a break in one respect: commercials were sharp in the hands of announcer Frank Waldecker. He slickly emphasized the various departments of the tabloid. *Art.*

Nothing spectacular

It happens every year, practically.

Come Fall you start wondering anxiously whether the program plans you have made will really produce.

Then comes a series of "opening night" jitters.

Finally all the shows of all the networks are on the air and you get your first significant ratings.

Last week Trendex reported 7 of the 10 most popular programs are broadcast by CBS Television.
The same thing happened two years ago. The winning titles have changed a little, but the count is the same.

Last year it was 5 out of 10. Throughout the season the score went up and down as it always does, but in the final stretch CBS Television led the field with the most popular programs, the highest average ratings, the lowest cost-per-thousand and the biggest investment from advertisers.

So while a good start for the season may not be especially unusual, it still looks mighty promising for CBS Television advertisers.

CBS TELEVISION

N. Y. PHILHARMONIC-SYMPHONY
With Dimitri Mitropoulos; Jim Fassett, narrator
Producer: Fassett
90 Mins., Sun. (10), 2:30 p.m.
Sustaining
CBS Radio from N. Y.

America's oldest symphony — this is the 113th season for the N. Y. Philharmonic — is celebrating an anni this year, its 25th season on CBS. Fact that it's sustaining is some unhep sponsor's loss, not CBS' or the Philharmonic's. Because prestigewise, artisticwise or just plain musicwise, these Sunday afternoon broadcasts fill a definite niche, are an important part of the afternoon radio scene, and in themselves are a constant source of varied pleasure.

Opening radio concert (10) was unusual on several counts, and a tipoff to the continuing freshness and novelty of these airers. Maestro Dimitri Mitropoulos reached over into the operatic repertoire to do a concert version of the first act of Wagner's "Die Walkure," with Met Opera singers Astrid Varnay, Ramon Vinay and Luben Vichey as soloists. And intermission commentator Jim Fassett devoted his full 15 minutes, not to the Philharmonic or its program, interesting and offbeat though that was, but to something utterly unconnected—the current U. S. tour of a rival organization, the Concertgebouw of Amsterdam.

It was as graceful a gesture as it was unusual. In a flavorsome, ancedotal account, Fassett recounted the genesis and growth of the 66-year-old Dutch orch, its audiences, the venerable building where it plays, etc. There was tribute to Willem Mengelberg, who made the orch one of the foremost in the world, although Fassett omitted any reference to the maestro's postwar disgrace and departure as Nazi collaborator. Talk was a good plug for the orch's tour and a fine gesture of international goodwill.

As for the Philharmonic, volatile Mitropoulos led his forces through a vivid reading of the Wagner, that brought out especially the neglected orchestral virtues of the "Walkure" score. Act started slowly but built steadily in mounting absorption. Maestro was not so successful in the reading of his own arrangement of the Bach Fantasia and Fugue in G Minor, the brassy effects which he gave to the piece overbalancing the composition and blasting one's eardrums. Weber's "Freischutz" Overture also wasn't altogether satisfactory, at least to this auditor, the maestro playing it pompously as if it were a solid symphonic suite instead of a simple, graceful prelude. *Bron.*

TEEN O'CLOCK TIME
Director: Mark Russell
Writer: Jim Dutson
60 Mins., Sat. 2:00 p.m.
SCRUGGS-VANDERVOORT & BARNEY
KMOX, St. Louis
(Hirsch & Ullman)

Bankrolled by one of the leadi g local department stores, the format of this program is a talent quest among St. Louis high school students over an eight-week period with the jackpot prize to the finalist that includes a $1,000 savings bond, a complete wardrobe, an all expense trip to New York and a $1,000 scholarship to the St. Louis Institute of Music, all from the sponsor. The winner of each weekly tryout and two runnersup also receive various prizes.

Students of each school having entrants mail invitations to each scholar and voting is via postcards distributed by the station at the conclusion of each session, a policy used to forestall ballot box cheating. All of the tryouts are held in the swank westend Chase Club.

The station hypoes attendance by dishing out cuffo refreshment, has the play for the dansapators and invites headliners at the Chase Club to address the young 'uns and also invited the students to remain for the station's coast-to-coast weekly "Saturday at the Chase" program. While the program is limited to 60 minutes on the air the kiddies have enough gimmicks tossed to them to last for three sold hours.

The Southwest High School's contribution to the talent quest included Ronnie Vaughan, baritone, warbling "And This Is My Beloved"; Janet Schaab, pianist, tickling the 88 for "Sonatina"; Martha Hendren and her chirping of "Ave Maria"; Don Fielder, an accordionist doing "The Shiek"; Josephine Mancuso, another thrush doing "If I Give My Heart To You" and a seven instrumental combo tagged "The Aristocats" producing their interp of "Flying Home." Julius LaRosa who was the the club gabbed with the youngsters but autographing was ruled out because of the mob that filled the room. Each of the contestants displayed some ability and gobs of enthusiasm. *Sahu.*

THE DOWRY
With Everett Sloane, Arthur Cassel, Janie Alender, Alan Hewitt, Ethel Everett, Alfredo Antonini Orch
Producer: Jack Kuney
Director: John Dietz
Writer: Howard Rodman
30 Mins., Mon., 10:30 p.m.
Sustaining
CBS, from New York

Author Howard Rodman became deliberately cute on the transcribed show put on for the benefit of the current United Appeal drive in his depiction of an episode in the building of an Israeli farm community. However, the straightforward handling mitigated the over-sentimental aspects of the show and the windup was a fairly stirring plea for the construction of community life in the pioneer sections of the land.

Show narrated by Everett Sloane who also played the part of the father, dealt with a pair of youngsters aged 10 and 11, who become bethrothed and ask papa's permission. Latter gives the youngsters their blessing and sets as the date the period when the first blooms appear in the orange grove. It's virtually dead, of course, but the kids work at it. Climax comes when the parents of the boy feel that they must leave this primitive life and go to the cities where life is easier. Sloane's plea provides a stirring close.

The performances, particularly that of Sloane was skillful and humorous, while the supports were similarly strong. Alfredo Antonini gave the show a rich musical support. *Jose.*

CLEVELAND BROWNS
With Bill McColgan and Bill Mayer, Jack Cleary and Bob Smith
Engineer: Bob Stillwagon
120 Mins.: Sunday 2 p.m.
CARLINGS BLACK LABEL BEER
WGAR, Cleveland
(Lang, Fisher, Slashower)

Switchover of the Browns pro football games to WGAR, brings Bill McColgan to the play-by-play mike and Bill Mayer as colorman. The two are a smooth-working team, complementing each other by style and technique so that the overall result makes for good listening. McColgan is the alert, fast-talking, and on-the-spot play-by-play spieler whose background knowledge of the home-team Browns stands him to double-edge advantage both in accounting for the gridiron tussle happenings and being able to toss in background information. Objective in his approach, McColgan doesn't undertalk the visiting team. An all-around good relator of the gridiron tournament.

In his partner, Bill Mayer, fans are treated to a slower pace delivery that is a welcome change. Mayer's color presentation as well as quick summaries of the high points during the time outs are program assets. Brew commercials are palatable. Engineering on stanza caught (10) was tops, and judging by the rapidity with which plays were brought to the listeners, spotters Jack Clearly and Bob Smith were awake. *Mark.*

Radio Followup

Al (Jazzbo) Collins reprised a stunt with which he first came to attention as a deejay—that of playing the same platter three hours running and acknowledging phoned requests and commentary on how the suffering (or otherwise) public liked his marathon of the McGuire Sisters' "Mr. Sandman," the Cadence platter which he spotlights as a hit. As if this-is-where-we-came-in, the next a.m., over the same station WNEW, the breakfast deejays, Klavan & Finch, picked it up anew. So all right, it's a good record, but that's overdoing a good thing. Also overdoing something is Mr. Jazzbo Collins' usage of "your homogenized one," his version of a synonym for the Milkman's Matinee. Pasteurized or homogenized, it's a monotony that irritates after a while ... The Ted Browns still cut a fine comedy touch on their breakfast Mr. & Mrs. session and again at 6-7 p.m. from "their home in the Westchester swamplands, Bellyacres"—but wha' hoppened to Blossom Seeley & Benny Fields? If, as reported, they didn't see eye-to-eye with the new WMGM management, they certainly got a fine gangster-type sendoff with those floral offerings. The seasoned showmanly couple obviously were a prime asset to the Loew-owned indie, judging by their multiple sponsors. *Abel.*

Inside Stuff—Radio-TV

NBC has come up with the Pulse figures covering the radio audience measurement in six of the cities carrying the "Satins & Spurs" spec simulcast on Sunday, Sept. 12, inaugurating the Max Liebman tinted biggies which starred Betty Hutton in an original musical. In the view of Ted Cott, the aural web's program v.p., the "at home" scores were not only substantial by themselves but there was a "healthy" percentage added by out-of-home listeners these running from 15% to 25% on "bonus" dialing, compared to tv's 1% contribution to the viewer pot. Six-city average of 4.07 (with St. Louis topping and New York in the rear) compares with the tv score from the same cities of 20.5 (with the St. Louis mark of 31 upping the tv average considerably, since the next highest was Cincy's 19.2).

New paint process which reportedly effects great savings in set construction has been acquired by actor Frank Fay and his Frank Fay Productions. Process is called Ultru-Color, and has properties which under varying intensities of regular studio lighting enables set designers to construct up to six different backgrounds on the same backdrop painted in yellow with the process, it's said, can be made to turn all colors of the spectrum with the application of regular studio lights. At the same time, lines and colors on the backdrop can be washed out or made to appear with varying light intensity, permitting the painting of more than one background effect on the same backdrop.

Process has been under wraps for over a year, while Fay has been doing experimental work, including the shooting of commercials, in Boston. Uses to which the process can be put include scenic design, special effects and animated backgrounds for both theatrical and tv-commercial films. Fay is in N.Y. conferring with his attorneys and also dickering for an hour-long television show from the Coast to start in January, on which the process would be unveiled.

Five top network executives will be guests of honor at the Advertising Industry and Allied Fields' annual awards dinner Nov. 11 at the Waldorf. Slated for toasting for "their distinguished contributions to the enrichment of our American heritage" are DuMont's Ted Bergmann, ABC's Bob Kintner, Mutual's Tom O'Neil, CBS-TV's J. L. Van Volkenburg and NBC's Pat Weaver. Dinner is being sponsored by the Joint Defense Appeal, with proceeds to go to the American Jewish Committee and the Anti-Defamation League. Kenyon & Eckhardt president William B. Lewis is planning the testimonial, with agencyite Harry B. Cohen and manager-packager Martin Goodman heading the Allied Industries committee.

A Graduate Fellowship at Boston U. School of Public Relations and Communications to provide training in radio and tv for a man of outstanding ability seeking an administrative career in communications, was established last week with Westinghouse stations WBZ, WBZA and WBZ-TV in Boston presenting the University a check for $1,000. Presentation was made to B U's prez, Dr. Harold C. Case by W. C. Swartley, WBZ-TV's general manager at a luncheon at the swank Boston Algonquin Club.

Second edition of the Princeton U. educational series will be displayed on WRCA-TV (ex-WNBT), N.Y., beginning in midwinter. For this excursion, however, both the NBC o&o and the N.J. school would be interested in an institutional sponsor to carry some of the burden.

"Princeton '54" had a 13-week ride on WNBT, with the successor outlet planning a kinescope reprise of the skein starting Nov. 7 in the 2 p.m. Sunday slot. New series will be titled "Princeton '55."

Re "who's first" to sell the Union of South Africa radio programs created in the U. S., Harry S. Goodman (Productions) is making claims only on sales made and not on "dickerings." Thus, his peddlings to the Union include: John Guedel's "People Are Funny," aired live there; and operas "Linda's First Love," "Big Sister" and "Hearts In Harmony." Goodman states his business relations with South Africa started over two years ago, "and I think we are the first American production company which has actually made sales—not just contemplated deals. Further, we have just recently sold soap operas in Thailand and Iran and have broadcast a number of shows over Radio Luxembourg beamed to Great Britai ."

NBC-TV's John Cameron Swayze leaves his N.Y. base Friday (22) for a combination promotion and news trek keyed to a windup on Election Night (Nov. 2) for his "Camel News" crossboarder. Promotion phase is a sideline, since the newscaster will be store-stumping for his "Swayze" game, developed by him as a current eventster retailing at around $3. Swayze's Chicago, Kansas City and Los Angeles stops will be remoted on his show (he'll have a camera and soundman unit with him). He'll also hit Cleveland and Las Vegas.

Swayze is planning to finale his tour on the Coast on Election Night, working with Roy Neal, the web's news bureau chief there.

THE CAROLINA STORY
(Newspaper Week)
With J. B. Clark
Producer-writer: Clark
10 Mins., Sun., (3), 5:45 p.m.
WBT, Charlotte

J. B. Clark, who does the "Carolina Story" on WBT and is Carolina news editor for the Jefferson Standard Broadcasting Co., fashioned a tribute for the nation's newspapers in connection with National Newspaper Week via an eloquent script and the taped comments of editors of the Charlotte News and the Charlotte Observer.

So much of what one can say about the importance of the freedom of the press and the job American newspapers have done in living up to their responsibilities has already been stated that most tributes sound cliche-ridden. And while Clark couldn't avoid the pitfall, he still managed by dint of his written and vocal eloquence to get his points across. Use of a tape recorder and the comments of Charlotte's intelligent newsmen helped point up the sincerity of the tribute. Clark's broadcast and WBT's outlook are proof that rival media can and do work well together in appreciation of each other's tasks and accomplishments.

Dumas, Tex.—FCC has approved the sale of KDDD here operated by J. M. and Inez L. Crabb, as the North Plains Broadcasting Corp., to Lucian W. and William L. Spencer. Sale price was said to have been $44,000.

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- *from crystal sets to compatible color*
- *from the Happiness Boys to Dragnet*
- *from Uncle Don to Uncle Miltie*

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It's a book rich with nostalgia, jampacked with stories, anecdotes and inside information ...a book as fascinating and exciting as the great adventure of growing up with broadcasting.

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Opening

NOVEMBER 2

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GOING PLACES!

New time, sponsor, hilarity on new Stu Erwin Show

Starting tonight, L & M Filter, cigarettes switch to Stu Erwin and Stu Erwin switches to Wednesday night. That's the next-to-last switch for ABC's fast-building Wednesday line-up. The last, of course, brings Walt Disney's *Disneyland* right in front of Stu nd gives ABC the hottest Wednesday night on any network.

You're in smart company on ABC-TV *American Broadcasting Company*

ADVENTURE HOUND

National Biscuit Company premieres "Rin Tin Tin" with four-footed star

Here's an outdoor show with lots of action: cavalry charges, Indian ambuscades, bank robberies, forest fires. Kids will find it slightly terrific, and with dogs, it should ut-pull any show on the air! Chalk up a new, important sponsor for ABC: the National Biscuit Company.

You're in smart company on ABC-TV *American Broadcasting Company*

Television Reviews

Continued from page 24

of exhausting miles to warn the post of danger. And the story itself was little more than a group of disassociated sequences.

The fault is intrinsic, but that's because Screen Gems refused or failed to admit that juve viewers could probably take a greater degree of reality without losing interest in a program. However, children aren't discriminatory against violence, and aren't expected to make an attempt to dispense with its presence unless guided by older hands. And if National Biscuit, through Kenyon & Eckhardt, would speak up, it will avoid an almost certain clash with more irate parents, teachers and professional do-gooders.

Lester T. White's photography, when compared to that of other kid telefilms, is average, but quality of the grain seemed to need improvement. Sawyer and Aaker are okay in delivering commercials for the bankroller. *Art.*

BARKLEY-COOPER DEBATE
With Alben W. Barkley, John Sherman Cooper; Eric Sevareid, moderator.
Producer-director: Bob Pilkington
60 Mins., Thurs. (14), 8:30 p.m.
Sustaining
WHAS-TV, Louisville

Vic Sholis, WHAS and WHAS-TV veep can take a bow for a real dilly in the way of public service airings, with a debate on camera between principlas in one of the country's hot senatorial races. In fact, CBS considered such a meeting on WHAS-TV so important that it sent Eric Sevareid, chief Washington correspondent for CBS Radio, to moderate the debate. Alben W. Barkley "The Veep", and Senator John Sherman Cooper, Republican incumbent, were the principals.

Audio portion of the one-hour telecast was piped to Kentucky stations WLBJ, Bowling Green; WKIC, Hazard; WLEX, Lexington; WFMW, Madisonville; and WSFC, Somerset. Gerry Bottorff, of WHAS program staff, handled the audio phase for the outstate stations.

Production end of the telecast was okay. Sevareid was seated at a desk between the candidates. His introes were brief, and each speaker was given 10 minutes, without interruption, to state his views. Sevareid then threw some questions to each speaker, after which each was allowed five minutes time for rebuttal. Each speaker stated his views and the record of his party clearly and concisely. The talks, answers to Sevareid's questions, and rebuttals, were on a dignified plane—no flareups, shouting or angry accusations. Fact must have been impressed on viewers and listeners that the Commonwealth has two high-type politicos seeking the same office, and it's just one of those things that only one will be selected by the voters to be sent to the Senate.

Sevareid's job was easy, or at least, it appeared so to this viewer. His queries were pat, and there was no occasion to sooth ruffled tempers. Barkley, the old political pro, with many years of speaking, conventions, and the like, needed no script, notes or prompting. Cooper, photogenic, and an excellent speaker, was letter perfect for video and audio. Viewers anticipating a knockdown, dragout verbal setto, may have considered the one-hour sesh as dull as some sessions of Congress seem to visitors in the gallery. Segments of the debates were shown network on Sevareid's "American Week," CBS-TV show, Sunday (17).

In the public service category, this tv-radio debate should rate high, locally and state-wide. *Wied.*

CHICAGO SYMPHONY
With Fritz Reiner, conductor; George Kuyper, Ken Nordine
Producer: W. G. T. Hyer
Director: Lee Tredanari
60 Mins.; Wed., 8 p.m. CST
CO-OP
DuMont, from Chicago

This season DuMont is giving live exposure to this hour-long tailored-for-tv concert by the Chicago Symphony conducted by Fritz Reiner. Last year the network beamed the show on kine. It's the same program which Chicago Title & Trust is bankrolling for the third year on WGN-TV, the originating station. While the ratings never will reach spectacular heights, DuMont and its affiliates carrying the quality musicfest are a cinch to win friends. And in these high pressure tv times, many viewers will find it a welcome change of pace from the constant crossfire of talk shows.

On the opener (13) Reiner batoned the 65-man crew through Beethoven's Leonore overture No. 3 and Saint-Saens' third symphony for a fulsome longhair treat. Needless to say, the music was tops. With four cameras at his command, the lensing by director Lee Tredanari and his WGN-TV cohorts was generally smooth. Producer W. G. T. Hyer of Biggie Levin's packaging shop has apparently ordered a cutback in camera activity and is going in for more tight closeups of the various instrumentalists. Result is a lessening of the somewhat dull longshots of yesteryear.

Dignified commentary is provided by symphony manager George Kuyper and Ken Nordine who also handles the plugs for the local sponsor. *Dave.*

PEOPLE
With Dr. Matthew N. Chappell, Dr. Herman Goldberg
Producer: Worthington Gregory
Director: Jack Felice
30 Mins.; Mon., 9 p.m.
WPIX, New York

One of the pitfalls of "educational tv" is that the accent on teaching, too often, is played up at the expense of entertainment values. "People," WPIX's new series produced in collaboration with the psychiatry department at Hofstra College (L.I.), hasn't escaped this onus. Everyone's intentions are honorable enough but if the series' personnel and producer don't insert a bit more showmanship, dialers will have a good excuse to cut class.

Preem show Monday (18), subtagged "Our Deceiving Eyes," set out to prove that everything isn't what it seems. Via a series of lab experiments testing the range and capacity of the cornea, the Hofstra docs displayed how easy it is for the eyes to play tricks on the viewer. The tests meant little to the home viewer and it all seemed like a half-hour visit to the oculist.

Series is conducted by Dr. Matthew N. Chappell and his aide, Dr. Herman Goldberg. They boil down the technical ideas to mass terms but they appear uncomfortable in that area and their patter comes over in a manner of studied informality. As the series goes on, perhaps, they'll loosen up (and even get a wider couch to sit on since both looked crowded on their small settee prop) and get the feel of talking to a tv audience. They tried to give the whole thing a casual air by referring to each other as "Herm" and "Matt" but it didn't work.

There's not much opportunity for the camera to brighten up the affair so it's all up to "Matt" and "Herm" to keep things moving. If they can do that, then they'll get dialers to sign up for the course. *Gros.*

Karol's

Continued from page 22

the right buy for a client, yet they just haven't mentioned it. I don't actually blame them. The clients were sold in their own minds and emotions on a big splash in television. It was just too tough to fight." Expanding on the latter point, Karol said that the agency "was not properly performing its function" when it did not make the recommendation it believed in.

"Now I realize that radio is not quite the fashionable glamor medium it once was," Karol declared. "We would be hard pressed to provide the caviar of $35-per-thousand 'color spectaculars.' But caviar alone hardly constitutes a balanced diet and too much of it might even make you sick."

Hazel

Continued from page 22

Washington, and several FM outlets.

An hour before the eye of the hurricane passed the area, only one northern Virginia station was in operation—WJIK in Alexandria. A daytimer, WPIK was due to sign off at 5:30 p.m. but stayed on the air at the request of city officials to broadcast police and fire department bulletins. The station stayed on the air until about 6:10 p.m. when its power supply failed but by that time WEAM got back its current and was able to take over.

Thousands of suburban residents depended on their auto radios for storm news when electric power failed. Portable battery sets were used in many homes. In a few instances, old crystal sets were resurrected.

WMYB Does It the Hard Way

Myrtle Beach, S. C., Oct. 19.

The new Myrtle Beach station WMYB was introduced to public service programming in perhaps the hardest way imaginable within four days after taking new call letters and new owners. The radio outlet had to interrupt a weeklong dedicatory schedule to act as sole communications center to the outside areas during the season's most devastating blow, Hurricane Hazel.

As the storm moved in last Thursday (14), not only was the station's new equipment kept in use, but the Airforce rushed in supplementary emergency generators. WYMB never left the air.

Weather reports, evacuation instructions to civilians, anti-looting orders to National Guardsmen, etc., were constantly being delivered over the station. And shortly before phone contacts with inland areas collapsed, staffer Ashby Ward fed info to the NBC and Carolina Broadcasting webs.

WYMB lasted out Hazel with no more damage than wet bunting (being used by the station for its opening week celebration).

Tele Followup Comment

Continued from page 24

(ABC's fight pickup from upstate N.Y. also flickered but was not interrupted). In another idiom, segueing from the sports aspect, Jimmy Powers had Maxie Rosenbloom on tv camera for the WPIX (N.Y.) pickup from Yonkers Raceway. Said the cauliflower sage, "When I fought I guess we were all hungrier; nowadays fighters practically gotta put on makeup before they fight because of television." *Abel.*

Every light and power outfit with or without a stake in tv has been latching on to the Thomas Edison saga since this is the 75th anni of the inventor's incandescent lamp. The national gala will be climaxed next Sunday (24) when David O. Selznick brings in his all-industry two-hour (9 to 11 p.m.) "Light's Diamond Jubilee" over what amounts to a four-network spread. Westinghouse's contribution to the celebration was via its CBS "Studio One" on Monday (18) in the program's initial tinter. Peg here was Edison as a youth in a Joseph Schrank script called 'The Boy Who Changed the World." It was done as a flashback, opened in vignette with the historic unveiling of the "bright" invention, as told by his father (enacted by John Beal), then the story proper, and finally back to the climactic ceremonial attended by the world's greats.

It was a routine yarn with the interest heightened by the fact that the Edison exploits, boy and man, are universally known and always worth telling; though some "dramatized" details of the Edison boyhood may not ring a bell with the general populace. Narrative was centered mainly on the boy's ineptitude in school, his fiddlin' around in the basement of his Port Huron (Mich.) home trying to "come up" with the gadgets that finally did change the world, and his start as a telegraph operator through the good offices of a station master the life of whose son he had saved. Edison pere was shown as a kind of disciplinarian arrayed against young Tom's "Operation Basement" with its continuing explosions but finally coming around to a more mellow view of his son's potentialities, in a good treatment by Beal. Ruth Hussey had the role of the kind, partisan far-seeing mother in what may be a classical rather than actual portrayal. At any rate, Miss Hussey shone in the part. Rounding out the cast were Edward Andrews, Peg Hillias, Frank Overton and Chris Barbery, with Franklin Schaffner's direction providing reasonably good pace to Felix Jackson's fine overall production. CBS gave it the compatible color treatment, with all the hues in their proper place, but basically this was just as effective in black and white. As an end-piece, Charles Edison, son of the inventor and former governor of New Jersey, ex-Navy Secretary, etc., spoke in behalf of funds for the Thomas A. Edison Foundation, dedicated to wiping out juvenile delinquency. His was a quiet, stirring message. *Trau.*

Not unlike Hollywood, tv has found it difficult to come up with an intelligent anti-Communist play. "U.S. Steel Hour" on ABC-TV last week (12), in presenting "The Man With The Gun," did a creditable if not wholly satisfactory treatment of this elusive theme.

"The Man With the Gun," by W. E. E. Fairchild, was adopted for tv by Arthur Arent with the obvious intention of making it primarily a thriller. Towards this end he fashioned his dialog, which was well handled, and his twist ending which embodied the required elements of suspense, even though it came so suddenly that the viewer had barely time left to comprehend what had actually happened.

But "Man With the Gun" was more than a mere thriller, even though this comprehension came only in flashes. While making the usual concessions to the standard pattern, i.e. the array of heavies, it also introed some of the more subtle elements in the ideological struggle. Such, for instance, was the part of the idealist, who—in his blind desire for "peace"—would play unquestioningly into the Russians' hands.

Performances were, for the most part, excellent. Gary Merrill, in a double role as a British research chemist imprisoned by the Reds and as a Soviet officer assigned to play his double, did very well. He refrained from overplaying the part, even though there must have been plenty of temptation to do so. Leueen MacGrath was lovely as his wife. Her scene, in which she welcomes back a husband incarcerated for years in a Red prison camp, lacked the necessary warmth.

Edward Binns gave a sturdy and powerful portrayal of an American inmate of the prison camp. He is an actor capable of conveying a lot with just a few lines. Alexander Scourby gave the part of the left-wing writer believable substance. Ralph Clanton, as the Red police colonel, came up with a stereotype that nevertheless had merit in its cynicism. Dana Wynter impressed in a small part.

Alex Segal's direction, as always, brought the play into sharp focus and introduced many invaluable and imaginative touches, making some scenes chilling to the marrow and filled with the horror that is part and parcel of the police state.

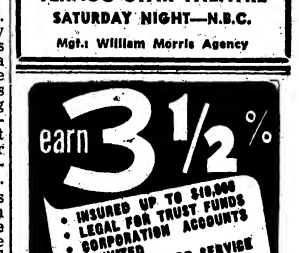
Shortcoming was in the end, when things began to happen so fast, it was difficult to keep in mind the different story strands. It was made clear that, even though viewers were led to suspect otherwise, the man who returned to Britain was indeed the prisoner, and not his Soviet double. This came about due to a mixup at the border. All of which created suspense, but didn't make for a satisfactory windup. On the whole, it was a show to be remembered. *Hift.*

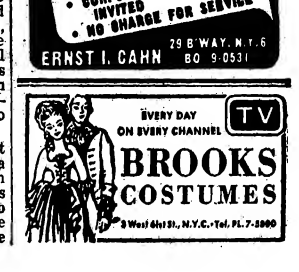
ABC Ups Mitchell

Continued from page 22

on which he subsequently handled sales. He retained the hold over sales until two weeks before the season's start, when with the series still sustaining except for a couple of regional deals, Kintner stepped in and handed the package over to the regular sales force, which sold it at a considerable loss. Theory is that O'Brien tried to sell the games on a straight ratecard basis until the very end, and if he had compromised as is the ABC-TV practice, the loss might have been averted or lessened. Nonetheless it's believed the entire shakeup at the web stemmed from the loss on football, believed to be in excess of $1,000,000.

In the other exec shuffle, Arries resigned at the web's request after less than a year there. His duties will be handled by Tom Velotta, admi istrative v.p. of the news & special events department, and the sports department will be made a permanent part of the news sector, under v.p. John Daly. No replacement for Arries is planned. Incidentally, the offical announcement on Mitchell and Oberfelder made a point of stating that these "complete" the network's reorganization, so presumably the shuffles, lopoffs and Kintner's silence are ended.





'Pretend' No More

Not so magic a number is "23" for the foremost of makebelieve airers, "Let's Pretend," CBS Radio's longrunner for the pure in heart. For on Oct. 23 the web puts the show in mothballs, perhaps for all time, after a record 24 years of continuous broadcasting during which some 40 individual accolades attested to "Pretend" as "best children's show" in radio.

"Pretend" was inaugurated on Aug. 23, 1930, and was largely a sustainer for two dozen seasons (Cream of Wheat, however, was among sponsors in its camp for several semesters). In its kids groove appeal, it brought a kind of radio immortality to its creator, writer and producer, the late Nila Mack, whose functions had to be divided among a threesome—Jean Hight (directress), Johanna Johnston (scripter) and Lou Melamed (producer).

The show's Saturday at 2 berth will add a half-hour to the web's three-hour "Football Roundup."

R.I.P.—Radio Institution "Pretend."

Chi 'Bandstand Matinee' Axed After Near-Riot Of 'Locked-Out Juves

Chicago, Oct. 19.

"Bandstand Matinee," daily WGN-TV deejay show, has proved too popular with the Windy City juves for its own good. Station rang the curtain down at least temporarily on the afternoon program last week after the cops had to be called to douse a near-riot being staged on Michigan Ave. by the highschoolers unable to get into the fullup studio.

"Matinee" is emceed by Jim Lounsbury and plays to an audience in WGN-TV's 400-seat main studio. The disturbance occurred when several hundred youngsters had to be turned away. Fact that it was Columbus Day and a school holiday that the McGuire Sisters were guesting touched off the mob scene.

Show may be resumed with an admission ticket setup doled out in advance through kids' club membership to keep the daily crowds in hand.

FRAUL TO WKYW

Louisville, Oct. 19.

Claude Fraul has joined station WKYW here as musical director.

He formerly was with WINN in this city.

Jim Knox to Chi ABC

Chicago, Oct. 19.

Jim Knox, fresh out of the Marines, is the new ABC-TV midwest programming production coordinator. He had just wound up a hitch as a Marine captain in charge of the public information office for the 9th district here.

Prior to being recalled to the service, Knox had been the radio ad manager for Dudley LeBlanc's Hadacol operation.

Wosniak Again Thrown For NCAA Grid Loss

Minneapolis, Oct. 19.

Apparently not discouraged by previous failures, D. D. Wosniak, St. Paul state legislator, made another effort to have a U. of Minnesota football game live televised in defiance of the NCAA. And again he met a rebuff.

With the Minnesota-Illinois contest (16) a sellout (63,000 payees at $3.25 a throw), Wosniak called upon the university's president, L. D. Morrill, to permit Twin Cities' stations to televise it.

Morrill referred to request to Ike Armstrong, athletic director, who informed Wosniak that the university could not risk a violation of the rule of NCAA of which it's a member inasmuch as it likely would result in expulsion and inability to book games with other NCAA schools.

Specs

Continued from page 23

fourth Monday, for the elusive specs.

6. The whole concept of one-shots throws the publicity-exploitation-promotion boys for a loss, for they've got nothing to build. Unlike films or legit, there is no pattern or opportunity to create a momentum since everything's predicated on a one-shot excitement which is immediately forgotten.

7. When a station-time (10:30 p.m.) local vidpix entry ("Rheingold Theatre" on WNBT, N. Y.) can trim the Trendex ears off the star-studded "Best of Broadway" CBS-TV entry ("Man Who Came to Dinner")—that's all, brother.

BBC-TV's 10-Year Development Plan

London, Oct. 19.

A 10-year development plan for Britain's state-run television service, was outlined in the BBC's annual report published as a blue-book in London last Thursday (14).

The program envisages an alternative tv service which will be on the air for five hours a day with a large slice of the programming contributed from regional stations. This additional wavelength will be distinct from the new commercial network due to start next Fall.

Color tv is also on the development agenda, but will have to wait more than two years.

The report emphasizes tv's encroachment on sound radio and reports that more than 1,000,000 new video receivers were licensed in the year ended last March. Top programs listed in the report include "What's My Line" with an average audience of 7,50,000, followed by the Sunday night play which attracts a viewing public of about 7,250,000. The Saturday night vaude program has an audience of about 6,250,000.

Toronto Newspaper, CBC in Hassle Over Costly Use of Canadian Talent

Ottawa, Oct. 19.

A. D. Dunton, chairman of the Canadian Broadcasting Corp., said Canadian advertisers were cooperating in promoting the use of Canadian talent on CBC television by bankrolling programs produced in this country although it would cost them far less to sponsor imported shows. Dunton kudosed the Canadian sponsors in reply to a story in a Toronto daily (The Telegram) charging Canadian advertising, radio and tv operators were complaining CBC was using taxpayers' cash to "shove tv programs down advertisers' throats."

Dunton said, "The CBC is actively developing the production of programs in this country so that Canadian talent, creative ability and skill may have opportunities in television. In doing so, the CBC has had to meet the fact that the use of imported material can be had for only a small fraction of the cost of live production Canada." He claimed "large number of such advertisers . . . ar well satisfied," and called for suggestions from "the anonymous i - formants of the Toronto Telegram" on either live or imported telefilmed shows.

The Telegram story quoted its unnamed informants as saying CBC underwrites 40% of production costs and gives sponsors little or nothing to say about talent used, clai ing more than 100 Canadian advertisers "who won't take programs they don't want are left out in the cold."

Telegram item got support from the Canadian Association of Television and Radio Broadcasters whose exec. v.p., T. J. Allard, agreed with it "including the reference to our association being too scared to comment."

WCAU in Philly On A Live Radio Program Binge; Set Big Entries

Philadelphia, Oct. 19.

Local and live dramatic fare is the new emphasis at WCAU Radio, with the advent of the first locally produced soap opera, "Rittenhouse Square," which will be aired Monday through Friday in the 3:45-4 p.m. slot.

Parochial quality of "Rittenhouse Square" is bolstered by fact that it is written and acted by natives. Kickoff is set for Monday, Nov. 8. Jack Charest is the writer and producer.

Another live drama offering is "WCAU Radio Playhouse" (Sun 10 p.m.), which utilizes collegiate actors and actresses. Half hour series features classics and original dramas, with Fred Karch as producer-writer.

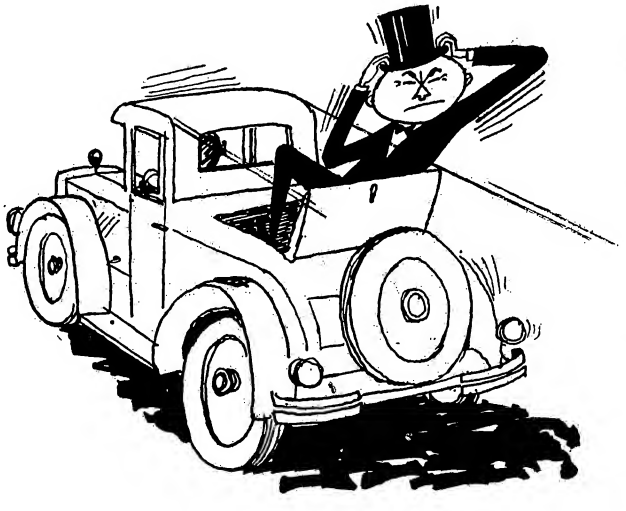
Third new program is "Wonderful Town," in which Ralph Collier, new WCAU personality, plans to make locals glow with pride over the glitter and glamor of their city. It's programmed across the board 10:15 to 10:30 p.m. In the same vein is another new show "Let's Be Friends," conducted by Ed Randall, an import from WCCO, Minneapolis. Program heard Monday through Friday at 5:45-6 p.m.

Collier also doubles on "Hi Neighbor," a show for the homemakers which is transcribed daily at noon and broadcast at 4 p.m. Station's top-rated "Cinderella Weekend" is now broadcast from Gimbel's Clubwomen's Center daily at 9:30 a.m.

Denver—Chuck Miller, recently farm program director of WJPS, Evansville, Ind., moves to KOA, Denver, in a similar capacity.

New Orleans — Stanley Rames, formerly with NBC-TV scenic dept. in Chicago, has been appointed art director of WDSU-TV, Tom Hicks, veep in charge of programming, said Sat. (9).

TV and the Model T



An old advertising confrere of ours likes to describe television shows as, simply, vehicles for the sponsor's message. It's an apt definition, but rather broad in scope. For example, that vehicle in question might turn out to be an old sputtering Model T . . . or it could be a classy, fast-moving, custom-built job. Personally, we specialize in the latter. Our clients always ride first class . . . as proved by current top-rated vehicles like "Strike It Rich" and "The Big Payoff." For TV packages that pay big dividends . . . for imaginative, sales-effective formats with a future . . . put your confidence in "America's leading independent TV producer" . . . always at your service.

are a dozen new Framer shows past the idea . . . perhaps one is tailor-made for you. Call us!

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From the Production Centres

IN NEW YORK CITY . . .

Gertrude Berg has joined the entertainment division of the N.Y. state committee for the Observance of UN Day . . . **U.S. Supreme Court Justice William O. Douglas, Dr. Grayson Kirk,** Columbia U. prexy and actress **Mildred Dunnock** to read selections of own choosing on tomorrow's (Thur.) "The Spoken Word" via WQXR . . . WOV is reestablishing its 10-year old quiz, "Do You Know the Answer?" on a regular basis. The deal was "tested" for English-language audiences by gabber **Joe Given** before returning to steady lineup.

Briefs from WRCA (ex-WNBC): **Al Perlmutter** tapped by promotion chief **Max Buck** as assistant . . . the department. He was formerly with the **Tex & Jinx McCrary** office. Sales assistant **Janet Payne** off on 10-dayer to D.C. and Virginia. WRCA and WRCA-TV executive offices being refurbished as the new call letters were ushered in.

Orchster **Ted Straeter** subbing for **Joan Edwards** for a fortnight on singer's WCBS'er . . . **John Henry Faulk** opens Ossining (N.Y.) Fair tonight (Wed.) and next Wednesday (27) will toastmaster Century Club's fete in Passaic, N.J. . . . **Jim Moore,** new merchandising mgr. of **Galen Drake's** "HPL" WCBS, replacing **Fred Nassif** who's moved into CBSpot Sales.

Longhair disk jockey-Francophile **Jacques Fray,** on WQXR since 1947, trying new format on afternoon crossboarder. He's disking show with an eye on day-to-day musical happenings here and abroad, including insertion of European soloists and orchs in their debut performances . . . **Joseph Carleton Beal,** mgr. of pubserv division of World Wide Broadcasting and Inter American Network of N.Y. City, resigned to open Beal Radio-TV Agency with WRUL and World Wide in his camp . . . **Lawrence Valenstein,** prexy of Grey Advertising, named **Christopher Cross,** ex-Kenyon & Eckhardt, to head up agency's new promotion and publicity dept.

Marty Glickman and **Jim Gordon** are set for the WMGM play-by-play of the Hearst Milk Fund cage contest between the Knicks and the College All-Stars this Sat. night (23) . . . The next noon (24), **Henny Youngman, Norman Atkins** and the **Burton Sisters** will guest on WMGM's "American-Jewish Caravan of Stars" . . . **Nat Abramson,** WOR exec and chairman of the AGVA welfare pension fund, gave New Schoolers "how to break into showbiz" advice last Monday (18) . . . **Treva Frazee** on "Rocky King" Sun. (24) . . . **Norman Lorber** resigned last week as television editor of Tide to join Chromatic Television Labs, the Paramount Pictures subsid, as director of public relations. He took over his new post this week.

IN CHICAGO . .

WMAQ-WNBQ general manager **Jules Herbuveaux** and his assistant **Henry Sjogren,** were feted at a cocktail spread yesterday (Tues.) attended by some 250 agency execs and hosted by director of sales **Charles Dresser** and WMAQ sales chief **Rudi Neubauer** and WNBQ sales chief **Floyde Beaston** . . **Bob (Pat) O'Brian,** ex-midwest sales manager for United Artists tv arm, joined the Chi staff of the Harrington, Righter & Parsons station rep firm . . WLS' "Dinnerbell" daytimer, hosted by **Maynard Bertsch,** airs from Madison, Wis., Oct. 28 . . . **James Ward** of the marketing research firm and **Henry Poster,** Mutual's planning chief, in for conferences with the web's midwest officials . . Chi NBC's radio workshop spearheaded by director **John Keown** marked its first anni with a dinner party Monday night (18) . . WJJD deejay **Stan Dale** giving a full three-hour ride Oct. 30 to the RCA Glen Miller album on his regular Saturday morning stint.

IN PHILADELPHIA

Johnny Lupton, formerly of WAEB, Allentown, Pa., takes over the "All Night Watch" (12 to 5:30 a.m.) on WCAU, starting Oct. 18 . . . Another new WCAU radio personality is **Ed Randall** with his afternoon segment "Let's Be Friends" . . KYW's "Saturday Night Dance Party," emceed by **Perry Andrews** and produced by **Grady Edney,** started second year on air Oct. 16 . . WPTZ and WFIL-TV are shaking up daytime schedules, with main casualty **Pete Boyle's** "Lunch With Uncle Pete" (12:15 p.m., Mon.-Fri.). **Jack Pyle** moves into spot and Pyle's noon and 12:45 p.m. segments are given over to network shows. WFIL-TV "Romper Room" returns to 30 minutes at 10:30 a.m., with a new homemaker show "Personality Parade" taking the 10-10:30 a.m. slot . . . **Robert Q. Lewis** show makes local debut on WFIL-TV in 2-2:30 p.m. slot . . . **Buff Cobb** addressed conference of the Pennsylvania Chapter of American Women in Radio and Television at the Warwick Hotel (16) . . . **Bob Horn's** "Bandstand," WFIL-TV music and dancing program (3 to 5 p.m.) marked second birthday on air (13).

IN OMAHA . .

Ex-sportswriter **Toke Nelson** joined promotion dept. of KMA, Shenandoah, Ia. . . . **Jack Anderson,** indie tv producer here the past three years, named production coordinator of KMTV . . . **Eugene S. Thomas,** general manager of the Herald Corp., seeking Channel 7 here, last week told FCC he plans a seven-hour sked during first three months because he feels it "would be serving the public better" to operate a short sked at first rather than try to run a full day of programs with a new staff. KFAB, other bidder for the channel, has completed its case . . . **John Daly,** ABC v.p. in charge of news and public affairs, spoke Friday (15) at State Law convention here . . . **Bill King** new sportscaster at KOLN-TV, Lincoln . . . **Tom Cary** and **Bill Fries** handling "Name and Claim" show on KMTV Fridays from 4:45 to 5 p.m.

IN PITTSBURGH

Bill Adler, TV Guide editor-publisher here, hosting a tri-state TV talent golf tournament at the Green Oaks Country Club on Saturday (23) . . . **Alice E. Johnson,** former assistant sales manager of WKJF-TV and FM, has joined the WCAE sales staff, town's only femme timepeddler now . . . Parents of **Elmer Ritchey,** of KQV, celebrated their golden wedding anniversary . . . Time of the daily **Lee Handley-Frank Gustine** sports show on KDKA has switched to 7:15 . . . **Alan Boal,** ex-voice of tv's "Pitt Parade," has gone with WKBN-TV in Youngstown, O., as an announcer. Since he lives in Beaver, Pa., and still does considerable radio acting here on KDKA and WCAE, Boal will commute in both directions . . . **A. J. Mittelhauser,** former newspaperman, has gone with Wasser, Kay & Phillips agency as an account exec . . . **Rosey Rowswell,** who broadcasts the Pirates games, appointed again chairman of Variety Clubs International committee to select the recipient of their annual Humanitarian Award . . . **Ed Bartell,** KQV announcer-singer, has two new records out on the Music label, "Careless Kisses" and "Baby You're the One," backed by the Bill McGuire Trio . . . **Barry Wood** came here to address the Pittsburgh Radio and Television Club on color television.

IN CLEVELAND

Meg Zahrt, formerly with WGAR is the new "Nancy Dixon" on WXEL . . . **Gil Canfield** leaves WEWS for film buyer and news director's post at KCKT . . **Flo Roth,** -WJW and TV Guide, skedded for New York job . . . **Wayne Mack** produced and wrote radio presentation for Cleveland Community Fund show . **Norman Knuth** and his Starlighters playing with disker **Bill Mayer** on two-hour WTAM 5:30 p.m. stint **Ben Wickham** named news director succeeding WXEL's **Bob Rowley** . . . WTAM's Bandwagon originates three-hour 6:30 a.m. stint from Cleveland Electric Illuminating Co. in honor of Light's Diamond Jubilee. Bandwagon's musical director **Henry Levine** wrote special march for occasion . . . WHK signed whopper soap contract with Fels Naptha calling for five personalities: **Bill Gordon, Eleanor Hanson, Tom Fletcher, Dick O'Heren** and **Bruce Charles** doing 125 separate programs in saturation month's drive . . WERE's **Ellen Marshall** has sold her home and plans a European jaunt.

WGAR Steps Up 'Operation George'

Cleveland, Oct. 19.

Upcoming murder trial of Dr. Samuel Shepard will get extensive taped coverage by WGAR. Station's news director, Charles Day, has installed a direct wire into Judge Blythin's courtroom, and the four-man WGAR news staff will cover the trial and feed its programs to WRFD in Columbus.

Trial coverage is but one of the phases of the outlet's "Operation George," the radio programming-promotion drive that was launched prior to the outlet's sale to Peoples Broadcasting some months ago and has since been accelerated. Campaign, named after general manager Carl E. George (operating head of the outlet since 1951), is an active effort to reawaken public interest in radio via solid public service programming in the news, sports, etc.

Outlet has already set its football schedule, with Farm Bureau Insurance Co. (owner of Peoples) sponsoring the Saturday Ohio State games, and the station feeding out the Sunday Cleveland Browns pro games to a 21-station Carling's Brewing network. Grid games return to WGAR after a three-year void in the gridiron department. In news, station has set up an exchange program with WRFD under which the latter will feed proceedings of the state legislature in return for the Shepard trial coverage. WGAR, incidentally, won the AFTRA award for outstanding public service performance for a Cleveland station for the third straight year.

Station resumed an all-night operation yesterday (Mon.), via a remote disk show emanating from Pealto's on Euclid Ave., with former WSRS and WDOK all-nighter Chris Miller presiding. Several sponsors are in on a 13-week basis for the all-nighter, which will get heavy searchlight, soundtruck and publicity treatment during the first couple of weeks. Station has been engaging in promotions for football via ads, billboards and theatrical trailers, and for its "listen to the radio while you do-it-yourself" theme via crossplugs with the Cleveland Press, which staged a "Do-It-Yourself" show a year ago to which WGAR had a radio exclusive.

Lambert's Chi Post

Chicago, Oct. 19.

Eric C. Lambert has been appointed an account exec in the Chi office of CBS-TV reporting to George Klayer, western sales manager.

During the past year Lambert worked on the sales staff of NBC here.

Vadeboncoeur Tells Scots TV in America Is a 'Great Reformer'

Glasgow, Oct. 19.

Television is a great reformer in the United States, according to Edmund R. Vadeboncoeur, American broadcaster, in a speech here.

"I do not think it is too much to say that tv and radio are the reason for the decline of strength, and the decline of the menace of Sen. McCarthy, he told the Glasgow branch of the English Speaking Union. "He is now facing official censure from the U.S. Senate because television did the work of exposing him to the American people."

Commercial telecasters had to make a serious decision when they agreed to carry the McCarthy hearing, said Vadeboncoeur. Having decided to telecast it, the networks had to carry it right through to the end of the hearing in order to be completely fair to the people involved, and to their audiences.

Two years ago both national and political conventions were televised and broadcast in full.

Speaker stressed that "nothing but good" could come from the introduction of commercial television in Britain.

"I have seen the whole life of television and of radio broadcasting in the U.S.," he said. "You are much older in television than we are. You showed us the way."

With future introduction of commercial television in the U.K., he forecast a "tremendous and heartening relaxation of pressure on the BBC." The BBC programs would be much more appreciated when there was an optional program to look at.

WOR-TV's Kid Telethon

The first telethon by juves is planned for Friday (22) by WOR-TV, N. Y., to celebrate the combined fifth anniversaries of United Cerebral Palsy and the "Merry Mailman" program (which it preempts for the day). The 5 to 6:45 one-shot will also serve as a lead-in for the Saturday all-night UCP telethon via WABC-TV, since the latter receives mention on WOR.

In addition to stricken juves and therapists and eight kid acts, including a fire eater, a magician, a trick horse and dog act, a ventriloquist, the Royce Phillips 40-child choir of Harlem, there will be a number of adult stars, some of whom will appear on the succeeding night WABC telethon. Guests so far are Jackie Cooper, Maria Riva, Denise Darcel, Dane Clark, Lisa Ferraday, Martha Wright and Don Taylor. Deal will be hosted by "Mailman" Ray Heatherton.

WGN-TV Wraps Up '55 'Ball Package'

Chicago, Oct. 19.

WGN-TV is putting the finishing touches to its exclusive baseball package for next season built around the home schedules of the White Sox and the Cubs. WGN topper Frank P. Schreiber has negotiated a new three-year pact with the Sox management for tv rights to all day home games, and a one-year contract with the Cubs.

On the basis of previous year tolls, it's figured that the three-year Sox deal is in the neighborhood of $500,000 and the one-year Cubs pact is close to $100,000. The WGN-TV coverage of the two Chi teams has long been the pivot of the station's summertime sports lineup. Next year will mark the eighth consecutive season with the Cubs, and the seventh with the Sox.

The Theo Hamm brewery will again be aboard for half the two-team schedule. Papers are due to be signed this week with Oklahoma Oil for the other half, replacing Liggett & Myers' Chesterfield.

Jack Brickhouse will call the plays, assisted by Harry Creighton.

Columbus Police Claim WLW-T Running Lottery Via Ruth Lyons Show

Columbus, Oct. 19.

Police, who are plenty jumpy here following instructions from Safety Director George O. Doyle, to crack down on chain letters and football pools, charged that WLW-T's "Fifty-Fifty Club" program starring Ruth Lyons from Cincinnati is running a lottery. The program is aired over WLW-C, Crosley TV outlet here.

R. E. Dunville, president of Crosley, said that the charges are being referred to the corporation's general counsel.

The charges were made in a report issued by Lt. Alfred J. Lashley, head of the Police Department's Vice Squad. He said contributions to Miss Lyons' Christmas fund, a charity drive that has been going on for years, comprised a lottery because those who contribute a dollar or more are entitled to participate in a drawing for prizes. The program is broadcast over WLW-T, Cincinnati; WLW-D, Dayton and WLW-C, Columbus, but is under fire only in the latter city. The money raised for the Christmas fund is turned over to orphanages.

Lashley said he could take no action against WLW-C, because its studio and transmitter are situated outside Columbus in Franklin County.

DUQUESNE BREWERY BACK IN KDKA CAMP

Pittsburgh, Oct. 19.

Duquesne Brewing Co., one of biggest radio-tv advertisers in the tri-state area, has called off its mad against KDKA and signed up for a new Monday-through-Friday strip on a year-long contract. Several months ago, when Westinghouse station here offered package time deals to all local breweries, offering spot deals which would have given competitors more plugs at less money than Duquesne could get in its regular quarter-hour programs, latter issued an ultimatum that if KDKA went through with plan, Duquesne would withdraw all of its shows from stations.

That the sudser did, transferring all of its business to other AM outlets, and channeling some into tv as well.

WANTED GIRLS FOR TELEVISION

NEED GIRL FIDDLE PLAYER

and GIRL ELECTRIC SPANISH GUITARIST

FOR E.Z.C. RANCH GALS PROGRAM

Need two girls for established six-day-a-week television show now in its fourth year. Steady work and good pay. Girl fiddle player who can also sing and girl electric Spanish guitarist who can sing. State if you play any other instruments. No previous television experience necessary. Write immediately giving details of experience, age, and send photograph of yourself. Selected applicants will be brought in for an audition, all expenses paid. Send replies to:

WANDA SAYLOR

Advertising Syndicate of America

900 Keenan Bldg. Pittsburgh 22, Pa.

FOR SALE

One of Nature's Great Scenic Wonders Awaiting Development

Picture a vast natural tunnel through solid rock, 1,200 feet long, which broadens to an amphitheatre soaring 400 feet above entrance. In Virginia's vacation land, this amazing 107-acre property is situated on 3 main routes. Present buildings include lodge, built 1950, air conditioned restaurant and gift shop. Here is a property comparable to the great Natural Bridge with unlimited potentials. For illus. leaflet V-80556, ask any broker or

PREVIEWS Inc.

The Nationwide Marketing Service

49 E. 53rd St., N. Y. 22. PL 8-2430

Television Chatter

New York

CBS-TV news veep **Sig Mickelson** back after a month in Europe visiting principal overseas bureaus of the web . . . **Eva Gerson** made another appearance on NBC-TV's "Robert Montgomery Presents" Monday (18), also her second time in a **Signe Hasso** starrer, "Foreign Affair," which featured **Katherine Bard, Steve Cochran, Don McKee** and **Peter Von Czernick** in the **Roy Hargrave** adaptation from the film . . . **Paul Tripp** starting a bookwiz Saturday (23) for at-home kid prizes on his WCBS-TV "On The Carousel. Series will run six Saturdays with 10 books awarded at each outing . . . **Barbara Joyce** deserts tv temporarily to take a featured role in "A Stone for Danny Fisher" opening tomorrow (Thurs.) at the downtown National . . . **Scott Forbes** and **Barry Jones** headed up last night's (Tues.) "Danger" on CBS directed by **Byron R. Kelley** . . . **Martin Brandt** in a featured part on NBC's "Frontiers of Faith" Sunday (24) . . **Jay Barney** returned from the Coast after his stint in **Jose Ferrer's** film, "The Shrike" and a couple of roles in Hallmark's NBC-TV "Hall of Fame" . . **Philip Feldman** named CBS-TV director of business affairs in H'wood . . . CBS-TV's sales service staff headed by manager **Bob Jamieson** spent weekend in Fargo, N. D., as guests of KXJV-TV. Among reps making the overhead visit hosted by the affiliate's g.m., **John Boler,** were **Bob Hanrahan, Leonard Morreale, Tom Belviso** and **Barbara Runge.**

Hoag-Blair, the new station rep outfit serving outlets in non-major markets and headed by **Robert B. Hoag,** has added four new staffers. **Richard L. Foote,** formerly with WFTL-TV in Ft. Lauderdale, and **Paul S. O'Brien,** formerly with WLIB, N.Y. and WXYZ, Detroit, are new account execs, while **Joan Lehmann** (ex-CBS-TV Spot Sales) becomes secretary and assistant to Hoag and **Dorothy Baron** joins the secretarial staff . . . **ABC-TV** press-previewing its "Disneyland" today (Wed.), a week prior to the show's preem. **Lee Richardson** set for two playlets on "Omnibus" Sunday (24) . . ABC-TV news & special events veep **John Daly** addressed the Nebraska Bar Assn. last Thursday (14) . . DuMont's **Claire Mann** gets an award from City College's House Plan groups for her contribution to "co-ed grooming." . . **Jean-Paul Blondeau,** French video producer and owner-originator of "Dollar a Second," has returned to Paris after a two-week Gotham stay . . **Larry Roemer,** NBC-TV director, is back from a month in Paris and Rome . . . WATV's selection of Petry as its national rep has been confirmed . . . Inadvertent error in last week's VARIETY "removed" instead of "renewed" **Jack Raymond** as scripter on ABC-TV's "Soldier Parade" and "So You Want To Lead A Band" also **Leslie Barrett** was "irritatingly effective as the poison penner" on the Oct. 7 preem of "The Mail Story" on ABC-TV and not **Richard Garth** as previously reported.

Bob Wright, signed for the forthcoming legiter, "On With The Show," in the meantime is continuing his chores as announcer on the CBS-TV "You Are There," as well as for other tv spots . . . **Jack Gregson,** ABC-TV fight announcer, back from New Orleans' Yam Festival with a couple of colonelcies . . . Roberts-Marshall agency has set a deal whereby Paul Small Artists Ltd. will rep Roberts-Marshall, a New York firm, on the Coast. Gotham percentary's cient roster includes **Ilona Massey, Bibi Osterwald, Estelle Winwood** and **Biff Elliot.** Roberts-Marshall topper **Curtis Roberts** just returned a three-week visit to from the Coast, where he set the deal with **Lillian Scharey** of the Small office.

Edward Andrews into "Robert Montgomery Presents" on Mon. (25) . . . **Barnard Hughes** also into that stanza . . **Gertrude Berg** off to Daytona Beach, Fla., for short rest after ending her "Goldbergs" DuMont stand last night (Tues.). Will be back in time for the Milton Berle guest shot on Nov. 16.

After completing his stint on the Coast in **Jose Ferrer's** "The Shrike," **Somer Alberg** drew a featured "Medic" assignment and also pacted for "Hall of Fame" Sunday (24), both NBC-TV . . . **Michael Dreyfuss** went from **Charles Ruggles'** "World of Mr. Sweeney" Monday (18) to "Justice" tomorrow (Thurs.) . . . **Ralph Stanley** doubling from NBC telesoaper "Three Steps to Heaven" into ABC-TV's "Mail Story" tomorrow (Thurs.), and also set for the **Martha Raye** show Tuesday (26).

Briefs from WRCA-TV (ex-WNBT): **John K. M. McCaffery** to lecture on **Ernest Hemingway** at Town Hall this month. **Elsie Ciotti** upped to traffic mgr. with **Irene Connelly** as her assistant, **Gene Raeburn** inherits the **Faye & Skitch** 6:30 p.m. crossboarder Nov. 1 with a "parent versus kid" quiz called "The Sky's the Limit" in which a plane trip to Paris is the packpot prize. **Bob Stewart** is producing. General manager **Hamilton Shea** smoking a pipe in advance of the Monday (18) kickoff of "Sherlock Holmes" vidpix series.

Chicago

Burr Tillstrom's "Kukla, Fran & Ollie" guest on **Don McNeill's** ABC "Breakfast Club" simulcast today (Wed.) . . . Chi NBC-TV program director **Ben Park** in New York this week pitching his Sunday afternoon "Out On the Farm" series to the web sales lads . . Those ubiquitous Duncan Hines blurbs were filmed in Sarra's Windy City studios . . . **Jack Chancellor** of the Chi NBC news department handling the local assignments for "Background." . . . **Jim Taylor,** ex-Ruthrauff & Ryan, new De Paul U's director of television with some 20 educational shows in the hopper . . . **Ruth Ratney** added to the Kling Studio scripting stable . . . Avenue Packard has taken over the post-"Tonight" feature film on WNBQ Wednesday and Friday nights . . . **Barbara Foley** into "Hawkins Falls" cast on NBC-TV . . . **Ron Terry** preemed a late Saturday night deejay session on WBKB under Polk Bros.' auspices . . . **Al LeVine,** midwest sales rep for Sportvision, handling distribution of Jack Van Coevering's "Adventure Out of Doors" vidpix series . . . WBKB's **Lee Phillip** marries Bill Bell Saturday (23).

UHF Bowouts Hit 85

Washington, Oct. 19.

Cancellations of UHF permits reached the 85 mark last week when Rep. Alvin E. O'Konski (R-Wis.) turned back his authorization to build a station in Wausau, Wis. The Congressman owns radio stations in Wausau and Merrill, Wis.

A very high frequency tv station is due to start operations soon in Wausau on channel 7. It is being built by a group of newspaper publishers and broadcasters headed by John C. Sturtevant, publisher of the Wausau Record-Herald.

. . **Kansas City**—Jimmy McConnell, longtime dean of bookers of western and hillbilly acts here, has set up his own agency, and is staging "The Kornfield Follies" each Saturday night in Memorial Hall, Kansas City, as a showcase. McConnell branched out on his own after stepping out at KMBC where he had been in chrage of the artists bureau for many years.

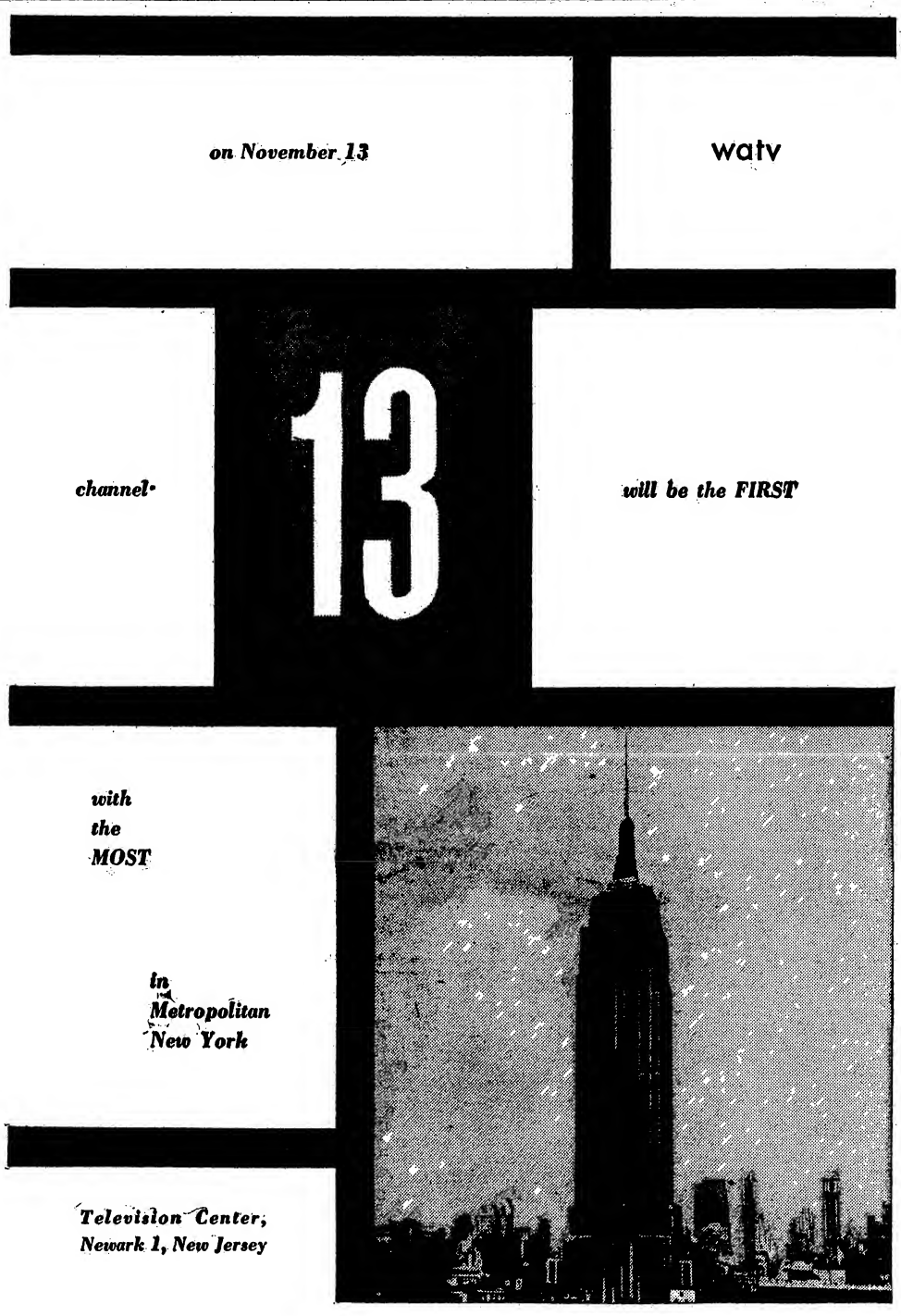
Unknown 5%'er

Continued from page 22

Andrews has "taken on" some below that level when he feels the person in question is "coming along." "But," he says, "I don't collect my fees when the income falls below $15,000; the average performer may not feel he can afford my percentage under those conditions, what with taxes and all. I wait until his revenue rises. That makes everyone happy, and in the years I've been in the business I have lost but one client. Offhand I don't remember the reason, but it probably had to do with the man's wife. Incidentally, I hesitate to add to our roster unless the woman at home agrees to the set-up. If the wife doesn't think her husband rates a business manager —she may figure she could use the 5% herself, a poor theory in the final analysis—more power to her. I don't anyone as a client under that kind of nagging competition. It doesn't work out."

Andrews hatched the idea for his business management shingle 14 years ago when a musician friend "with only a modest income" sought his advice on the handling of his affairs, and shortly afterward he made a couple of investments for the tooter that paid off. He figured there must be hundreds of people in radio (then) and show biz in general who needed a "business head" around.

There are no "rich millionaires" in the Andrews stable, obviously because when they come that big they have their own units. But it's quite a cliency made up of emcee-announcers, singers, actors, musicians, producers, directors, analysts, et al. Among them, in addition to the aforementioned Bud Collyer, are Douglas Edwards, Dennis James, Hugh James, Glen Riggs, Ed Herlihy, Janette Davis, Jay Jackson, Bill Cullen, The Mariners, Ken Roberts, Tony Marvin, Andre Baruch, Julia Meade, Hal Keith, John Gart, Ray Middleton, The Chordettes, Anne Burr, Dick Hayman, Ralph Bell, Eddie Dunn, Archie Bleyer and Cadence Records, Hank Miles, Bob Swanson, Chuck Goldstein, Rosa Rio, Bob Pfeiffer, Ned Wever, Chuck Horner, Joan Tompki , Karl Swenson, Ben Ludlow, Charles Irving, Art Hannes, Frank Vagnoni, Ernest Ricca, Bob Shepard, Florence Freeman, David Rhodes, Sy Shaffer, Charles Paul, Clarke Morgan, Paul Dudley, Bob Emerick, Chet Kingsbury, Bill Wendell, Bob Hite, Lou Sposa, Don Bevan, Joe King, Bill Rogers, Fred Scott, Jay Sims, Roger von Roth, Clara Frim, Art Gentry, Jack Mosman.



VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	SEPTEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
BOSTON	*Approx. Set Count*—1,200,000						*Stations*—WBZ (4), WNAC (7)		
1. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	27.4	82	33.5	U. S. Steel Hour	WNAC	5.8
Boston Blackie (Adv)	WNAC	Ziv	Fri. 10:30-11:00	27.4	64	43.2	Greatest Fighters	WBZ	15.8
3. Life With Elizabeth (Com)	WBZ	Guild	Tues. 8:00-8:30	24.1	52	46.6	The Goldbergs	WNAC	21.8
4. I Led Three Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	23.4	87	26.9	Political	WBZ	0.6
							Nightly Newsletter	WBZ	4.5
5. Superman Adv)	WNAC	Flamingo	Fri. 6:30-7:00	23.2	90	25.8	News—V. Best	WBZ	3.2
							Royal Playhouse	WBZ	1.9
6. City Detective (Myst)	WBZ	MCA	Tues. 10:30-11:00	21.0	58	36.5	Mr. District Attorney	WNAC	15.5
7. Ellery Queen (Myst)	WNAC	TPA	Sun. 10:30-11:00	15.7	52	30.3	Justice	WBZ	14.7
8. Mr. District Attorney (Myst)	WNAC	Ziv	Tues. 10:30-11:00	15.5	43	36.5	City Detective	WBZ	21.0
9. Life With Elizabeth (Com)	WBZ	Guild	Fri. 8:00-8:30	14.5	23	62.2	Mama	WNAC	17.1
Liberace (Mus)	WBZ	Guild	Sun. 3:00-3:30	14.5	93	15.6	Your TV Theatre	WNAC	0.6
							Political; Feature Film	WNAC	1.3
CLEVELAND	*Approx. Set Count*—1,100,000						*Stations*—WNBK (3), WEWS (5), WXEL (8)		
1. Liberace (Mus)	WEWS	Guild	Wed. 9:00-9:30	35.6	61	58.5	Strike It Rich	WXEL	20.0
2. I Led Three Lives (Dr)	WEWS	Ziv	Fri. 10:30-11:00	21.1	35	60.5	Baseball	WXEL	37.3
3. Foreign Intrigue (Adv)	WEWS	Sheldon Reynolds	Sun. 10:00-10:30	18.7	35	54.1	Loretta Young	WNBK	23.2
4. Mr. District Attorney (Myst)	WEWS	Ziv	Tues. 10:00-10:30	18.0	35	51.0	Truth or Consequences	WNBK	17.3
5. Badge 714 (Myst)	WNBK	NBC	Fri. 7:00-7:30	17.0	84	20.2	Captain Video	WXEL	2.3
							News Parade	WXEL	1.2
6. Superman (Adv)	WNBK	Flamingo	Mon. 6:00-6:30	15.8	80	19.7	Dinner Platter	WEWS	2.8
7. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	14.2	45	31.3	You Asked for It	WXEL	14.1
8. Annie Oakley (W)	WNBK	CBS	Sat. 6:30-7:00	13.2	32	41.9	Baseball	WXEL	27.3
9. Favorite Story (Dr)	WNBK	Ziv	Mon. 10:30-11:00	13.1	30	43.5	Summer Theatre	WEWS	16.8
10. Death Valley Days (W)	WEWS	McCann-Erickson	Thurs. 10:30-11:00	12.5	29	43.7	Lux Video Theatre	WNBK	23.2
SAN FRANCISCO	*Approx. Set Count*—820,000						*Stations*—KRON (4), KPIX (5), KGO (7), KOVR (13)		
1. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	31.9	50	63.4	Waterfront	KGO	15.2
2. All Star Theatre (Dr)	KGO	Screen Gems	Tues. 8:30-9:00	23.9	43	50.2	Arthur Murray Party	KRON	16.8
3. Liberace (Mus)	KPIX	Guild	Sun. 9:30-10:00	23.7	43	55.3	Television Playhouse	KRON	19.7
4. Henry Fonda Presents (Dr)	KPIX	Official	Sat. 10:00-10:30	23.5	59	39.9	Saturday Night Revue	KRON	13.7
5. I Led Three Lives (Dr)	KRON	Ziv	Mon. 10:30-11:00	20.8	79	26.1	News—William Winter	KPIX	5.8
							Charlie Dressen	KPIX	1.9
6. Range Rider (W)	KPIX	CBS	Tues. 7:00-7:30	19.7	49	40.2	Favorite Story	KRON	9.4
7. Amos 'n' Andy (Com)	KPIX	CBS	Th rs. 7:30-8:00	19.6	42	47.2	Lone Ranger	KGO	16.7
8. Mr. District Attorney (Myst)	KRON	Ziv	Fri. 10:30-11:00	18.6	73	25.4	News—W. Winter	KPIX	5.1
							Wrestling—Chicago	KGO	3.5
9. Janet Dean, R.N. (Dr)	KRON	MPTV	Sun. 10:30-11:00	18.3	72	25.5	Rocky King	KPIX	4.8
10. Life of Riley (Com)	KGO	NBC	Mon. 7:30-8:00	17.4	34	51.9	Summer Theatre	KPIX	22.7
Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	17.4	59	29.7	Adv. Time; Science Lab	KRON	5.5
							Perry Como	KPIX	6.1
MINNEAPOLIS-ST. PAUL	*Approx. Set Count*—450,000						*Stations*—WCCO (4), KSTP (5), WMIN (11), WTCN (11)		
1. Mr. District Attorney (Myst)	KSTP	Ziv	Thurs. 9:30-10:00	32.1	70	45.9	Show Time	WCCO	10.7
2. Badge 714 (Myst)	KSTP	NBC	Mon. 8:30-9:00	31.2	50	62.3	Summer Theatre	WCCO	26.0
3. China Smith (Adv)	WMIN	NTA	Tues. 9:30-10:00	24.2	64	37.9	Arthur Murray Party	KSTP	8.6
4. City Detective (Myst)	WCCO	MCA	Mon. 9:00-9:30	23.1	46	49.9	Waterfront	KSTP	17.9
5. Liberace (Mus)	WCCO	Guild	Sun. 8:30-9:00	22.8	39	59.4	Red Owl Theatr	WMIN	18.9
6. Hopalong Cassidy (W)	WCCO	NBC	Sat. 8:00-8:30	18.1	42	42.7	Saturday Night Revue	KSTP	19.8
7. Waterfront (Dr)	KSTP	UTP	Mon. 9:00-9:30	17.9		49.9	City Detective	WCCO	23.1
8. Foreign Intrigue (Adv)	KSTP	Sheldon Reynolds	Sun. 8:30-9:00	17.7	30	59.4	Red Owl Theatre	WMIN	18.9
9. Favorite Story (Dr)	WCCO	Ziv	Sun. 9:00-9:30	16.7	35	48.3	Red Owl Theatre	WMIN	20.9
10. Abbott & Costello (Com)	WCCO	MCA	Sat. 9:30-10:00	14.9	74	20.2	Smilin' Ed's Gang	WTCN	5.1
ATLANTA	*Approx. Set Count*—340,000						*Stations*—WSB (2), WAGA (5), WLW-A (11)		
1. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	34.3	55	62.5	Godfrey & Friends	WAGA	25.6
2. Racket Squad (Adv)	WSB	ABC	Sun. 10:00-10:30	23.6	60	39.1	My Favorite Story	WAGA	12.2
3. Boston Blackie (Myst)	WLW-A	Ziv	Wed. 8:00-8:30	21.8	31	71.6	Kraft TV Theatre	WSB	26.9
4. Kit Carson (W)	WLW-A	MCA	Sun. 5:00-5:30	21.6	70	30.7	Meet the Press	WSB	6.9
5. Badge 714 (Myst)	WLW-A	NBC	Wed. 8:30-9:00	20.4	28	73.1	Kraft TV Theatre	WSB	27.4
6. Mr. District Attorney (Myst)	WSB	Ziv	Fri. 7:00-7:30	19.8	53	28.3	Ozzie & Harriet	WLW-A	9.1
7. Annie Oakley (W)	WSB	CBS	Sat. 6:00-6:30	15.1	53	28.5	NCAA Football	WLW-A	10.5
Liberace (Mus)	WLW-A	Guild	Mon. 7:00-7:30	15.1	36	42.4	Burns & Allen	WAGA	14.5
9. Wild Bill Hickok (W)	WSB	Flamingo	Sat. 5:30-6:00	14.9	53	28.3	NCAA Football	WLW-A	10.5
10. Favorite Story (Dr)	WAGA	Ziv	Sun. 10:00-10:30	12.2	31	39.1	Racket Squad	WSB	23.6

RERUN PIE: TOO MANY SLICES

Success Story

For the first time, a telefilm syndication house finds itself in the position of having to turn down top national and regional sponsors bidding for a show simply because the program is virtually sold out. Firm is Guild Films, and the program is "Liberace," which via its 217-station lineup is now available in only about dozen markets, all of them small ones. There are some 255 television markets on the air today, but only about 225-230 of them can be sold for syndication because of the overlap problem. Those last dozen aren't represented in the "Liberace" lineup because of size, their UHF situation, etc.

Only thing Guild has left to sell on the show are about five co-sponsorship or alternate-week sponsorship availabilities in scattered markets. In some markets, the series has been sold to sponsors for several months but isn't on the air because the key stations haven't been able to clear time for it.

Flamingo Exchange Deal Paves Way For Jap-Produced Pix for TV

First telefilm production deal with the Japanese, under which a Tokyo-based firm will supply a film series for American television, was worked out in New York last week by Television Corp. of Japan and Flamingo Films. Under a five-year deal which involves exchange of programs as well as new product, TCJ will supply a series of 52 quarter-hour fully animated cartoons to Flamingo for American tele distribution.

Deal not only marks the first time the Japanese will produce film for American television consumption, but also marks the first cartoon series produced directly for television to be offered for syndication. Under the terms of the production deal, TCJ's animators, who employ a Disney-type technique, will do the animation and filming in Tokyo, with Flamingo supplying story format and soundtrack in N. Y. Japanese, incidentally, will supply their own soundtracks for local consumption.

Total cost of the films, in which Flamingo and TCJ are partnered, comes to $1,500,000, all of which will be forwarded in dollars to Japan. Agreement, under which Flamingo has named TCJ its selling agent in Japan for its own product, runs five years with options to cancel at the end of three, and calls for an annual expenditure by Flamingo in subsequent years of at least $1,000,000. Films, incidentally, will have central character and a continuity currently being worked out by Flamingo. They're being done in 35m Eastman color, with delivery of the first films slated for April 15 and a September release date assigned. Flamingo is working out details under which the cartoons would be distributed theatrically outside the U. S. and Japan.

Deal was negotiated by Flamingo's Sy Weintraub and TCJ's

(Continued on page 38)

Skinner Rolling On 'Inside Story'

Charles E. Skinner Productions, N. Y. telefilm outfit headed by one-time "Big Story" director-adapter Skinner, has begun shooting on a new detective series titled "Inside Story." Scripts of the new series are based on files of such various groups as the American Medical Assn., the Better Business Bureaus and leading detective agencies and governmental bureaus, but the accent on the show is away from violence with emphasis on detection and investigation.

Skinner has already completed three half-hours, shooting in N. Y., and has begun production on two more. He's dickering a national deal on the series, but will put them into syndication if no network deal jells. Skinner himself is producing-directing the films, with Allan Sloane having scripted the first three. Skinner Productions, a four-year-old firm, has been concentrating largely in the field of industrial films in the past, but has turned out two vidfilms for the Freedoms Foundation and put "Greatest Story Ever Told" on celluloid a couple of years ago.

Tuttle to Meg Ladd

Hollywood, Oct. 19.

Frank Tuttle has been picked as director of Alan Ladd's initial telefilm, to be made this week for the GE series.

Vidpicture will be shot under the banner of Ladd's own Jaguar Productions. Russell Hughes scripted, and John Seitz is cameraman.

Cugat's Tinted Vidpix Series On MCA Agenda

MCA-TV is planning a series of 39 half hours starring Xavier Cugat as the firm's first tint project. Contract details between the bandleader and MCA are being worked out now, with Cugat already on the Coast to make a pilot for the series on Saturday (23).

Considering the Guy Lombardo series, the Cugat tinter will comprise the second musical skein on MCA distribution rosters. Company execs don't figure the maestros offer sufficiently the same brand of tooting to be intra-mural competition. As "complimentary" properties, it was suggested unofficially that the two vidpixers might even be sold as alternate week slottings.

Lensing on Cugat will be done at the Republic Studios in Hollywood.

70G Residual Payments On 'Terry,' 'Hero' Reruns

Official Films has just completed residual payments to actors, writers and directors of an estimated $70,000 on two of its series which have reached third and fourth run status. Payments for reruns on "My Hero" and "Terry and the Pirates," with former accounting for about 47,000 and the latter for $23,000.

"Hero" ran network initially, with Official now having sold it in rerun, while "Terry" initially was national spot for Canada Dry, with that already in rerun too. Payments were made in accordance with the Screen Actors Guild, Screen Directors Guild and Screen Writers Guild repayment contract clauses.

WCBS-TV's Pix Curtsy

Paraphrasing a tune from "Oklahoma," WCBS-TV is singing "The Exhibitor and the Telecaster Must Be Friends." CBS' New York flagship has delayed "first N. Y. telecast" of "Runaway Bus" to permit its opening and runoff at the Trans-Lux Normandie. Latter will give "Bus" its U. S. preem ride late this month.

Station's curtsy to the Gotham art house was made by request of the pic's distributor, American-British TV Movies.

'FIRESIDE' TELLS REVEALING STORY

By DAVE KAUFMAN

Hollywood, Oct. 19.

Most vivid illustration of the grosses to be garnered in the telefilm rerun market is Frank Wisbar's "Fireside Theatre," topgrossing series in the industry. "Fireside," now in its sixth year of production, has grossed $2,350,000 from five years' product which had initial production outlay of approximately $3,500,000.

That makes a rich rerun pie with lots of whipped cream but there's a digestive hitch to it all. By the time the distributors get their heavy cut of the pie, only one-half or less is left for the producer. But the producer in this instance, Wisbar, making the telefilms for Procter & Gamle on a participation basis. So P&G winds up with less than half the pie, giving a slice of it to Wisbar. The end is not in sight, however, with more "Firesides" continually going into the reissue market.

However, well-informed producers feel the lush days of rerun grosses are approaching their end. They base this on a conviction that the advent of color and magnetic tape will revolutionize many of today's methods of production and distribution. Producers estimate both new technological advances will be here on a commercially feasible basis in from two to three years for tv pix, and consequently advise prospective telefilm financiers to consider carefully these potentials in any longrange investment.

The way some producers look at it, they've spent the last few years coming out of the economic wilderness, only to find themselves confronted with the electronics revolution now taking place, and you detect a certain amount of frustration in their analysis of the situation. One of the more successful producers commented wryly: "You can make a lice living, you can put money in the bank, but you'll never get rich in television."

"Fireside" figures point up one of the reasons producers aren't happy despite the fantastic grosses being accumulated in reruns. They feel distribution costs today are enormous, and that ways and means should be found to reduce them to a "bearable" level.

Syndication the Answer?

Syndication holds many answers, especially of the syndicator-distributor finances his own shows, it's felt. One producer observed: "TV film production is a longrange investment and as such definitely not bad. But half-hour shows, costing more than $25,000 and not closely covered by sponsors' firstrun payment, enter the danger zone by delaying the period of recoupment too long and the mounting interest on the capital will eat up the profits."

Breakdown of the "Fireside" picture reveals they were begun in 1949, with Wisbar producing 40 15-min. vidfilms for Gordon LeVoy, under the aegis of General Television Enterprises. Next season Wisbar made the series for Bing

(Continued on page 38)

O'Shea Exits MPTV For Own Legit Flackery

Mike O'Shea has resigned as national publicity director of Motion Pictures for Television in order to reopen his own legit flackery. He exits MPTV Nov. 15, after winding a trip to the Coast on which he left yesterday (Tues.). O'Shea, who's a member of the Assn. of Theatrical Press Agents & Managers, is set to handle two incoming Broadway shows as his first accounts, and there's the possibility he may handle upcoming MPTV telefilm series on a freelance basis.

O'Shea joined MPTV last October, when the firm's syndication arm was formed. His duties will be taken over by promotion-advertising chief Guy Cunningham.

Lotsa Wall St. Interest in Vidpix; Guild and Official Stocks Zoom

Gilded Guild

There's a wide-open battle between two banks in Cleveland, with television the battleground and Guild Films placed right in the middle. The banks are the Society for Savings and the Cleveland National Bank. Former has been sponsoring "Liberace" for some months now, and the latter, wishing to get into the television act, recently bought the "Florian Zabach Show" as a competitive entry. Both are Guild shows.

Real gainer is WEWS-TV, which carries both programs.

Telefilm stocks—at least the shares of the two companies which have floated public issues—have more than doubled over a three-week period. Along with this vast increase in the companies' worth has come a tremendous in Wall Street interest the fledgling syndication business, and conversely, an extreme finance-consciousness on the part of syndicators.

Two stocks involved are Guild Films' and Official Films, with the former almost doubling its market price in the short period of three weeks since it hit the market, and the latter's shares, idle in rice and activity for nearly four years, suddenly shooting to more than double its value i the same period. Guild was floated at $4 a share; by the week-end closing it was $7.62 per share. Total market value of the 250,000-share issue has jumped from $1,000,000 to $1,900,000.

Official's stock issue, floated four years ago when the firm was organized, at a much higher figure had fallen sharply and remained at about 85c a share for the past couple of years. Three weeks ago, the firm issued its financial report, showing a startling net profit of $317,000. Price jumped to $2 a share within week and a half, and has remained at about that level.

Chiefly responsible for the more-than-merited interest and upbeat are a number of factors. First, the syndication business has that "brand-new" stamp, and this, along with the glamor of being another "television baby," has excited interest. Secondly, there are only the two companies in th field with public issues, which accounts for the fact that the Guild issue was no less than eight times oversubscribed by the time it hit the market. Thirdly, they are among the few firms which have shown a profit at this stage of the game.

There's little question that the oversubscription of the Guild issue not only served to shoot its price upward but that some of the interest spilled over into Official's lap. This, plus the fact that the latter's net profits had creased by 400% over the previous year, zoomed its stock upward too.

Aussie Market's Vidpix Potential Even Tops Britain

Within the last month the Australian government announced allocation of television channels in several of its major cities, and it's expected that most of them, including the three in Melbourne and the like number in Sydney, will be airwise in the next 18 months. Paul Talbot, boss of Fremantle Overseas Radi and Television, who just returned from a world tour which included the Anzac empire, said it should be a major foreign market for American vidpix distributors, much better than England, as a matter of fact.

To prove the "natural" status of Australia for vidpix distribs, Talbot cited several reasons: (1) All along, Aussies have found American product popular. (Fremantle alone has 14 radio shows of American vintage placed there, and some, such as "Superman" and "You Are There," he contends are high ranking); (2) there is no large supply of indigenous talent, so the Anzacs might readily turn to the U.S. for shows. The English, for example, have a well-established motion pic and legitimate theatre industries, while Australia shows her only real strength—and that's relative—in radio; (3) aside from the important fact that Australia is an English-language country, there is "tremendous" interest in the advent of video, practically assuring a solid market for decent product, and (5) there is the chief city of Sydney (2,000,000 population) whose blue laws close all theatres, bars and sports arenas on Sunday, leaving room at present for broadcast entertainment alone.

Talbot disclosed that his own organization will spend nearly $1,000,000 for vidpix to use in Australia. The FORTV topper is Ameri-

(Continued on page 38)

Syndication Likely On Richard Arlen 'Alarm'

There's a good chance that "Alarm," Roland Reed Productions' series about firefighters with Richard Arlen starring, may go into syndication next spring. According to Guy Thayer Jr., Reed v.p. now in N. Y. on business, the firm will continue to pitch for a national sale through the January and April sales cycles, but if none is forthcoming by then, will proceed on production for syndication.

Distribution would probably be handled by United Television Programs, which already has Reed's "Rocky Jones" and "Waterfront" in the syndication field. So far there's only a pilot on "Alarm," with the Reed organization and Halsey Barrett in N. Y. handling the sales effort. Thayer and Arlen, incidentally, go to Houston next week to screen the pilot for the Fire Chiefs' convention there.

UTP 'Waterfront' 2d Year Sponsors

United Television Programs has begun its renewal campaign on "Waterfront" with the inking of four regional bankrollers for a second year. It's the first time UTP has gone into a second year on any of its syndicated properties (with the exception of the "Big Town" reruns, which a network proposition). New cycle of 26 to follow the 39 already produced by Roland Reed productions goes before the cameras Nov. 4.

Big renewal is Standard Oil of California, which is picking it up in seven western states. Standard was the first bankroller pacted for the Preston Foster series when it was still in the pilot stage over a year ago. Stroh Brewing has renewed in Detroit and four Michigan markets; Falls City brewing will bankroll in Kentucky and Indiana and Peyton Packing will go it again in Texas.

Irving, Hiecke Upped

Hollywood, Oct. 19.

Revue Productions has upped Richard Irving and Carl Hiecke to v. p. status.

Irving for past three years has been director and associate producer for the vidfilmery, while Hiecke, with Revue over two years, is production manager.

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NTA

New Telepix Shows

SHERLOCK HOLMES
With Ronald Howard, H. Marion Crawford, Archie Duncan, others
Producer: Sheldon Reynolds
Director: Jack Gage
Writer: Reynods
39 half-hours
Distrib: MPTV-UM&M

Motion Pictures for Television and its new distribution outlet, UM&M, have what seems like a sure syndication winner in this new telepix translation of Sherlock Holmes. Sheldon ("Foreign Intrigue") Reynolds has avoided the customary cliches that seem inevitable i any treatment of the Sir Arthur Conan Doyle stories and instead has concentrated on straight detection work that brings the fascination back to watching Holmes solve a case.

First of the series, the "Cunningham Murder," suffers only by its simplicity. Of course, it's something of an introductory pic, showing Holmes and Dr. Watson meeting, but solution of the crime wasn't quite as elaborate as most Holmes stories are. There was the usual proportion of deductions about people's occupations, etc., and this somewhat made up for the plot itself.

Reynolds, who wrote as well as produced the initialler, has cast the series well. Ronald Howard (son of the late Leslie) makes an excellent Holmes. He's got the lean features one expects in the role, plus a commanding voice and an alert countenance. And bless him, he doesn't overplay. H. Marion Crawford is something new in a Dr. Watson, a commonplace type but by no means a buffoon. Archie Duncan is good as the blustering Inspector Lestrade.

Jack Gage, who directed the preem, keeps things moving quickly, and the other production values are excellent, all the way from costumes and sets (interior and exterior) to Claude Durant's music. Those three years of shooting "Foreign Intrigue" have made a topnotch producer out of Reynolds —he can dress up a show with style, distinction and pace.

Chan.

SECRET FILE U.S.A.
With Robert Alda, Frank Gallop, narrator; others
Producer: Official Films
Director: Arthur Dreifuss
39 half-hours
Distrib: Official Films

WABD, N. Y., has picked up Official Films' "Secret File U.S.A." for airing Friday nights from 8-8:30 p.m. Preem entry was carried by the DuMont flagship last Friday (15). Half-hour segments will need more of a punch than was displayed by opener to sustain audience interest. Initialer impressed as being a blueprint of a plot rather than a story with substance. Weak scripting and stock characters left program practically id of any suspense.

Also putting a damper on show were the untimely break-ins for Anheuser-Busch, brewery firm sponsoring the series over WABD. Plugs were spotted with little regard for program's continuity.

A semi-documentary of the cloak-and-dagger variety, "Secret File" has Robert Alda, in the guise of an army intelligence major, as pivot character. Weekly episodes revolve around his experiences, with first entry devoted to a period during World War II when, disguised as a German officer, he infiltrated into enemy territory to get the location of a secret bacteriological plant for eventual destruction by the Allies.

There was no doubt the mission would prove successful despite the presence of such stereotypes as a smooth Gestapo agent, a treacherous fraulein and a scientist afraid to buck the Nazis because of fear of reprisals on his family. Alda's part is also run-of-the-mill, with the performer handling it as best as possible. Other cast members do as well as they can, considering the scripting obstacles.

Direction, camerawork and other technical contributions are routine.

Jess.

CHAMPIONSHIP BOWLING
With Joe Wilson
Producer: Peter DeMet
Director: Paul Robinson
30 one-hour shows
Distributor: Walter Schwimmer

Here's a case of a bankroller so pleased with the rating results of a sports show as a live entry on WNBQ, Chicago, that he set up a packaging adjunct to put the show on celluloid for national syndication. Film version is practically an exact carbon on the weekly bowling contests car deal Peter DeMet sponsors live on the Chi NBC-TV station.

Using the same three camera setup as on the for-real telecasts, the film treatment does an excellent job capturing the spontaneous flavor of the head-and-head games between a brace of name pro bowlers. Despite the fact that it's a canned show, there's no doubt left in the viewers' mind that this is an actual contest and not merely an exhibition. It was plainly obvious on the footage viewed that bowlers Buddy Bomar and Robby Robinson were rolling for keeps and the $200 bucks handed the winner of the three games, plus the $25 for each individual game. Winner comes back the following week for another crack at the swag.

Combination of slick lensing, Joe Wilson's enthusiastic commentary and the excitement generated by the man-to-man competition make this a good bet for the sports clientele. Only handicap is the reel's 60-minute span which undoubtedly runs afoul of limited time availabilities in some markets.

Dave.

500G FLA. STUDIOS ACQUIRED FOR VIDPIX

Martin Jones, Henry Olmsted and Gordon Knox, last week acquired the new Thomas Casey film studios in Winter Park, Fla., for use in the production of tv commercials and programs. Studios, just outside of Orlando, will be used by the trio as a branch of Princeton Film Center, of which all three are directors and Knox is president, and of Olmsted Sound Studios (which recently installed film equipment). Princeton is headquartered in Princeton, N. J.; Olmsted is in N. Y.

New studios, which cost $500,000 to build, contain two soundstages, 45x60 feet and 55x60, with each stage set up to handle four to six sets simultaneously. Outdoor facilities, according to Knox, are similar to those available to the Coast studios.

Ted Beil to Schwimmer As Sales Head in N. Y.

Chicago, Oct. 19.

Tel Beil, ex-National Telefilm Assocs. salsman, has been appointed eastern sales manager for Walter Schwimmer Productions, Chi-based radio-tv packager and tv film distributor. Beil will headquarter in New York and will work the eastern seaboard from Maine to Florida.

Schwimmer is handling the syndication of Eddy Arnold's new telepix series, currently being lensed at Kling Studios here.

Flamingo

Continued from page 35

John Tanaka, who left for Japan last week to start production. TCJ is a production outfit whose board of directors includes Japan's top industrialists, with the Mitsui banking interests also involved. Firm has been in production for some time for Japanese television, and the deal was consummated on the basis of the animation work Tanaka brought over with him. Deal is looked upon with favor by both the U. S. and Japanese governments, since it brings American dollars into Japan and is regarded as a goodwill gesture.

Flamingo has already shown TCJ samples to a number of national sponsors and has reported favorable reaction. Series, episodes of which are self-contained, would be offered initially a program basis, for full sponsorship and slanted toward early-evening family audiences. Later, in syndication and rerun, they'd be offered on a library basis to stations.

Deal calls for Flamingo to hand over to TCJ its "Superman," "Top Secret," "TV's Baseball Hall of Fame," "Flamingo Theatre" and "Tele-Comics" series for sale to Japanese television stations. Deal would be a joint one, where Flamingo and TCJ would participate in the revenues from Japanese sales. Future Flamingo product would be handled in Japan by TCJ, while there's the possibility that the latter would produce additional series for Flamingo. Latter's Jim Harris is exec producer of the cartoon series.

Aussie Market

Continued from page 35

can director of the Macquarie-Artransa setup in Australia. Along with the Major network and the government hookup, it virtually controls all of the country's radio. Talbot likened Macquarie to a U.S. network and Artransa to a network film syndication unit.

In addition to the total of six video outlets in Sydney and Melbourne, towns like Canberra, Newcastle, Rockhampton, Hobart, Brisbane, Perth and Adelaide will have at least an outlet apiece within the next year and a half, Talbot said. He figures that Major, Macquarie and the government will each have a station both in Sydney and Melbourne.

The aforementioned markets represent about 6,300,000 people or 70% of Australia's population. Since there are no plans he knows of for a microwave relay or coaxial cable, Talbot said that a network "seems impractical" for the time being. The radio webs themselves have until recently been mostly "from the transcription can."

Government-controlled radio — and he projected it to video—deal mostly in education, culture and "light entertainment." This, however, cannot be construed as anything but direct competition for the commercial radio-tv operators.

Bader to Atlantic

David A. Bader has joined Atlantic Television Corp. as general sales manager, succeeding Jacques Kopfstein. Latter has moved over to Eliot Hyman's Associated Artists, where he'll head up the theatrical distribution arm of the telefilm outfit.

Bader, who moves over from a similar post at Commonwealth Film & Television, as a motion picture veteran, having served with Universal, 20th-Fox and Paramount. He's a past president of the Assn. of Motion Picture Advertisers and a former publicity director of the Motion Picture Pioneers.

Rerun Pic

Continued from page 35

Crosby Enterprises, and it went to the half-hour length that year. Total outlay for production the first two years amounted to approximately $1,000,000, of which P&G paid slightly more than half, the rest of the load being carried by the producing companies. To date, product from those two years has been distributed by United Television Programs and CBS, and grossed approximately $1,350,000, of which the distributor received about half, leaving the producers close to $650,000. Producers repaid their financiers $500,000 and after four years of distribution, are in the black. But those days vidpix were made at lower budgets, with participation deals for producer, writers, director, cameramen, etc., customary.

Summing up those two years, producers only now will begin to earn net profits, with the shows still in distribution, and they'll remain on the market until and unless forced off by tint and tape.

Since 1951, P&G took over "Fireside," leaving actual production to Wisbar. Approximately 120 vidfilms have gone to Ziv TV for distribution, but this year's output is being handled by Screen Gems.

Ziv's $1,00,000 Gross

P&G's outlay for the years 1951-52-53 is approximately $2,500,000. Best available estimates indicate Ziv has grossed $1,000,000 on reruns of vidpix turned over to them by Wisbar. Ziv gets a bit more than half of this, with the producer - sponsor recouping about 20% of his original nut. For P&G it's a satisfactory arrangement, reducing the sponsor's advertising costs by 20%, and with distribution of "Fireside" still strong, an authentic estimate would be that the sponsor will eventually recoup close to 35% on his original outlay. P&G is not in tv production to make money, so it plows its rerun coin back into the series, giving Wisbar more coin for stories and cast.

However, the picture would not be as favorable for an indie producer. Assuming a sponsor would have paid for a firstrun series about 70% of such $2,500,000 investment, the indie producer would be out $750,000 plus interest for two years for a total of $850,000. By this time he would have recouped about $500,000, leaving him in the red by $350,000 plus interest for another three years, after which he would be out of debt and start counting net profits. Even this is an optimistic picture, actually, because not many indies can find angels who will pay 70% of the production costs. One such indie turned down a network deal just last week because sponsor would only put up $8,000 per pic for series budgeted at $20,000 per pic.

To top it all off, the rerun pic is further eaten into these days by actors, writers, directors and producers. When Wisbar first made his series there were no tv pix pacts with the various guilds, and it's highly doubtful whether the same nets could be repeated these days, with the pie sliced so many more ways.

Another important factor in the overall picture is that "Fireside," one of tv's pioneers, has been a nationally top-rated show for years, thus its distributors have had a strong selling point in peddling the celluloid. The going's much rougher for a series without a national rep, and consequently the "Fireside" grosses undoubtedly are at least in part due to the slow, steady buildup of a network show over a five-year haul.

70 Stations in Bag, Bonded Film Service Sets Up Fourth Center

With 70 stations already subscribing to Bonded TV Film Service's new consolidated shipping plan and new stations being added at the rate of three a day, Bonded this week opened its fourth branch. New shipping center is Dallas, with three already in operation i N. Y., Los Angeles and Chicago.

Consolidated shipping plan operates largely in the cases where stations pay shipping costs on film they use. Plan provides scheduled bulk shipments from all distribs and agencies to the single stations, thereby cutting their costs. Bonded prexy Chester Ross currently estimates that the shipping plan has cut the average subscriber's shipping expenses from $5,000 to $3,000 a year.

PAT CROWLEY'S 'SING' SERIES SET TO ROLL

Hollywood, Oct. 19.

Pilot rolls in three or four weeks on a new situation comedy series, "My Man Sing," with former Paramount pactee Pat Crowley starring.

NBC-TV's Fred Wile and Tom McAvity okayed Miss Crowley for the series, and are planning to present it for national sponsorship during the casualty season in January.

Paul Radin of Ted Ashley Associates packaged the show. No producer has been set.

Carlton, Tulchin Upped By Sterling to Veepees

Sterling Television upped two executives to veepee posts this week. Richard Carlton takes over as v.p. in charge of operations, and Hal Tulchin as v.p. in charge of production.

Carlton joined Sterling in '52 as agency sales manager. Those duties now come under the control of sales veep Bernice Coe. Tulchi , 27 and the youngest Sterling board member, tied up with the company in '51, and until the promotion was general manager.

Meanwhile, Sterling completed production of the first 13 "Music For Everybody" half-hours starring Sigmund Spaeth. Also done were 39 15-minute "Little Show" dramas.

Vidpix Chatter

Associated Artists v.p. **Ken Hyman** off to the Coast over the weekend to tee off a four-week sales trip . . . **George F. Foley's** Gothic Productions wrapped up shooting on a dozen commercials for Dodge's new 1955 line, with **Rex Marshall** announcing and Grant Advertising's **Donald Tompkins** supervising. Foley himself flew to Jacksonville last week to address the Florida Lawyers Group on "TV and the Law" . . . **Ralph M. Evans**, director, of Eastman Kodak's Color Technology Division, will address the next luncheon meeting (Nov. 4) of the National Television Film Council at the Warwick on "Seeing Light and Color" . . . A. C. Sparkplug has signed Princeton Film Center to film its "Big Town" commercials, with **Bud Palmer** to do the narration over live-action and animati . . . Arthritis & Rheumatism Foundation completed six 20-second spots at V. J. Nola's Steinway Hall studios, with **Red Barber, Candy Jones, Giselle MacKenzie, Russell Arms, Dennis James** and **Jane Pickens** featured . . . United Television Programs Gotham veep **Aaron Beckwith** and eastern sales chief **Tom McManus** returned from Coast sales huddles over the weekend . . . Guild Films publicity topper **Lou Shainmark** to Detroit last Friday (15) to coordinate Guild stars **Frankie Laine** and **Connie Haines'** appearance in the city's Community Chest kickoff drive.

Colbert to UTP

Hollywood, Oct. 19.

United Television Programs bought "Leave It to Liz," Claudette Colbert pilot which failed to get off the ground when star refused to blurb the commercials for Toni, which wanted to buy it. Rockhill Productions sold the pilot to UTP.

Distribution company plans to include "Liz" in one of its upcoming anthology series, hasn't yet decided which one.

Telepix Followup

IMMEDIATE DISASTER
(Vitapix Theatre)

"Immediate Disaster" shapes up as the best feature yet seen in the package of "tailormade for tv" feature-length films shot by Princess Pictures overseas for video release through Vitapix. It's an adult science-fiction yarn, done with a good deal of mature thought and a lot more professionalism than shown in others in the Princess group. This might have done well in theatrical release.

Offbeat nature of the yarn lies in the fact that the invaders from another planet are not only friendly, but are quite human in appearance and well advanced in cultural and scientific achievement. Helmut Dantine is the Venusian who lands in the British countryside in advance of a party of top statesmen. His mission is to arrange a meeting of the world's top leaders to arrange control measures in the development of nuclear weapons. Reason is that each explosion moves the earth a little off its orbit, thus endangering the other planets.

Greed of the British officials almost results in the earth's being wiped out in the Britons' efforts to capture the incoming party from Venus. Dantine, with the help of Patricia Neal and her bureaucrat-boyfriend, Derek Bond, prevent the disaster, but Dantine, whose respiratory system is adjusted to the earth's atmosphere for only a short period, dies in his effort to spare the earth.

There are some loose ends in this Hans Jacoby screenplay, but the story as a whole is a coherent and plausible Miss Neal's presence in the story is a little superfluous, as is the love interlude between her and Dantine. And at times the concentration on explaining the scientific and cultural advances of Venus bog the story down. But there are moments of suspense and interest as well, and overall it's a skillful and well-executed treatment with a mature approach.

Burt Balaban, Princess prexy, has directed this entry as well as produced with Gene Martel. Except for yielding to the two temptations —the love angle and the explaining —his megging carries the yarn at a swift pace. Dantine is believable as the visitor, Miss Neal quietly competent and Bond convincing. Supporting cast of English actors is excellent. Film was shot at MGM British Studios, and shows lots more production care and know-how than others shot in Germany.

Chan.

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Winn Oil	LOS ANGELES
Furr Supermarkets	EL PASO
Holmes Tire Co.	MADISON
James Cashman	LAS VEGAS
Miami Valley Dairy	DAYTON
Piggly Wiggly Food	AMARILLO
Russer Meat Products	ROCHESTER
Sweet Caporal	CANADA
Supermarkets, Inc.	LUBBOCK
Taylor Insurance	PINE BLUFF
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TOWN AND COUNTRY TIME • SECRET FILE U.S.A. • THE STAR AND THE STORY

How Dreyfus Rates Kern, R & H, Youmans, Romberg, Porter, Berlin, Gershwin

By ROBERT BARAL

Within the past year three American musical shows have reached the million-and-a-half mark in sheet music sales. This feat accomplished within a 10-year period is considered the fastest selling spree for commercial musicals in Tin Pan Alley history.

The trio comprise Rodgers & Hammerstein's "Oklahoma" (1943) and "South Pacific" (1949) and Irving Berlin's "Annie Get Your Gun" (1946). Not stopping there "Oklahoma" songs are expected to get into the 3,000,000 mark within the next five years. Maybe sooner.

The Forties, which produced this sock trio of hits, are considered the bonanza years for U. S. musical shows, but the current '50s could well become the Fabulous if predictions now rampant along Sixth Avenue come through.

It's that film version of "Oklahoma" now being made on the Coast in the new Todd-AO projection which is expected to cue fresh multitudes all over again to singing "People Will Say We're in Love," "Oh What a Beautiful Morning," et cetera.

It generally takes a good 25 years or more of constant plugging to put a musical score into the elite aura (over 11,000,000 copies) it's pointed out, but the three winners above have already become legendary in the music industry. "South Pacific" made it in less than five years' tim The show was produced in 1949.

Max Dreyfus, head of Chappell's, dean of American musical comedy publishers, declares: "What Rodgers & Hammerstein have done is well nigh the impossible. Nothing like it before." Dreyfus is thinking of course collectively of "Oklahoma," "South Pacific," "Carousel" and "The King and I." These are their winners with "Allegro" and "Me and Juliet" on the sidelines, though the latter's music continues to move nicely.

Right now "Oklahoma" and "South Pacific" tied in commercial sales. When the former comes out in screen form sales are fully expected to zoom into the rarefied outer spaces.

Others of the Golden '20s

Such other hits as "Irene" (1919) written by Harry Tierney & Joe McCarthy and published by Feist; Vincent Youmans' "No No Nannette" (1924), published by Harms and Jerome Kern's "Show Boat" (1927), from the T. B. Harms catalog, which Chappell's owns—have also all sold over the million-and-a-half copies, but it's taken years. "Show Boat" has moved faster due to the fairly frequent film revivals but sales at first were not exciting. About "Irene"—many consider this show, first produced in 1919, the official starter of the Golden Age of U. S. musicals which is usually credited to the 20s.

"It's interesting about 'Oklahoma'," Dreyfus says. "First the demand was for the obvious hits, then soon "The Surrey With the Fringe on Top" took hold—then "I Can't Say No" and "Out Of My Dreams" emerged slowly. Now it's "Many a New Day" which is the strong seller, also the title number. Now each one of the songs is in popular demand.

"The same goes for 'South Pacific' . 'Some Enchanted Evening' got first attention over here—in London, 'A Wonderful Guy' and 'I'm Gonna Wash That Man Right Out of My Hair' caught on first—but soon the entire score was moving briskly. And it still is—on both sides of the Atlantic. Remember this gem is only five years old!

"Now take 'Carousel'—this is really my favorite. The closest to real American folk opera there is around. 'You'll Never Walk Alone' is outselling all the other songs from this production now. 'The Carousel Waltz' which opened the show is also growing. Both 'Carousel' and 'The King and I' are under the million mark in sales but there's plenty of life in them for a long, long time. Just think what's in store for us when these other Rodgers & Hammerstein shows reach the wide-screen. I repeat—what this team has done is the impossible!"

"Oklahoma" and "South Pacific" are each selling at the approximate rate of 50,000 per year. The initial rush on these two shows was during the first six to eight months of their selling campaigns. 'Pacific' demand was terrific at the start. They've both now simmered down to the healthy 50,000 per annum.

Speaking of "Show Boat," Dreyfus remarks: "Quite a difference in the selling pace of this classic with the Rodgers & Hammerstein shows. During the late '20s when "Show Boat' was produced (1927), the sales were encouraging but nothing exceptional. There was no radio to speak of, no disk jockeys, no original-cast albums, no tv. But each single published number has built steadily with 'Make Believe' now outdistancing 'Ol' Man River' over the counters. The numerous film versions (3) have also kept 'Show Boat' prosperous."

Kern and Berlin's Shows

It's stressed that Jerome Kern has a good 15 commercial shows to his credit. Some might say, it's closer to 20 in total. Anyway, it's a record achievement for a single composer. However outside of "Show Boat" none has attained the over-a-million sales distinction. "Roberta" is next to "Show Boat" on the Kern list and may enter the top rating category fairly soon.

Kern has more hits than anyone in the composing field, it's claimed. His hits start with "The Girl from Utah" ("They Didn't Believe Me"), through the Princess Theatre productions ("Very Good Eddie," "Oh Boy," etc.) on to "Sally," "Sunny," later group of musicals such as "Sweet Adeline," "Music in the Air," "The Cat and the Fiddle," plus his filmusicals ("Swing Time," "I Dream too Much," etc.). It's very impressive. Over 250,000 copies of these established Kern hits sell yearly.

"Annie Get Your Gun," Irving Berlin's entry in this exclusive group, is easily his most commercial musical to date. And that covers quite a bit of territory considering his musical comedy chores go back to the "Ziegfeld Follies of 1911" (four interpolated numbers); up through "Watch Your Step" (1914), "Stop Look Listen," the "Ziegfeld Follies of 1919-20-27," plus his four Music Box Revues, other book shows and film scores. "This Is the Army" profits were turned over to the Army War Relief.

It's a Broadway legend now that after "Annie Get Your Gun" opened an acquaintance called the show "old-fashioned," to which Berlin replied: "Yes, it's a real old-fashioned smash." Cole Porter paid high tribute to this particular Berlin score because of the liberal supply of songs which was utilized. Porter also says he got inspiration from this musical outlay to apply the same abundance of songs in his own "Kiss Me Kate."

Metro's filming of "Annie Get Your Gun" upped sales anew, and now 20th-Century Fox is using "No Business Like Show Business," derived from the "Annie" show, as the banner title of its major musical this year. Ethel Merman stars.

"As Thousands Cheer" is Berlin's next-in-line sturdy commercial show. "Easter Parade" is the big draw, of course. Around 15,000 copies are sold yearly. His four Music Box Revues were also rich with hits though the added numbers, "What'll I Do?" and "All Alone," exceeded "Say It With Music" in popularity. Incidentally Berlin himself prefers "Lady of the Evening" (second edition) to all of his hits. Berlin's output spans all periods in show biz.

Dreyfus' 'Big 7'

But dwell on the creative '20s especially to Dreyfus and he'll expand at length. Here's some capsule comment on the Big Seven:

Jerome Kern: ". . . more hits than anyone. Simple little German folk songs."

Rodgers & Hart: " greatest of the writing duos. Sparkle . . ."

Vincent Youmans: " . . . a great melodist. Natural .

Sigmund Romberg: " . . . the bulwark."

Cole Porter: " . . . sophisticated, unconventional . . ."

Irving Berlin: " . . the ace songwriter."

George Gershwi . . now here's the man."

With this last comment, the braintrust of Chappell's says: "I, personally, consider 'Porgy & Bess' the most valuable music copyright in the country. It's been important in all departments since the musical play was first produced and now 'Summertime' is the leader—75,000 copies sell yearly. This last revival which toured the continent clearly demonstrates the power of this Gershwin work. It'll never die. Also don't forget 'Rhapsody in Blue.' There was a lot more music stored up in Gershwin . . ."

Dreyfus considers Gershwin unique in the music field in that his work was not confined to Broadway musicals. Concertos, rhapsodies, rhumbas were all part of his talent along with the brilliance of his "Lady Be Good," "Tip Toes," "Oh Kay," "Of Thee I Sing" which set off fireworks when first introduced.

The 'Ace Songwriter'

Special notice is drawn to Irving Berlin. Dreyfus repeatedly calls him the ace songwriter. He considers the others first of all composers—but Irving Berlin has that magic flair for hypnotizing the man-on-the-street—that , musically speaking.

Cole Porter's "Jubilee" was his most commercial show (due mostly to "Begin the Beguine" and "Just One of Those Things"—he wrote another song with the same latter title for "The New Yorkers")—until "Kiss Me Kate" and "Can Can" bowed in.

Romberg's operettas, according to Dreyfus, provide the bulwark of the show sales. None is in the exalted class, but are all steady sellers. His hardiest material came out during the '20s.

He lists other milestones—ranging from "Irene" to "Oklahoma"— as follows: "Sally" (Kern); "Rose Marie" (Friml); "The Student Prince" (Romberg); "Good News" (DeSylva, Brown & Henderson); "Lady Be Good" (Gershwin); "Of Thee I Sing" (Gershwin); "Scandals of 1926" (DeSylva, Brown & Henderson); "Show Boat" (of course), which accelerated the Americana urge, "The Band Wagon" (Dietz & Schwartz), which revived the revue style of show; "Pal Joey" (Rodgers & Hart), which paved the way for "Guys and Dolls"; "The Gay Divorcee" (Porter), with the off-beat "Night and Day" classic; up to "Oklahoma."

One might argue at length between the importance of "Blossom Time" and "The Student Prince," both Romberg shows. "Blossom Time" was first produced in Berlin as "Das Drei Naeder Haus" ("Three Maiden's House") with music by Heinrich Berte. It was later produced in London as "Lilac Time" (not Jane Cowl's). Romberg, assisted by Dorothy Donnelly, did the American version after Schubert's music. "The Student Prince" which came next, was solid Romberg—and no operetta after that was complete unless the stage was filled with students, mounties, rangers, tribesmen, cowboys, soldiers or sailors. That's why Dreyfus labels Romberg "the bulwark."

Of all the Rodgers & Hart musicals "Pal Joey" stands out as their most revolutionary (though some prefer "On Your Toes" because of "Slaughter On Tenth Avenue") —due to its realistic approach to life, love and pursuit. "Guys and Dolls" (1950) later tackled the same Broadway fauna.

The Youmans catalog is comparatively small but important. His naturalness with words & music lifted him out of the ordinary. "No No Nannette" is his representative in the over-a-million group with "Hit the Deck" not too distant. Metro has this last one now in production which will also do things again to "Sometimes I'm Happy" and "Hallelujah."

An interesting sidelight is brought out in mentioning the composers of this period who've died. It's debatable on Broadway about bringing out any music they left behind. Dreyfus is not keen about it. He feels the personality is missing and the songs never come to life. He's thinking of the Romberg music for the recent "The Girl in Pink Tights" and the legend about Vincent Youmans' vast trunkload of unused tunes which are reported stacked away somewhere.

So while the '20s splashed with "Tea for Two," "Ol' Man River," "Birth of the Blues," "Varsity Drag"—the '30s worked hard to inject some kind of sunshine into the depression years. The Forties did a turnabout and became lustier and earthier. "Oklahoma" in 1943 proved that.

THE POPULAR SONG

By IRVING BERLIN

Born just to live for a short space of time,
Often without any reason or rhyme,
Rated by highbrows who call it a crime,
Loved by the masses who buy it;
Made by the fellows who stay up at night,
Sweating and fretting while getting it right—
Publisher pleading with all of his might
With some performer to try it.

Heard by the critic without any heart—
One of those fellows who picks it apart,
Cares for the finish, but don't like the start—
Makes many worthless suggestions;
Sold to the public—that is, if they'll buy—
Sometimes they do, and the royalty's high—
Most times the statement brings tears to your eye—
Take it without any questions.

Popular song, you will never be missed
Once your composer has ceased to exist,
While Chopin, Verdi, Beethoven and Liszt
Live on with each generation.
Still, though you die after having your sway,
To be forgotten the very next day,
A rose lives and dies in the very same way—
Let that be your consolation.

(Written in 1914 on the occasion of the beefsteak dinner at Keen's Chophouse, 107 W. 44th St., N. Y. of the United Songwriters of America, of which organization the president was Stanley Murphy; L. Wolfe Gilbert, veepee; George W. Meyer, secretary; Theodore A. Morse, treasurer. E. Ray Goetz chairmaned the United (for tonight only) Songwriters (in name only) of America (by tolerance only) shindig—to quote the gag titlepage of the special menu. Bert Grant, James V. Monaco, Joseph McCarthy and Edgar Leslie were the dinner committee aides).

Pioneers All

By GENE BUCK

Prior to the formation of the Society in 1914, authors, composers and publishers in America received nothing for the public performance of their works.

Victor Herbert, George Maxwell, Raymond Hubbell, Silvio Hein, Glen MacDonough, Gustave Kerker, Louis A. Hirsch, Charles K. Harris, Jay Witmark and a brilliant young attorney, Nathan Burkan, decided to do something about it. And it took a bit of doing.

Gene Buck

They called together writers and publishers, explained the situation and the necessity of an organization to protect their rights and secure compensation for their use. Numerous meetings were held in the Lambs Club, the Claridge Hotel, Luchow's, a room furnished by John Golden i the Fulton Theatre and a few rooms on 45th Street.

I was among others who joined in the crusade. From the attic of my memory I recall the task that confronted us, and all we went through to establish what has become the outstanding performance rights society in the world today.

I sincerely believe without the unselfish devotion of Herbert whose name, fame and personality outshone all others in the musical field at that time, and Burkan's knowledge, skill and vision as an attorney to guide us, our success would not have been possible. Burkan served seven years without any remuneration.

Naturally the users of music resisted our efforts with every means at their command. The battle started in the courts. Burkan led the fight. Our opponents were well organized. After three years of legal conflict and reverses, he carried it to the U.S. Supreme Court. Justice Oliver Wendell Holmes decided in our favor in his famous decision in the Herbert vs. Shanley case in 1917.

In 1921 radio broadcasting was born. The first broadcasting station was Westinghouse's KDKA, Pittsburgh, followed by WEAF, owned by the Radio Corp. of America in New York, L. Bamberger's WOR in Newark, and other stations throughout the country.

When we tried to collect from this new magic medium, the broadcasters refused to take out a license. Our board instructed Burkan to proceed with a suit. 'Action was started against WOR and L. Bamberger's department store in Newark. Judge Lynch decided in our favor.

The broadcasting industry became organized. Inasmuch as 75% of their programs consisted of music, they appealed to Congress to change the law. A long series of hearings were held in Washington before the Senate and House. Victor Herbert, John Philip Sousa, Mrs. Ethelbert Nevin, Nathan Burkan, E. C. Mills (our general manager, an able and articulate executive) and yours truly presented the Society's case. Numerous outstanding writers attended these hearings, and were introduced. It was the first of many trips to Washington on behalf of the Society.

Actions were also started against us in several states of the union. The late Louis D. Frohlich, E. C. Mills and I appeared before the legislative committees.

In 1926 chain-broadcasting was inaugurated by NBC. After long negotiations we reached an agreement with the network's president, Merlin Hall Aylesworth, known to everyone as "Deac," a colorful, dynamic executive and the most outstanding figure broadcasting ever developed. Aylesworth did for broadcasting what David Wark Griffith did for pix in the pioneering days.

But as in everything, the history of the Society has not all been trouble. Since the early days I have seen the membership grow and watched with pride the development of young talent. The Society, I feel, has forged ahead in these past 40 years and will, I know, continue to make great strides for the future.

For 17 years I had the privilege of being at the helm of this great performing rights society, and I recall those years with pride and affection.

MUSIC IN THE MARKETPLACE

Walter Winchell
Of New York

Words and Music

The music-makers have expressed history in the form of sounds. Their songs may convey memories, symbolize an era or strike a responsive chord in the orchestra of hearts. ife itself has a certain rhythm. The melodic magic of Rodgers & Hammerstein has done much to enhance that tempo, as the tv tribute again certified . . . Their fantastic success story has a rather ironic inaugural. About 11 years ago the Theatre Guild gave countless private auditions in a desperate effort to attract bankrollers for musical. When the show opened in New Haven the production cost was not fully subscribed. There were fears it would never reach B'way. The necessary funds were finally collected. It became the theatre's top bonanza: "Oklahoma!"

Critics often detect profound significance in a melody. But a tune generally begins as an experiment in sound. It has its origin in a simple, vagrant rhythm. And its success depends on infinite patience, laborious persistence—and good luck . . . Hoagy Carmichael was strolling across the moonlight-splashed campus at Indiana U. when a melody danced across his mind. He promptly dashed to a piano and imprisoned the tune on paper. Stu Gorrell (Hoagy's roommate) named the melody "Stardust." Two years later Mitchell Parish composed the wonderful poetry for the beautiful vibrations. The song, however, failed to attract popular acceptance for several years.

One dawn, this colyumist heard a pianist tinkling the melody in a Greenwich Village honky-tonk. He was immediately enchanted. Fortunately, the colyumist could syndicate his enthusiasm. It became his favorite song—and a popular classic.

..Hoagy, incidentally, also clicked as a thespian. When "The Best Years of Our Lives" was crowned with an Oscar —producer Sam Goldwyn expressed his gratitude to the cast. It included Goldwyn's tribute to "Hugo Carmichael."

The most memorable music encompasses th e substance of all passion as well as the throb of life's pageantry, Gershwin captured it with the sweep and grandeur of "Rhapsody in Blue" . . . He explained: "This piece seemed to sweep through my mind. It was the heart of America, the feverishness of life, the musical welter of races, of people, their joys and their emotions, their dissipations and their exaltations" . . Although it seems incredible in retrospect, Gershwin's rhapsody made an indifferent impression on most music critics. One scorned it as "trite, feeble and conventional.

Gershwin composed "Rhapsody in Blue" in three weeks —when he was only 25.

The fire of Gershwin's genius has never been quenched. His music represents the eternal light. And it is always fascinating to discover the power of the original spark . . . Gershwin was brilliantly prolific. He once returned from the tryout of a show and learned he left two notebooks (containing 40 tunes) in a Wilmington hotel room. When informed the book could not be located, Gershwin was unperturbed. He wrote 40 new melodies th following week.

Nothing is as impenetrable as the mystery that makes songs successful. The greatest composers have had numerous failures. Occasionally, a neophyte parents a tune that captures the nation's imagination—and ears . . . Each composer's work is motivated by a fundamental style. George M. Cohan's efforts were distinguished by his gift for fine simplicity. He composed the rousing "Over There" in a half-hour. When he was honored for writing the great war song, Cohan modestly explained: "All I wrote was a bugle call."

The story of Irving Berlin is an American story in the grand tradition. The splendid ascendancy from poverty-stricken childhood to international glory. You could almost write a history of the past half-century with Berlin's melodic treasures. He put national aspirations to music as well as individual emotions. Many of his love songs express his passion for freedom. The extraordinary record of Irving Berlin's success has been fully inscribed in magazines, books and dailies. This sidelight isn't so well known: After a torrent of hits which poured across several decades —there was a period of years when the musical realm was barren of a Berlin dandy. The Broadway grave-diggers were ready to entomb his career—convinced he was through. Berlin's reply to the calamity declarations was one of his prettiest ballads nd one of his biggest hits: "Cheek to Cheek."

The history of another popular classic began when Henry Armstrong (a 17-year old lad) composed an infectious melody. He and a friend named Richard Gerard were strolling down a New York street when they spotted a billboard reading: "Farewell Appearance of Adelina Patti." It inspired Gerard to write the lyrics for that grand harmonizers "Sweet Adeline."

Since the age of the tom-toms, mankind has expressed his joy or misery in music. Harmony speaks an international language—since it communicates with the emotions. There are no national boundaries between hearts . . . Good and evil divide the course of humanity's biography. Some people echo the devil, while others sing with the angels. Nevertheless, music has constantly offered mankind a common source of comfort and inspiration. These are days of great anxieties and profound conflicts. But the thunder of the H-bomb has not dimmed the charm of a Rodgers & Hammerstein tune. It offers the reassurance that after the clamor of wars and despotisms have subsided—we will still hear the lilting rhythm of a love song.

Technological Progress Has Placed A Great Responsibility (If Not a Great Price) on Music Keyed to Sundry Electronic Merchandising Usages

By HERMAN FINKELSTEIN
(General Attorney, ASCAP)

Ever since the public first accepted the fact that one who wishes to dance must pay the piper, the creator of musical works has had a right to expect a fair reward for the pleasure, entertainment and relaxation resulting from his expenditure of effort and energy. The principle is the same as that which recognizes the right of the electric company to be paid for furnishing the power that operates a television set or a dishwashing machine.

Mr. inkelstein

The copyright laws of the United States require such payment to the author if the purpose of the performance is profit; if the profit element is absent, the composer need not be paid. For example, a concert in New York's Central Park given by band of public spirited amateurs may play copyrighted musical works gratis; but if the concert were to take place in a hall, and an admission fee were to be charged, the purpose of the performance would be profit, and the author should be paid. Even though no admission fee were charged, if the music furnished a background for the service of food or beverages for which the patrons were charged, the profit motive would be present, and the author would be entitled to payment.

Of course, the vast bulk of all music is in the public domain because it was published more than 56 years ago. No one need be paid for any performance of such works. The result is that living writers must compete with a product that is as free as the air. To succeed, a moder writer must be more than a mere artisan; he must have a spark of genius unless he controls a captive audience.

The idea of a captive audience did not originate with the introduction of music in buses. It was thought of by the early Greek authors who invited their friends to dinner solely for the purpose of hearing a recital of a newly created work in poetry or prose. If the major broadcasters of the country or a given community today decided to use their stations to introduce specific songs or ideas, they would have a captive audience.

No such audience is available to the average writer or publisher. His song must have public appeal to win success. That appeal today is largely through the medium of broadcasting. But before that stage is reached, the work must generally be recorded. So there are at least two hurdles to overcome before a song is exposed to the public.

Having talked about the Greeks and captive audiences, let us disgress a little further. If an inhabitant of ancient Greece were suddenly to comé upon our scene, some things would not seem surprising to him. Greek architecture is still with us; Greek art is immortalized in Keats' famous Ode to a Grecian Urn. There is also a particularly striking parallel in the exploitation of literary and musical works: the Greek author met his audience by reciting his poems, singing his songs, or reading aloud his prose works serially or at one sitting.

Everything 'Canned' Nowadays

Today, everything is equally keyed to performance—at least for the composer. Even readings from novels, among other literary works, are being recorded for auditory and visual-auditory appeal.

Sheet music sales have undergone a startling decline and books may ultimately meet the same fate. This is a strange twist, because the greatest intellectual resurgence of all time was in precisely the opposite direction, namely, abandoning the word-of-mouth spread of knowledge in favor of the printed word as a result of Gutenberg's invention of the printing press.

The invention of movable type stirred a new interest in books, and a new market for authors and publishers. Knowledge was no longer confined to a select few. Education of the masses was the order of the day, bringing with it a complete change in political philosophy. The theory of divine right of kings gave way to principles of democracy and representative government—all traceable largely to a single invention. In the light of the impact of printing on world history, who can tell what effect television, as a new form of mass-communication, will have on future generations?

One thing we do know is that there has already been a remarkable swing back to the method of satisying the public curiosity or demand for new musical and literary works through the medium of viewing a performance rather than buying a copy of a book or sheet music. The result is that the composer and author today, like his counterpart in ancient Greece, is greatly dependent on a proper and adequate performance of his works for their circulation and survival.

The similarity between the problem of present-day authors and their ancient predecessors, of course, ends here. In the Greek commonwealth, an author who wrote for money would be snubbed. Writing was not for professionals; it was a sport for amateurs. Those who could not afford to spend their time in writing (or could not secure a subsidy—called a "retainer" or "pension" "honorarium," rather than payment—from a wealthy patron) would have to turn their talents to other fields.

Those were the days when the peak of interest in sports was represented by the Olympic games—a wholly amateur enterprise. Of course, professional baseball, hockey, football, golf or tennis would have been anathema in those days.

Like athletics, the arts were not "tainted" by commer-

(Continued on page 58)

ASCAP LOOKS AHEAD

By STANLEY ADAMS
(President, ASCAP)

Someone once said that he made $50,000 a year—some weeks.

Without the income from performing rights, that someone very well could be the average songwriter of today. In the present market he is lucky to write a hit song, once every three years or so. But after he puts the income therefrom through the budget strainer, he finds that he is a victim of financial malnutrition.

Stanley Adams

How then can the creator afford to dream? For dream he must. For his dream of today is the musical liter ture of tomorrow.

Should economic considerations prevent that dreaming, not only he, but all of us, are that much poorer. His unwritten song is a loss to songdom, and songdom is the vacation land to which we go in moments of stress and hours of strain.

From the time that sound was wedded to film, and radio began to reach into the homes, there has been a steady decline in sheet music royalties. Certainly the descent has been gradual, certainly there have been exceptions that caused the graph to swing sharply upward for the few months that made some believe in the reality of the mirage, but relentlessly the pattern emerged and from this evolution was born the importance, necessity and significance of the public performance for profit.

It is always precarious to plot the path of the future, except when it seems to be, as in the case of the music business, only an extension of the road of the past.

To add to the emergence of the technological discoveries such as radio and sound film, there have been television and wired music. All these developments serve a definite purpose and all have individual markets. A car without a radio is, generally speaking, an unsold car. Together with wired music radio reaches into factories, banks, buses, trains, planes and stores. The motion pictur medium, with wider screen and imaginative color photography, has and will maintain its hold on the affections of the public not only in regular film houses but, more and more, in the drive-in theatres. The magic of television will become more pronounced, day by day.

Since these media are designed for entertainment, and since the foundation of entertainment is music, it is obvious that the performance of music in the future will assume vast and staggering proportions.

ASCAP will have a gigantic administrating job to do and will be a great convenience and necessity in serving its users and licensees, not only as a clearance agency but with program aids and constant personal contact to meet whatever licensing problems that may arise.

The economic phase is apparent. Each member will look to ASCAP for his principle source of income.

As a depository of the performing rights of the finest lyrics and music in the world; with a consciousness that it is and shall remain a good public servant; with a membership that encompasses fabulous talent that replenishes, nourishes and makes available the performance of a constant stream of new copyrights, we believe, that ASCAP will flourish far beyond the fondest expectations of its far-seeing founders.

Music Heard But Not Seen

By W. C. HARRINGTON
(Director, Music Copyright Dept., CBS)

Television demands the greater part of our attention visually on picture and action. Out of our radios comes sound only. Yet radio found, even in its early days, ways to supply a kind of inside-the-head representation of the scene and the motion and expression of characters. Without realizing it, our thoughts have been controlled by music. As a seeing-eye dog leads the blind, so music sets the stage, moves the actors about and makes them smile or frown for us, though they are out of sight.

To radio, music is an indispensable ingredient; in television it is more likely to be a sauce or a side-dish. When on radio, we hear calm, soft string music, with perhaps a thread of oboe and a cricket sound-effect, we know right away it is a summer evening. We set the scene in our own imaginations, in the way we want; we do not have to accept the tv set designer's idea.

Radio listeners have known from the early soap opera days onward, that when they hear music and no voices the scene is being shifted. Thus music fills an important role as a "grip," moving the flats, flying the drops, etc., by means of "bridges, cues, and backgrounds."

In this country it was ASCAP which made it feasible for radio stations and networks to make lawful and beneficial use of copyrighted music. By the time radio had decided to organize into networks and found, as I have tried to indicate, that it could not do without music and lots of it, ASCAP had fortuitously brought under its protective wings so many composers, publishers and authors that it could not be ignored as a supplier and controller of music rights. As the years went on, the mutual benefit of ASCAP and radio became confirmed. Only once, 14 years ago, radio attempted to go it alone. It didn't work, either for radio or ASCAP. The split welded, the bond has since become well-night unbreakable. ASCAP has never, since its first contract with radio, failed to supply stations and networks with rights to music of all descriptions, in an abundance so great as never to be found wanting.

Yet radio, insatiable though it is for more and more music, has never plumbed the depths of ASCAP's repertoire. It has scarcely touched the vast catalogues of foreign societies affiliated reciprocally with ASCAP, whose music is available to the stations and networks.

Take it all in all, except when radio went "home to mother": It's been a long and happy marriage between Radio and ASCAP.

ASCAPers Do A Greeley

Coast Chairman of the Society Reprises Roster of Lindy's Lammisters Gone H'wood

By L. WOLFE GILBERT

Hollywood.

When the late Bobby Crawford sent a vanguard of cleffers to meet the advent of sound in Hollywood during 1928-29, among them were Roy Turk and Freddie Ahlert, Nacio Herb Brown and Arthur Freed, George W. Meyer, Walter Donaldson, L. Wolfe Gilbert & Baer, Edgar Leslie, Ken Conrad, Andre Gottler & Sidney Mitchell and De Sylva, Brown & Henderson.

'Wolfie' Gilbert

There was gold in them thar hills. There might be some left, for those who, like the patient miner, sluices his pan and comes up with the title song of a big screen picture, born of a best selling book.

Harry Warren, for all his 22 years of being under contract to Warners and Metro, now realizes it was not a steady job.

In the old vaudeville days, many performers came west, couldn't get enough money together to get back—and became known "Coast Defenders."

The cleffers, via Veni, Vidi, Vici—came, saw and some conquered. They liked the climate, and their aim in life was to be affluent enough to have a swimming pool. Many of them never got beyond the tub and shower stage, but stayed on. They remained as Coast Defenders, guarding the roads leading to Palm Springs, the late Agua Caliente and Las Vegas.

Some were casualties of the grim reaper, so in the supermarkets you can see daily Mrs. Jerome (Byron) Kern, Mrs. Dick (Eleanor) Whiting, Mrs. Buddy De Sylva, Mrs. Gus (Grace) Kahn, Mrs. Walter (Wally) Donaldson, Mrs. Lillian (Gus) Edwards, Mrs. Eddie De Lange, Mrs. Jimmy (Virginia) Monaco, Mrs. Sidney (Dotty) Mitchell, Mrs. Roy (Gladys) Turk, Mrs. Bert (Jessie) Kalmar—some of the total 108 ASCAP "estaters."

Following sound pictures came radio and tv and were a new incentive for the flock to remain in this second capital of amusement activities.

The ASCAPers are now civic minded, and with the other citizenry are an integral part of all activities. The Masquers, the Friars and the Hollywood Comedy Club are echoes of Manhattan's Lambs, Friars and the old NVA.

Jimmy McHugh sponsors aquatic sports, ushers at his church, and is a past president of the Beverly Hills Chamber of Commerce.

The Community Chest, United Jewish Welfare and poli drives find Frank Loesser, Leo Robin and Ira Gershwin a pretty good ASCAP trio of representative participants.

Johnny Green gives the boys music culture recognition, by frequently conducting chores and scores at the Hollywood Bowl.

Harry Ruby gives the clan athletic status, by donning the uniform of the hometown ball club and occasionally being permitted to toss or hit a couple.

Bon vivant Mack Gordon shows up at Hollywood Park, Delmar, Las Vegas, Ciro's and the Mocambo getting ASCAP recognition in the high spots, proving you can eat and still grow thi

Hoagy Carmichael shows up in an occasional screen appearance to prove ASCAP composers not only compose.

Harold Arlen votes the absentee ballot recently, but we still claim him. He'll be back.

Johnny Mercer is the symbol of ASCAP migration here, and is as well known as Grauman's Chinese Theatre.

Herb Nacio Brown is the top pioneer and forerunner of ASCAP film song contributors who, in association with Arthur Freed, are landmarks here. Latter gives the ASCAP alumna horticultural importance by growing orchids.

Sammy Fain's presence is a constant reminder that, to date, every Academy song Oscar, since its inception, has been won by members of the ASCAP fraternity. Paul Francis Webster is always close.

The effervescent Jule Styne is part and parcel of these parts, and no Broadway show he produces or composes can alienate him from us. To make sure—we have Sammy Cahn, his menage and estate, ever present to remind Jule of his origin.

One gal, who fools no one, obviously has been wooing and applying for Beverly Hills domicile is Dorothy Fields.

You know, they try to look, act and dress New Yorkese but watch ' m. Arthur Schwartz, with the distinguished graying temples, gives the impression of "I just dropped , I have a job to do and I'll leave." He'll be back one of these days to stay.

Ferde Grofe, Vernon Duke, Burton Lane, Bronislau Kaper, Max Steiner, Werner Richard Haym , Eddie Heyman, Louis Gruenberg, Dimitri Tiomkin, Richard Hageman, Meredith Willson, Victor Young, and the Al Newman tribe are ever ASCAPers on the Coast.

Ray Gilbert, with a beard indicating the Mitch Miller influence on Hollywood.

Rudolf Friml may go to visit the Orient, but his home in the Beverly Hills, bedecked with lotus flowers, jade and a great big Buddha, awaits his return to his first love—Hollywood.

The only reason Mrs. Sigmund Romberg left us for the Ritz Towers in New York is because the Romberg homestead had no other attraction since Rommy departed.

Chicago gave us some worthwhile citizenry but one confirmed Windy Cityite, Isham Jones, is now a member of the L. A. Rotary Club.

Al Von Tilzer gives us a seniority score by his constant presence on the scene representing the great Von Tilzer heritage.

Irving Berlin, Hammerstein and Dick Rodgers are not resident citizens here but they pop in and out so often that they could claim duel citizenship.

The true Tin Pan Alley disciples, some from the old 28th Street days, are permanently here—over 500 of them. Any day you'll run into Harold Adamson, Harry Carroll, Harry Akst, Milton Ager, Irving Bibo, Herman Ruby, Moe Jerome, Herb Magidson, Al Piantadosi, Joan Schwartz, Ted Snyder, Andy Razaf, Rubey Cowan, Sammy Lerner, William Grant Still, "Pappy" Sidney Clare. Of the Tobias family we claim Harry. To continue—Benny Oakland, Ned Washington, Mack David, Jerry Livingston. Ted Koehler gives ASCAP recognition on the Realty Board.

Publishers who permanently use this address are not too many. They do include Ralph Peer, with a hilltop mansion, also a member of the Horticultural Society for he grows camellias. Irving Mills' fantastic domicile was built on solid ASCAP copyrights. He is the male Elsa Maxwell. Buddy Morris is on the scene. Then, too, there the mushroom growth of new publishers.

Also there is a co-op publishers' group called "The Hub," publishing and sharing the profits and losses alike. Among its members are Harold Spina, Don Raye, Gene De Paul, Bob Russell, Paul Webster and Ben Oakland.

When you think in terms of ASCAP luminaries, you must geographically, at least give the West Coast second place.

I took Horace Greeley's advice—but I don't need advice to tell me that I should go east every time I get a chance.

Treasurer's Report

By SAUL H. BOURNE

As the 1954 treasurer on the 40th anniversary of ASCAP, it is interesting to note what the treasurer of 1914 did. The treasurer of 1914, Ray Hubbell, had no use for International Business Machines to allocate the relative tributions of the members; there was no money to distribute. His problem with the money he had was to meet the payroll each week, which today would probably pay for an efficient secretary.

As a director since 1920, and recalling problems that confronted us, it is gratifying to note the progress.

The job of turning the ASCAP wheels was done by unselfish composers, authors and publishers, with the leadership of Nathan Burkan, a courageous young lawyer who worked for ASCAP for years without pay, to establish the right to collect a fee where music was performed for profit, and it is under that "umbrella" we live today. The right to collect was granted in 1914, and it was not until 1921 before there was any money to distribute.

I remember when I first entered the ASCAP board room at 56 West 45th Street. I can see those gentlemen now, sitting around the directors' table. They had been on the fighting line before and after I walked into that room. There were Nathan Burkan, Victor Herbert, John Philip Sousa, Silvio Hein, Gene Buck, Lou Hirsch, Raymond Hubbell, Gustave Kerker, Glen MacDonough, George Maxwell, Max Dreyfus, Louis Bernstein, Jay Witmark, Charlie Harris, and others.

Burkan brought in Jules Rosenthal as general manager, and he hired some men to go out to try to get licenses; these men were thrown out of many places, and frequently beaten up, but we struggled on. Some of the obstacles seemed impossible to overcome, and often a deep breath was taken. However, loyalty, unselfishness and determination carried us through.

Those who established ASCAP decided that the protection of copyright was ASCAP's first big job; that without protection of copyright, not only would there be no ASCAP, but we could lose the protection of our publications. These men realized that ASCAP was, and is today, the only guardian for the writers and copyright owners for performing fees, because individually we would not have a chance to check the users of our music throughout the United States.

I was on the committee to negotiate with the radio people for a contract. One of the members of that Committee was Ed Bitner, representing Leo Feist. We went downtown, I think to the offices of American Telephone & Telegraph, and at that first meeting I probably irritated one of the radio gentlemen by telling him that, in my opinion, a radio set was an icebox, and ASCAP was the and perhaps we should be asking him how much royalty his people would want from us to control what they had instead of their asking us what we wanted for their use of our music. Bitner did not agree with me; he said that with radio, a popular song would be made overnight; and I replied, it probably could—and might also die overnight.

The committee went back to the board room, each giving his opinion and views, and we finally gave radio a license, without charge at their request, for what they termed an experimental license; and that experimental license, without charge, was continued for some time.

Many Shoals

ASCAP has weathered many storms; such as the anti-trust suits; and the boycott of our music in 1941.

ASCAP still has problems and perhaps always will. Today we are not being paid a performing fee for performances for profit in the jukeboxes.

Before 1909, the record companies recorded our music without any payment whatsoever. In 1909, Congress gave the right to receive 2c royalty per composition; it is now 45 years later, and it is still 2c.

On the other hand, the composers and authors who write for stage and film, receive many, many times as much today as was paid in 1909, but we still get only 2c. per composition on a record.

If ASCAP is to be analyzed in terms of decades, we can say that the first 10 years were devoted to its right to exist; the second 10 years to the Society's adjustment to the new form of entertainment—radio; the third 10 years to a growing sense of responsibility to itself (the members, which is ASCAP), and to its customers, and to the public. The past 10 years (the fourth 10 years), is the period in which the members of the Society have become more aware of their responsibility to each other as the only organization which insures protection of the copyright itself. Without that protection, all songwriters and copyright owners shall be lost, and not only as to the public performance for profit.

The spirit of effort, loyalty and harmony between th publisher and writer members will spell out ASCAP's fifth decade.

I feel that if those who established the ASCAP "umbrella" were writing this article they would finish with—"We left something for you compose s authors and publishers to protect—now boys, carry ."

MPPA Helps Protect Copyright

By WALTER G. DOUGLAS

(Chairman of the MPPA Board)

Music Publishers Protective Assn. is a trade association with a membership consisting of a great many of the foremost publishers of popular music in the U. S. today, and this membership is representative of all branches of the popular publishing industry. Among its members are large and small independent publishers, publishers of music from Broadway stage productions, and those affiliated with motion picture producers, publishers who are members of the American Society of Composers, Authors and Publishers and publishers who are affiliated with Broadcast Music Inc.

It is the function and purpose of the Association to represent its members, whenever it may do so lawfully, in all industry problems.

One of the most important purposes of the Association is to protect certain types of rights under copyrights which its members hold. It has religiously policed the unlawful printing and publication of the lyrics of its members' copyrighted musical compositions, and as a matter of fact, the efforts of the Association and the assistance which it was able to obtain from the Federal Bureau of Investigation made it possible to eliminate the so-called bootleg song sheet, with the result that legitimately licensed song lyric publications followed and have brought with them very substantial income to publishers.

Illegal printing and publication of lyrics has not been confined to the so-called bootleggers. It also has been done by very substantial and reputable but poorly advised business and industrial organizations, and the Association has been just as active and effective in eliminating this type of infringement of its members' rights.

The Association also is authorized to and does effectively combat the publication and sale of unauthorized arrangements of its members' copyrighted works. On a great many occasions professional arrangers have been called upon to cease their making and offering for sale their own arrangements of copyrighted songs, and the Association's efforts in this direction have extended even to the unauthorized making of arrangements for use by students in various instrument schools throughout the country.

Legislation & Litigation

In line with its basic mission and purpose—to protect the rights of its members—the Association keeps abreast of all proposed legislation affecting copyright, and on occasions too numerous to mention, the Association has joined with others in supporting or opposing bills which would amend the Copyright Statute. The more important examples of this type of activity is the opposition which the Association interposed to the bill which would have given interpretative artists copyright protection covering their interpretations of copyrighted musical compositions and the strong, though unsuccessful, support which the Association has given to the various bills which would have eliminated from the copyright law the exemption granted to coin-operated machines.

The Association also gave its support to the ratification of the Universal Copyright Convention and the passage of the implementing legislation which effected the amendments to our domestic legislation necessary for our adherence to the Convention. The Association, through its representatives have so often appeared and testified at Congressional hearings that it is well recognized by all branches of the Government as the representative of the publishers who publish the vast majority of popular music today.

Also in furtherance of its purpose to protect its members' interests in the field of copyright, the Association constantly is watchful for litigation and court proceedings which affect its members' interests, and on numerous occasions when cases have involved interpretations of the copyright statute, the Association has sought leave of the Courts in question to appear and file briefs as "a friend of the Court."

Perhaps the most important instance of this type of activity arose in the case of Jerome v. 20th Century-Fox Film Corp., where in a suit pending in the U. S. District Court, the defendant contended that the synchronization of a musical composition in motion pictures was an ordinary mechanical use which was covered by the compulsory license provision of the Act, the provision which permits the manufacture of phonograph records upon payment of a royalty of 2c per record. The Association applied for and received permission from the court to file a brief which ultimately moved the court to hold that "the sound on film is not the type of 'mechanical reproduction' to which Section 1 (e) of the Copyright Act applies."

The Association, through its representatives has met with representatives of the Songwriters' Protective Assn. and has negotiated with that Association all of the so-called standard uniform popular songwriter contracts pursuant to which the vast majority of music publishers acquire songs from members of the SPA.

The Association collects information and makes the surveys required in the selection of musical compositions for placement on the music racks operated by the Hearst organization thereby assisting in the maintenance and operation of a very important outlet for the sale of sheet music.

The activities of the Association are really too numerous and too varied to mention. It may be said with much justification that whenever the members of the Association are faced with a common problem or are concerned with any given project, the Association is always considered its members' representative and spokesman to the extent that the law of our land permits.

99-Year-Old ASCAPer

George Coles Stebbi , an evangelical singer and hymn writer who died in 1945, holds the mark of being the most long-lived member of ASCAP. He was 99 when he died and he passed away only a few weeks before an ASCAP dinner planned to celebrate his 100 birthday. He spent his last years in Catskill, N. Y.

Stebbins was the composer of "Saved By Grace," "Some Time We'll Understand," "Be A Ray of Sunshine" and numerous other hymns. He also edited several collections of sacred songs.

AMERICAN MUSIC TODAY

IT FEELS GOOD

By OSCAR HAMMERSTEIN 2d

Twenty-nine years ago when ASCAP was 11 years old Otto Harbach and I sat in his garden at Mamaroneck, N. Y., trying to write words to a melody by Sigmund Romberg. It was to be for "The Desert Song." We were having trouble. We had a general idea of what the song was to be about, but a general idea is not good enough. A song must be based on a very specific idea.

Oscar Hammerstein 2d

We were that not uncommon predicament in which two collaborators, trying to corner and capture a refrai , are themselves cornered. On such occasions the two collaborators seldom sit or stand together. There is always one seated and the other is standing or pacing. They take turns. The one who is standing may break the silence with a suggestion. The one who is sitting shakes his head. It gets to a point where neither has any confidence left. Each will preface a suggestion with: "This isn't it but it might be something like this —." Then he offers his feeble notion and breaks off in the middle— "No, it's lousy," he will say, taking the words out of his friend's mouth.

It was at one of these discouraging moments when Otto said something wonderful: "You know Oscar, we are not going to make this song, the song is here. It exists somewhere in the world. What we have to do is to find it."

The truth of this struck me with great force and I have never forgotten it. That afternoon we "found" the song we were looking for. But who knows what really made it and how long it had been in the making? What experiences of our own, what experiences of others, what a continuity of how many men's thoughts, for how many generations, had resulted in this final assembly of words which ultimately were found by two searching songwriters?

In the 29 years that have followed, Otto and I and thousands of other songwriters have continued the quest for songs that are "somewhere in the world." Songs have been found and passed on to singers. The catalog of ASCAP has grown. Every year new-found refrains line up eagerly and say "Here I am! Sing me! I'm pretty!" Sometimes people do sing them and sometimes they don't, but nothing can stop a songwriter from trying—neither the pain of failure nor the fatness of success. He is trapped by the fascination of exploring a limitless field. Once you have come upon a group of words and notes and succeeded in making them follow each other in such an order that they make people want to march, or dance, or laugh, or cry, you are songwriter and you know how it feels.

It feels good.

Everybody's Doin' It: Writing Songs

By HARRY WARREN

Hollywood.

Everywhere you turn you meet a songwriter. You may meet him in a crowded subway train, hanging on the strap next to you—on a transcontinental plane—on a boat going to Europe—in the meat market, the grocery store, and a thousand other places. You may be just about to have your last fitting for a denture when the dentist happens to think of a melody he wrote the night before, and while you sit helplessly with your mouth full of plaster, you listen to a fast 32 bars and nod your head in approval. Or you get a phone call from a friend who has a friend who has a son (or daughter) who has just written a couple of great songs and would you please listen to them?

You give a dinner party and anything can happen. You might have a film producer present who whispers over his martini that he wants to see you out in the garden after dinner. You naturally expect some good news about a big musical he's going to make soon, and you can't wait till dinner is over so that you can get outside, and at last you are alone with the great man. He draws you into the shadow and whispers, "You know what I think of you as a writer and a friend—I wouldn't give this to anyone but you because if anyone can write it, you're the one I would pick." You have visions of a colossal musical with top drawer talent and a fat check. He continues, "My little daughter Zelda, who is only four years old, pulled what I think is a terrific title for a song, and I want you to write it up!" After I recover, I ask in my best Hollywood manner, "What is the title, it must be great." He says, "Get ready for this, it will kill you—'Daddy, Where Does Mommy Go Every Afternoon,'"

Bandleaders, musicians, producers, cameramen and actors are all writing songs. The ones who have benefited most by this boom are the record companies. They have taken the amateur songwriter to their bosom. People are now listening to songs that are not only constructed badly but are in some cases so unmusical they have to be doctored up by the arrangers. A lot of these songs come from the back hills of Tennessee and other parts of the Deep South. They were originally twanged on a "gee-tar" and the player only knew two chords. Nevertheless, quite a few hit tunes came out of this "hit-or-miss" system of picking songs.

It looks like the professional songwriter has a hard road ahead of him to cope with this situation. He even finds himself on a spot while he's demonstrating a new song. The people listening have set themselves up as experts and are rewriting the song before he gets to the last bar. The "bug" has really bit 'em. And there's no telling where it will end. I think I will give up my Hollywood mansion (?) and swimming pool (?) and take off my shoes, go South, get me one of them "gee-tars" and start all over again! If you can't fight 'em, join 'em! Neighbor, move over. I'm coming South!

Maestro's Sharp Insight on Existing Shortcomings in Professional Orchestras—Too Much Sluffoff Of U.S. Batoneers

By LEOPOLD STOKOWSKI

A frank look at present conditions in American music shows some that are extremely good and others that are dangerously bad. For example, recently I was studying several new scores, and found one by an American composer that startled me. It started wonderfully, but suddenly was confused and hesitating—later it was brilliant and forceful and then again almost unintelligible.

Leopold Stokowski

I asked to meet the, to me unknown, composer. He was young and seemed dejected. I showed him the parts of his score I felt to be unequal to the really inspired and spontaneous parts. He told me he could only compose on weekends. All the week he must work in a commercial office for his living, because he is married and has two small children. His heart and all his thoughts are with music, but when the weekends come he is tired and should relax. Instead he is torn between his desire to be with his family, and the wish to put on paper the musical ideas that have come to him during the week of uncongenial drudgery in the office.

This talented composer is not unique. I personally know several others in the same depressing difficulties, and it is possible there are still others over this vast country. The simple fact is that these talented composers are not able to make a living out of the gifts that nature has given them, and the result is that the cultural life of our country is the loser.

Physically speaking, America has the highest standard of living for the most people that this world has ever known, but our psychological standard of living is growing more slowly, and many American musicians suffer from this important difference. If we face these facts we can find a way to better these conditions. I will suggest a way later.

We are, with good reason, proud of our great orchestras (some of them, like Cleveland and Detroit, far greater than is nationally realized), but behind their brilliant exterior lie lamentable conditions. The "first men" have good incomes, but some have such small incomes, because of short symphony seasons, that they cannot support their families all the year round from music. They are forced to do other kinds of work, and become "semi-professional." The result is that they cannot give enough time and thought and energy to practicing their instrument, and gradually the quality of their contribution to music is lowered, and with it the quality of performance of their orchestra.

This tendency is growing in many parts of the United States and is dangerous to the future of our orchestras and our cultural life.

It is a life's work to play a horn or a violin, or any instrument well, and really good players become better as they mature in age and experience. This is not possible to a player who, because of the high cost of living and the short winter symphony season, is not able to devote all his time and striving to become master of his instrument. The result is that in many good orchestras the best players pull upwards and the worst players drag downwards, making an unequal ensemble, and harming the music. In consequence, the discriminating listener has a confused impression of contemporary American music.

Economic Hazards

Equally unfortunate are the many splendid players who formerly composed the fine radio-station orchestras, which now are disbanded in most parts of the country. The majority of these players are artists of the highest quality, now without work, and without hope of finding other positions commensurate with their unusual talent and experience. For American music this is a triple loss: (1) some of our finest players have no work; (2) thousands of listeners cannot hear these orchestras any more; (3) our gifted American composers have lost one of their best opportunities for performance of their music.

Fortunately, exactly the opposite is happening with student orchestras in our universities, colleges and other educational institutions. The new generation arising is talented, enthusiastic, free from outworn traditions, with a fresh, instinctive, spontaneous conception of music. Here is the hope of the future. What is happening in the Universities of Illinois, Indiana, Boston, California, Michigan and Wisconsin, and in the Juilliard School of New York, Curtis Institute of Philadelphia, schools and universities all over the country will result in a glorious future for American music.

Among the hundreds of gifted students today are some with genuine talent for conducting. But their future will be difficult, to judge by past and present conditions. Some of our greatest orchestras have never had an American-born conductor. And some of the European conductors they engage never play music of American composers. Brilliant exceptions to this were the late Koussevitzky and Stock, and now Mitropoulos, Reiner, Golschmann and Szell, who to their honor have championed the American composer.

But there is a dark side to this picture. Several orchestras who are replacing their conductor have asked me to give them a list of the best European conductors. I have always answered, "Why not give an American-born conductor opportunity?" They said, "Are there any?" I answer "Notable examples are Johnson, Hendl, Allesandro, Whitney, Bernstein, Krueger and others." Grudgingly they say, "Yes, but we cannot experiment, we need a man of experience, we cannot take risks."

I give them the names of several conductors of born talent, with experience, and a large repertoire (outstanding on this list are Bernard Herrmann and Izler Solomon) and I add, "Merely give them one concert, the risk will be small."

The amazing truth is *not once* have any of these orchestras been given this opportunity. There seem to be several reasons for this:

1. Snobbism, the idea that American musicians are necessarily inferior to European. 2. The unseen but powerful pressures of what some call "high society." 3. Equally strong commercial pressures. 4. Racial discrimination. 5. Ignorance of the great talent now arising in the younger generation.

We all welcome the great conductors from Europe, but not at the expense of our own ambitious and gifted youth. Some of these young conductors are forced to live and work in Europe, where their talent is recognized and encouraged—for iple, Strickland, who conducts Vienna, and Dixon, in Scandinavia.

The solution of many of these undesirable conditions is a yearly festival of American music, Government sponsored, and covering the fields of American opera, ballet, chamber and symphonic music. One year it could be in New York or Washington, another on the Pacific Coast in San Francisco, Los Angeles or Santa Barbara. Later years in the south—New Orleans, Houston or Dallas. Following years in the north, Minneapolis or Seattle or in the midwest, Chicago, Cleveland, Detroit, St. Louis or Louisville.

These festivals would make the whole country conscious of America's great developments in its music created today. They would display the talents of young American composers, dancers, singers, scenic and costume designers, choreographers, lighting experts, instrumentalists and conductors, and would give all these *American-born* artists opportunity and invaluable experience.

This festival must not be of any limited locality—It must be national in scope. The ballets should be televised, the rest of the programs broadcast nationwide. Then the whole country will be aware of every type of American music, created by this new generation, and gradually unfolding into an American Renaissance.

There is no denying the fact that the old bromide—"composers must eat"—was the initial reason for my venturing into the commercial field. Most of the eating is still done by the songwriters, while the non-songwriting composer is on a strenuous, forced diet and will continue to go hungry until the Arts are Government-subsidized, in this, the richest country in the world. Meanwhile I see nothing wrong in putting my knowledge of counterpoint and orchestration to good use, while hoping for a hit just as the Brill Bldg. boys do. After all, I have two heads to feed.

TWO-HEADED MONSTER

By VERNON DUKE

"Two Headed Monster" was the original title of my autobiography commissioned by Little, Brown some 18 months ago and now in work. It was generally thought a bit too violent and the title of the book has been changed to "Passport to Paris," which is much pleasanter.

Yet, the first title sums up my case pretty well. On the closest examination there is no rapport between Duke's product and that of Dukelsky. There have been cases in the past of composers essaying two genres and sticking to both doggedly throughout their lives. The best known example is, of course, Sir Arthur Sullivan, who, like myself, had a rigorous academic training and wrote reams of respectable music prior to tackling the Monied Muse. Notwithstanding the ever increasing success of his Savoy light operas, he persisted in turning out heavy handed oratories and crusty concertos. Whatever the merit of these works, they are unmistakably Sullivan's; whatever the merit of *my* "serious" output, it in no way resembles my Broadway and Hollywood music.

My official new name—Vernon Duke—was invented by the late George Gershwin. I had no right to use the "highbrow" Russian name for unworthy commercial pursuits because of a long term contract with Serge Koussevitsky, then my publisher. The great conductor had exclusive rights to the Dukelsky music, but he did not intend to stop me from writing the Broadway kind—provided it was not signed by his contractee.

Thus we too, Duke and Dukelsky, began functioning for better or for worse. Were the two heads better than one in this case? I seriously doubt it. Having adopted the rather unusual percept of "never letting my right head know what my left head doeth," I succeeded only in bewildering and irritating my contemporaries, especially th critics.

Throughout my career I was regarded with suspicion by symphony orchestra conductors because of my Broadway activities. Popular publishers were just as prejudiced because of my sorties into Carnegie Hall and other strongholds of "good" music. The one advantage I enjoyed—a most singular one—was the ever present possibility of coming up with a hit in the "serious" sphere right on top of a resounding flop on Broadway.

That's precisely what happened in the winter of 1946 after "Sweet Bye-and-Bye" was put to sweet sleep in Philadelphia. "Boy, was that a dog!" cried the theatre men on Times Square. "Duke is through." Their glee was premature. Three weeks later my ballet, "The Washerwomen's Ball," hit the bullseye in faraway Paris and garnered some 600 performances. Some 10 years earlier the reverse took place: the "Public Gardens," on which I collaborated with Andre Gide, failed in London and at New York's Met. But did I worry? Not with the triumphant "The Show Is On," following on the heels of the equally successful "Follies" with unforgettable Fanny Brice and Ira Gershwin's lyrics.

Although I have now discarded the Dukelsky name and will hence function as Duke in both fields, I hereby confess that it is too late for this leopard to change his spots.

NEGRO'S CONTRIBUTION IN MUSIC AND THEATRE

By NOBLE SISSLE
(President of the Negro Actors' Guild)

All agree that the American Negro's most important contribution in music was found in the "spirituals" which were born in the souls of our foreparents in the miserable days of slavery. While groping in the darkness of their bondage, they found a heart inspiring hope of acceptance in the belief of a living God and a personal Savior. Growing out of that belief and hope, from the depths of their souls sprang an undying faith that some day a Moses would come to deliver them from their bondage.

Study as you may and analyze as you please, but the farther back you go into the present day music, you will find that same "hidden ingredient" that dominates every Negro song, be it spiritual, jazz, or blues.

Let's, for instance, take th works of the greatest of the early Negro composers:

James Bland—his works were featured in one of the first Negro minstrel shows, "Callendar's Original Georgia Minstrels." The two company managers of this show (which was the first to introduce minstrelsy in the British Isles) were two names destined to become famous in the American theatre, Charles and Daniel Frohman. Among Bland's most famous compositions were "Climbing Up the Golden Stairs," "In the Evening by the Moonlight," and the immortal "Carry Me Back to Old Virginia," which is now accepted as the State song of the Old Dominion.

Among the other great writers of that era, remembered by Tom Fletcher, was Sam Lucas, who wrote "Grandfather's Clock." Fletcher, who is past 80, has just finished his book entitled "100 Years of Negro Show Business, 60 of Which I Have Lived, 40 of Which I Have Been Told."

Leigh Whipper recalls the Negro composers of the Gay 90s, with names of Gussie L. Davis, who wrote "The Baggage Coach Ahead," "Fatal Wedding" and "Creole Sue"; Irving Jones, Sidney Perrin, Eugene Hillman, and Nathan Bivins whose ragtime song hit "'Deed I Ain't Seen No Messenger Boy" was a great success.

Whites Invade Minstrelsy

Then at the turn of the century, among the foremost writers were Chris Smith, Jim Burris, Cecil McPherson, Tim Brymn, Alex Rogers, Will Tyers, Bob Slater, Al Johns, and the composer who did more to popularize ragtime, which started piano players picking at rags, Scott Jopli whose "Maple Leaf Rag" swept the nation.

It was about this time the white minstrel shows had firmly established minstrelsy in the American legitimate theatre as the foundation of American entertainment. Troups headed by Al G. Field, Lew Dockstader, Hi Henry, Neil O'Brien, McIntyre & Heath, Primrose & West, and later, "Honey Boy" Evans, not to forget the beloved Eddie ("Roly-Boly Eyes") Leonard. They paraded the streets, played their curbstone concerts in front of the theatre, and never failed to please their audiences with their imitations of the Negro.

Along came their fellow Negro minstrel artists, Billy Kersands, "Clever Billy" Young, and the "Alabama Cotton Blossom" John Rucker, with ther clean, artistic talented performers, who made minstrelsy such a national institution that in their schools, churches, lodges, colleges, even in their parlors and home all over America this type of show was a ust."

But simultaneously during this period, some of the former minstrel performers and composers, like Williams & Walker, Bob Cole & Billy Johnson, and Ernest Hogan, felt that they would like to have shows with stories and plots, similar in construction to white operettas of the "Blue Danube School." These ex-minstrel performers brought to the stage plays like "In Dahomey," starring Williams & Walker and written by Paul Laurence Dunbar, with music by Will Marion Cook and libretto by Jesse A. Shipp, introducing such singers as Abbie Mitchell, Anna Cook Pankey, and the immortal Aida Overton Walker. This was as early as 1903. After a tour of the U. S., the show played London and the Provinces. Returning to America, they produced in 1906 a show that was many years ahead of its time, entitled "Abyssinia."

Bob Cole and his partner, Billy Johnson, having reached the parting of their ways, Cole teamed with J. Rosamond Johnson and together they wrote the "Shoo-Fly Regiment" and "Red Moon," with James Weldon Johnson, brother of Rosamond, collaborating. This formed the most prolific songwriting team of the era. Ernest Hogan, who billed himself as "The Unbleached American," offered "The Oysterman" with book by Miller & Lyles, music by Will Vodery, and lyrics by Henry Crea

Vodery was famous as the arranger who pioneered in jazz rchestrations for Bert Williams during his years ith the "Ziegfeld Follies," following the death of his partner, George Walker. It was about this time that Shelton Brooks wrote the songs that brought him fame, "Some of These Days" and "Darktown Strutters' Ball."

Latterday Greats

Am not saying too much here about the Negro musicians who began coming into prominence about the second decade of the century, because with their present recordings of old tunes and reissues of old records, and with international jazz clubs all around the world, the Negro musicians like W. C. Handy, Duke Ellington, Louis Armstrong, Mary Lou Williams and their hundreds of confreres, living and dead, are bywords to millions.

At this point I must say Perry Bradford deserves much credit for having introduced the first Negro singer of blues records in the person of Mamie Smith. This also brought into prominence one who is today our first lady of drama, Ethel Waters, whose work on records, screen, stage and television gives her the title she deserves. Then we have the fabulous Josephine Baker, Billy Eckstine, Billy Daniels and Ella Fitzgerald. Through records these names have become household words. The late Hattie McDaniel and the late Bill "Bojangles" Robinson made history in their particular lines.

I am sure the world knows about "Shuffle Along," the musical comedy written by my partners, Miller & Lyles for the book, music by Eubie Blake, and lyrics by myself, produced by John Cort and Al Mayer right after World War I in 1921. This show, which we did not realize at the time, started a chain reaction of strutting, tap dancing, and wild abandon that exploded all over the world by way of Lew Leslie's "Blackbirds," with the dynamic Florence Mills; Connie Immerman's "Hot Chocolates"; Irvin Miller's "'Liza" and "Brown Skin Models"; Eddie Hunter's "How Come"; the Cotton Club, with the "Hi-de-hoeing" Cab Calloway, leading to the immortal "Porgy & Bess" by George Gershwin, and the Billy Rose-sponsored "Carmen Jones" by Oscar Hammerstein; also Gertrude Stein's "Three Saints in Four Acts."

We dare not overlook some of our prolific songsmiths during the same post-War I period—Maceo Pinkard ("Them There Eyes"), Andy Razaf & Fats Waller ("Ain't Misbehavin' "), Creamer & Layton ("After You're Gone"), Joe Gray ("Running Wild") which gave the title to the show of that name, Cecil McPherson & Jimmy Johnson ("Charleston" and "Old Fashioned Love"), and "I'm Just Wild About Harry" by my partner Eubie Blake and myself, which 27 years after the writing became the campaign song for President Harry Truman.

One who has done much more for music than any individual is the late Lieut. James Reese Europe, a pioneer in American dance music and the idol of the "400" Society of New York for many days. He was responsible for popularizing the foxtrot and the one-step, which were brought to the drawing rooms and exclusive clubs of the Mr. and Mrs. Vernon Castle, who danced exclusively to the music of Lieut. Europe's orchestras. So popular was the demand for Negro musicians at that time that Europe and Lieut. James Tim Brymn brought Negro musicians from all over the U.S., and even Puerto Rico. Their orchestras at this time were mostly stringed instruments, with no brass. The first introduction of brass into the Negro orchestras was when Ford Dabney placed his orchestra on the Amsterdam Roof, playing the "Midnight Frolic" produced by Florenz Ziegfeld, under the management of James Reese Europe.

It is unavoidable that many important names have been omitted, due to space limitations, it's a story that' worth volumes.

The full story of the heart and soul of America has found expression i the work of Negro artists and composers, who I think you will agree were placed by Fate at the bottom of the ladder of opportunity in this great country of ours. But having had to wait on the bottom rung for our chance to move up, we thus had the opportunity to take stock of those above us and really know what makes America "tick." We found that hope, faith, tolerance and fair play were the fine, in-born traits of the great majority of the peoples in our homeland, and we became determined to carry our burden while we pressed forward to higher goals. The formula that we followed is all wrapped up in our spirituals. It is simple. It is sincere. And it is all found in the Bible.

A Pop Publisher Goes To School

By JACK ROBBINS

When I started on the educational kick almost 25 years ago, the idea was to glorify the popular song so as to make it acceptable to the high schools and colleges and prolong its life.

Later it was a question of stimulating talented arrangers and writers like Peter De Rose, Matty Malneck, Ferde Grofe, Dana Suesse, Vernon Duke, David Broekman, etc., to write something more ambitious than a pop song, directly for the schools.

Paul Whiteman had vision. He gave Grofe the backing so that he would take the time to write "Grand Canyon Suite." The schools bought it. Then, after years of trying, we finally persuaded Toscanini to record it. There's a nice mixture here of people with pop backgrounds producing an educational work that attracted the longhairs. How are we to develop new American composers and gai recognition for them if not in this way?

Where is the new Gershwin going to come from? Some standard publishers unfortunately are too old-fashioned and are still living in the old tradition. They fill their catalogues with the conventional music. There's nothing wrong with the tradition of Bach, Beethoven and Mendelssohn, except that it's not our idiom.

The European tradition is too heavy for us. We go for music that is light and rhythmic. Jazz is our natural idiom and we know what to do with it just as the English excell at woolens. Standard publishers are still promoting music that is a branch of European tradition. Our kids get the message of the "Deep Purples," "Park Avenue Fantasies" and the "Manhattan Serenades."

Role of Creative Publishers

Without creative publishers to inspire them, pop songwriters remai pop songwriters. More ambitious works take time to write and time to make money. You can't blame the pop writer for not wanting to take the gamble. That's where the publisher comes in. He has to live with the writers and the playing musicians, and stimulate them to ress themselves the larger forms. But these forms are now travelling beyond the schools. You can wander into a bar today and hear Marion McPartland playing "Slaughter on 10th Avenue" and "Rhapsody in Blue."

The educational phase of pop business has many possibilities. Bringing the pop tunes into the schools on new forms ives them a standard quality, which insures their place in the permanent repertoire of performed music. Here is where the many different editions of a work like "Deep Purple" figure—arrangements for different types of choruses, instruments, bands, instrumental groups and orchestras. But you don't only go from the pop song to the piano piece. You can go from the piano piece ("Park Avenue Fantasy") to the song ("Stairway to the Star."). And from an instrumental suite by Dana Suesse to a m sician's song like "Silent Love."

Pop business can't afford to neglect the schools because the schools are working with the future purchasers of our songs. But we must give the schools something more than just our songs in order to create the widest possible market for our material. Perhaps, our sheet music sales would not be dwindling as they are if we gave the schools the material—new method books, new teaching pieces, new performing pieces in the American idiom—to bring the youngsters up in the American musical tradition i stead of the European.

The Obligation Of The Writer

Even The Giants Aren't Writing 'Em As Well as Before—Maybe It's Because of 'Those Records'

By JOHNNY MERCER

I suppose the first obligation of any writer is to his family. Using whatever tools he is given, a man must first succeed in his profession to support his family, pay his taxes and educate his children. But after this, he has a debt to the art that nurtured him, and the only way he can repay this is to write the best he knows how. It is only in this way that he can set an example to the young writers following him. It is only in this way that he can make himself, and them, proud of the profession to which they all belong.

Mercer

As the standard of songs improves, the reputation of the writer, and the enjoyment of the songs he creates improve and increase along with them.

Some men so gifted that writing comes easily to them, and they may even carry on other enterprises, or indulge in the luxury of drinking, big-game hunting, cooking without impairing the quality of their efforts. But most of us find the going a little rougher and we are inclined, if not tempted, to take the easy way out, and merely rewrite what we have written before, adapt our work to the current market, which is at times way below par.

It is my contention, as Mr. Durante says, that this is the situation which prevails today.

Perhaps we have just come from a golden age of melody, harmony, inventive rhyming and original construction of the popular song—which is my business—but the output today, compared to the three decades preceding it, seems to me to be cheap and tawdry and singularly lacking in any advance except possibly that of double-talk.

Great Technical Advances

Technically, we have made great advances, and the hi-fi boys are in like Flynn, but, with all due respect to some of the new writers, th songs themselves seem to have suffered quite a setback.

Maybe when we have got all the old classics rewritten, and rerecorded with the utmost fidelity, we can settle down to the business of progressing the commodity w all deal in, the composition of words and music for th pleasure and entertainment of all.

The economic situation may have changed the old order of things, and certainly today we have more and better songwriters, en masse, but we certainly don't seem to have any of the giants of yesteryear.

The best men we have writing today, are not writing as well as they did 10 years ago, and I have seen no meteoric young writers come along to take their place, except in the case of an individual song or two.

I thing this is perhaps due to the enormous mass production of records and the relative unimportance of any other sort of plug. Not enough of us can afford to work a year or so on a show, to attain our best efforts, and then it close in perhaps a month or so. So we write for records and a television deadli To write this fast i to write poorly.

A Greater Obligation

But we have greater obligation than this. We can keep trying to improve the product. We can keep trying to find prettier melodies with individualistic stylings in harmonies and rhythms, and we can keep trying for fresh lyrical ideas and rhyme schemes. This takes work and time, and, as I said, we can't all afford it at first, but when we can, it is an obligation we owe both to ourselves and to the listening public, the paying customers.

It is a luxury in itself, because a good, unusual song is harder to understand and takes longer to catch on, but it is worth it in satisfaction and accomplishment alone, and almost always in monetary return, for when it finally does get to the people, they like it a lot longer, sing it a lot lot longer, and buy it a lot more.

If this sounds like a primer for the young writer, I hope it serves that purpose. A lot of the men I respect the most can take a lesson from it, too, if they will think back to the songs they have written, and compare them to the songs they are writing today—especially in the light of the songs they are able to write.

If those giants of industry, the recording and tv/radi businesses won't encourage your best efforts, encourage them yourself. Write if you must that old cornball, but spare the bright banner of quality. A thing of beauty is a joy forever, especially to yourself.

P. S. I almost forgot that this is an ASCAP issue, dedicated to that great organization to which all musical composers may aspire and eventually belong, providing they want to and their works warrant it. There is certainly little I can add to what has already been more eloquently said by greater writers than I, but to quote from a broadcast I made over the CBS network on Feb. 20, last, I submit the following:

"By way of a brief summation of the role which the American Society of Composers, Authors and Publishers plays in our society, I would say that ASCAP is the magna charta of the author and composer . . . the Declaration of Independence of the creative mind . . . and the social security of the free spirit. And when you hear such songs as (fill in your own favorite) remember that, in return for the pleasure they have brought you and your family, you are contributing to the welfare of the men and women who created them; and for the life of the copyright of the songs you enjoy—ASCAP, through your patronage—has made music more available and secure, and continues to protect the people who have devoted their lives to writing the music you want and choose to hear."

No Music Tab, No Eatery Bill

I WAS THERE

By LEO EDWARDS

(*Pres., 1914 ASCAP Charter Members Assn.*)

There has been much written and said about who and how ASCAP was started, and whose brainchild it was. As a charter member and one of the few left of this fast-shrinking group, we were in the trenches when ASCAP was born. This is as nearly an authentic picture of what happened.

Victor Herbert and his valiant fighting attorney, Nathan Burkan, gave birth to the idea of the American Society of Composers, Authors and Publishers, as result of wining the now oft-mentioned Shanley Restaurant test suit.

It was at a luncheon held at Luchow's famous restaurant 14th St. both Herbert's and Burkan's, favorite dining place, latter was personal attorney for August Luchow.

At this luncheon February, 1914, Herbert presided with his legal adviser, Nathan Burkan, and was joined by George Maxwell, general manager for G. Ricordi, the great Milan (Italy) house, Raymond Hubbell, Glen McDonough, Silvio Hein and Louis A. Hirsch. A few days later, at the Lambs Club, John Golden, Jay Witmark, Gustave Kerker, George V. Hobart and Rennold Wolf joined the group of founders.

The first call for action was a meeting of songwriters at Keen's Chop House on 44th St. Among those present were Gene Buck, Jerome Kern, A. Baldwin Sloane, Irving Berlin, Harry and Al Von Tilzer, Joe Young, Fred Fisher, Joe McCarthy, Jean Schwartz, Sam Lewis, Al Bryan, Harry Carroll, George Meyer, Billy Jerome, my late brother Gus, and myself, and a handful of others, all real songwriters who had to have a minimum of three hit songs that sold at least 500,000 copies each to make you eligible for membership in ASCAP, which was one of the important conditions imposed on potential members at this time, and which is equivalent to three $1,000,000 "platter songs" today. (Where are the Johnny-come-latelies to boast of such qualifications for membership in ASCAP today?).

Herbert, Burkan, Maxwell

Victor Herbert called the first meeting to order and explained th purpose of the new Composers Society. Burkan followed, stressing that the writers should stick together, and that it meant their future bread and butter. He also suggested that we have to take in the publishers, as they controlled the copyrights, without which we couldn't ask for protection by law. Therefore, it was renamed the American Society of Composers, Authors and Publishers.

Then, George Maxwell, he of the suave manner, the essence of dignity, took the platform. Twirling his sandy mustache, here was a man fit for the Ambassadorship to the Court of St. James. His personal associates were none other than the great Italian composers, Verdi and Puccini; he was also annual boxholder at the Met. He, too, had come to this meeting to plead with the pop writers of such items as "Oh, You Beautiful Doll," "Bird In A Gilded Cage," "Curse of An Aching Heart" and others, to band together, to form this Society to protect their interests, and be compensated for public performances of their works for profit. He was amazed that in this country music was performed for profit tax-free, whereas in Europe all governments collected for the composers' tax.

He went on to say that we would see the day when there would be an annual income of $5,000,000 to disburse to its members, to which some of the writers, sitting near me, whispered: "What kind of opium is he smoking?" It wasn't long before some of those very boys became directors in ASCAP, and Maxwell became its first President.

After seven long years of court litigations all over the country, and taking all sorts of abuse, fighting for recognition of our rights, we began to see daylight in 1921. This was the year when the first checks were mailed out, and the first distribution to the writers and publishers took place.

At a recent 40th year Anniversary celebration, held at Luchow's, where mostly oldtime members took part, a plaque, dedicated to the memory of Victor Herbert and the birth of ASCAP, was unveiled over Herbert's favorite table, and is now known as the ASCAP Corner.

Shades of Herbert, Burkan and the other great pioneers of ASCAP who gave so much and looked for nothing in return but a future security for the songwriters of America. If they came back to life today they'd witness how some of the hard-earned fruits of their labors were being promiscuously impinged upon by "platter twirlers" and wielders of "tempo sticks," trying to horn in on ASCAP memberships. These talent-less musical robots are all well paid by their sponsors and employers, yet they take the tools from ASCAP shelves, without which they couldn't function, and without paying for the use of same, they use their position to gain membership in ASCAP, thus trying to take part of what's due the legitimate composer, song writer, and widows and orphans of the men that made ASCAP possible. The late J. J. Rosenthal, general manager of ASCAP, said, in his published book, "nothing that the present and future members could do could compensate the founder-members for their service, sacrifice and fortitude."

In spite of its many trials and tribulations, ASCAP stands as a great monument to its founders and the greatest organization of its kind in the world.

That's How Three French Songsmiths Set Performing Rights' Pattern With SACEM

By RICHARD F. MURRAY

(*Manager, ASCAP Foreign Dept.*)

ASCAP is but one of many such that exist throughout the world. In almost every civilized country there is a similar society—organized to represent and enforce the performing rights of the members under the copyright laws of that country.

It is the custom for a society of authors to represent in its country the societies of the other countries—thus procuring for the creative artist and his publisher of any one country protection of his rights under that country's law.

Such societies indispensable to of musical works as well as authors. They enable users to perform a work both in its country of origin and in all countries where it is protected without having to deal directly with the author. Users thus have access to extensive musical repertoires without being obliged to search out information with respect to the author, composer, or publisher, country of origin of the work, copyright date, etc. If such societies did not exist, the laws and conventions which have been passed to protect authors' rights would become impractical to execute.

ASCAP has contractual relations with numerous performing rights societies abroad, including PRS (England), SACEM (France), SIAE (Italy), GEMA (Germany), CAPAC (Canada) STIM (Sweden), KODA (Denmark), TONO (Norway), TEOSTO (Finland), BUMA (Holland), SABEM (Belgium), SUISA (Switzerland), AKM (Austria), SGAE (Spain), APRA (Australia), the South American Societies and others. In all, the works of more than 50,000 composers, authors and publishers are represented.

The oldest of the foreign societies, SACEM of France, was organized in the middle of the last century. The awakening of interest in the rights of creative artists dates back to the French Revolution (1791) when, as a result of the efforts of the famous dramatist Beaumarchais and some of his contemporaries, laws were passed paving the way for the protection of performing rights. By an interesting parallel, the basis for SACEM as it exists today was laid by three French songwriters in much the same manner as Victor Herbert and his colleagues laid the basis for ASCAP several decades later. These writers, Victor Parisot, Alexandre Bourget and Paul Henrion, attended the Cafe des Ambassadeurs on the Champs Elysees, dined and wined and listened to the music, which was an attractive feature of the establishment. When the time came to settle the bill, they flatly refused to pay, declaring that they would not pay the restaurant owner so long as he did not pay them for the right to perform their compositions. Parisot and Bourget then filed suit with the Tribunal de Commerce de la Seine which on Sept. 8, 1847, forbade the owner of the Ambassadeurs to have works of these composers played at concerts in his establishment. A second judgment, confirmed by a court decision of April 26, 1849, sentenced him to pay damages. Then upon the three songwriters, aided by funds contributed by the publisher Colombier, laid the foundation for SACEM which was organized on Feb. 28, 1851.

The history of the British Performing Right Society (PRS), which like ASCAP was founded in 1914, follows closely that of ASCAP, both in the origin of the society and its various struggles against efforts of the users of music to curb or stop its activities. The Society had been born at a troublous time in the world's affairs, and its early history is a story of expedients to survive. Notwithstanding its early difficulties, PRS is today one of the leaders in the performing right field.

Government Cooperation

Most foreign societies have the full cooperation of their governments, who recognize the national and international importance of intellectual creations, including music. As a consequence, literary property enjoys an equal footing with other property rights. Foreign performing right societies differ from ours not only in that license fees are collected for all public performances (including juke-boxes), but the copyright protection under which they operate is longer than our own. A musical composition in Europe is generally protected during the life of its creator and fifty years thereafter. In addition, there is a growing tendency to compensate the heirs of composers abroad for the losses sustained by the two World Wars. As a consequence, some countries have extended the duration of copyright protection even beyond 50 years after the death of the composer: France (64 years), Belgium (60 years), Austria (57 years), Italy (56 years).

The cooperation which the foreign societies receive from their governments goes so far that in a number of countries, unlicensed establishments making use of the society's repertoire may be barred by the police from offering musical entertainment to their customers. In some countries the police notify the performing right society in advance of any concerts, dances and other musical entertainment so that the society may collect the license fee before the performance takes place. It would be unthinkable in these countries that everyone connected with the performance is compensated for their services, but that the composer, be deprived of just remuneration.

In some countries, performing right societies are entrusted with the collection of the government tax from certain or all phases of entertainment. In Italy, for instance, a license fee is payable also for programs representing exclusively works in the public domain. Incidentally, the requirement of our Copyright Act that a public performance has to be "for profit" come under "license" is unknown to most foreign countries. As a result some of our sister societies are able to collect license fees also for "non-profit" performances given in universities, colleges, and similar types of institutions. Many performing right societies operate at the same time in dramatic, mechanical, books and other areas.

The quasi-official role of performing right societies in most European countries is of course, neither possible nor desirable in the U.S. Our American tradition is very different. Under our system, ASCAP members believe that the free creator can best function by dealing with commercial enterprises directly through his society, rather than by means of quasi-governmental authority.

Our relations with foreign societies, except for certai unavoidable exchange difficulties, have been most satisfactory. They know from their own experience that progress for ASCAP has meant constant struggle. We, on the other hand, might take to heart the words of one of the founding fathers of the authors' rights movement, the dramatist Beaumarchais, who wryly observed, "Fame is a desirable thing, but one forgets that in order to enjoy it even for one year, nature condemns us to dine 365 times".

CAESAR SALAD

By IRVING CAESAR

Years ago, I was bitten by a rhyme, and the swelling that resulted wasn't too hard to take—since it was to my pocket. Ever since, I have been a guy of few words—on paper, that is. Sit me down at a round table, or a square table, for that matter, and I'm off with the drop of a bagel and can keep going until the last saucer of tea. But have you ever counted up the number of words in a popular song—or, let's say, my songs? "Sometimes I'm Happy" "Swanee," "I Want to Be Happy," "Just a Gigolo," "Tea For Two," and the Safety Songs—they average about 60 words apiece. The prospect of having to write anything in prose is a frightening one, especially since, through these summer doldrums, I've been reading Ben Hecht's "A Child of This Century," Gene Fowler's "Minutes of the Last Meeting," and Philip Wylie's "Tomorrow." These prestidigitators of prose fill me with a sense of inadequacy.

It was in 1920 that I first tied on to Mother ASCAP's apron-strings. Together with George Gershwin and Buddy De Sylva, I was taken by the hand by Uncle Max ((Dreyfus, that is) and led into the promised land. It is purely coincidental, I assure you, that 1920 was the first year that Mother ASCAP found a few pennies in her cupboard and sprinkled them among the kids.

So what to write about? Shall I tell the story of "Swanee?" How it was a total flop for six months until Jolson discovered it, sang it, and made it into a hit?

When Gershwin and I wrote that number, we had never been south of 14th Street. After the song became a hit, we decided to take a trip south and look at that river that flowed gold for It was a lucky think the song was written first.

"Swanee" was only one of the songs I wrote with the great Gershwin. I wonder how many people remember the first song he and I wrote: "I Was So Young, You Were So Beautiful." That one was introduced in the Shubert musical, "Good Morning, John." Maybe if I write about that, the song will get a revival. It deserves one.

A 'Dummy' That Clicked

Or the story of "Tea for Tw " How the lyrics for that one were written in a few minutes, as a dummy to guide me in writing the real lyrics the next morning, to give me an idea of where the rhyme and the accents should fall.

I could tell the story of the show that song came fro , Vincent Youmans' "No, No, Nanette." It played to almost empty houses in Detroit and Cincinnati when it was first opened, and it would have folded for eternity in Chicago if we hadn't recast it in the middle of its run and added a couple of songs to pep it up. The songs? "Tea for Two" and "I Want To Be Happy."

Or shall I tell how the musical comedy, "A Night Out, was closed out-of-town, before it ever got to New York, in order to salvage its hit song, "Sometimes I'm Happy." The melody of that song had been used in a prior Youmans musical—I think it was "Lollipop," or "Mary Jane McCane." It was then called "Come On And Pet Me." Youmans was most reluctant to make a second try with this tune. He was positive nothing would avail, but Grace Moore finally persuaded him. She was playing at the Music Box, and one night after her performance she came up to watch us at work in our studio. Youmans played the tune for her, and she was so taken with it that we decided to go ahead with new lyrics. Five minutes later, "Som times I'm Happy" was written.

Or maybe I ought to tell of my collaboration with Secretary of the Treasury William H. Woodin. He wrote "The FDR March" melody and hired me to write the lyrics. Insisted on paying me, too. Nice fellow. We planned to have some publicity pictures taken—me giving him an autographed copy of "Tea For Two," and he giving me an autographed locomotive.

Maybe I ought to tell about my work with John Ringling North for next year's circus. Wonder how many people know whether the elephants dance to the tunes the composer writes or whether he writes tunes to the steps the elephants know.

Or shall I tell about the time Otto Harbach lent me $50,000 without a scrap of paper because he wanted to help me save my stocks in the 1929 crash? There weren't 1,000 men in the country who had $50,000 they could lend by the third day of the crash, and Otto was probably th one man in the thousand who would me through for friend. *That's* a story worth telling.

'Compulsory License' As Obsolete As The Penny Arcade

By SIDNEY WM. WATTENBERG
(Attorney, Music Publishers Protective Assn.)

The present U. S. Copyright Law, except for certain minor changes, has been in force for some 45 years, and has become obsolete in a great many respects. Copyright attorneys differ as to how to meet the situation. Some believe that a series of amendments should be sought to bring up to date particular sections of the statute, while others feel that the law is so antiquated that it should be superseded by an entirely new statute.

From the standpoint of composers and publishers of musical compositions, probably one of the most glaring examples of the antiquity of the law can be found in its first section. It is the so-called Compulsory License Provision contained in subdivision (e). This provision was included in the law as more or less a compromise measure. Prior to 1909, owners of copyrighted music had no protection against the unauthorized use of their works on music rolls or gramophone records, and when this lack of protection was crystalized by the decision of the U. S. Supreme Court in the case of White-Smith vs. Appollo, Congress decided that the right to use a copyrighted musical composition on devices of this kind was a valuable right which should be secured to its owner.

However, prior to the passage of the 1909 law, there had been a tendency on the part of certain manufacturing interests to obtain exclusive rights in as many musical compositions as possible and Congress interpreted this as a threat of possible monopoly.

Apparently, Congress felt at that time that anti-trust laws in force did not afford adequate protection against such a threatened monopoly, and accordingly, when Congress provided for the copyright proprietor's ownership and control of the so-called mechanical right, it placed a condition upon the exercise of the right.

This condition is to be found in the Compulsory License Provision, and it takes away from the copyright proprietor the exclusive control of the right to manufacture phonograph records and similar devices in every case where the copyright proprietor himself has exercised the right or has acquiesced i its exercise by someone else. In other words once the copyright proprietor of a song permits it to be used on phonograph records, then the statute gives to anyone else and everyone else the right to make similar use of the song upon the payment of a 2c statutory royalty for each record manufactured. Such a provision, of course, is inconsistent with the very concept upon which copyright in this country is founded. Copyright is based upon, and has as its very essence, exclusivity, and when a copyright proprietor is deprived of exclusivity, it cannot be said that he possesses true copyright.

There does not seem to be any real need to retain in the copyright statute a provision designed to protect the public in general or users in particular from monopoly or restraint of trade. Today the anti-trust laws are sufficiently broad to take care of any possible threat of monopoly, restraint of trade or conspiracy, so that the very basic reason which prompted Congress to enact the Compulsory License Provision no longer exists.

45 Years Later

Furthermore some of the provisions of the Compulsory License have become obsolete in view or developments in the past 45 years. It is quite obvious that even if a 2c royalty were adequate, reasonable or proper in 1909 it is inadequate, unreasonable and improper today. No argument need be offered to support this conclusion other than to state that the dollar has become devalued to a great extent and as a result all other costs and standard ratios have increased in relation to the 2c royalty which by statute must remain static.

The pegging of the royalty at 2c. is not the only manner in which the Compulsory License Provision has become inequitable. The manner in which the royalty applies to various types of works also justifies the most severe criticism. The statute requires the payment of the royalty for each recording of a musical composition without distinguishing between types of musical compositions, the duration of their renditions or other pertinent factors. Musical compositions and songs, unlike some kinds of property, are not all substantially the same. Their merit varies as do their types. It always has been inherently wrong to permit the payment of the same royalty for records of a serious musical composition representing much effort and merit as is payable with respect to the most insignificant and unimportant work.

Accountings and Gyps

Still another objectionable phase of the Compulsory License Provision is to be found in the provisions relating to accountings. It must be remembered that the owner of a copyrighted work has no choice in the people with whom he is forced to do business. Once he records his work, anyone may record it and sell records in competition with him. Accordingly, there have been many instances where manufacturers, without financial substance, have recorded songs and have not paid royalties, and copyright proprietors, in many cases, have been required to go as far as to bring fruitless lawsuits in unsuccessful attempts to recover royalties.

Perhaps the most astounding part of this situation is that if the fly-by-night manufacturer has filed his notice under the Statute, he is not considered to be an infringer, and the worst that can happen to him if he is called upon to account is that he may, in the Court's discretion, have to pay a royalty of 6c per record. It would certainly appear that in view of conditions prevailing today, when through the development of electronic devices, the ability and means to make phonograph records is within reach of a great many people, a copyright proprietor should be permitted to select his licensees. But if that right is withheld from him, the law should deal much more strictly with manufacturers who fail to keep proper books and records or who divide their operation among separate licensing, manufacturing and distributing organizations in order to hide their liability for royalties or who, for any other reason, do not pay royalties when due.

Perhaps the most outrageous part of Section 1 (e) is the exemption which it grants in favor of the jukebox. At the time the present law was passed, in 1909, coin-operated machines were practically all of the penny arcade type. They were insignificant and very unimportant economically. Having this type of a device in mind, Congress included in the law a provision that the performance of a song on such a device was not to be considered a public performance for profit, unless a fee was charged for admission to the place where the device was located.

Congress did not and could not have envisaged at that time the present day jukebox. Nevertheless because of the general terms in which the statutory exemption is set forth, and because the jukebox, like the penny arcade device, is "coin operated," the jukebox industry, which makes hundreds of millions of dollars annually, has been able to take advantage of the exemption. Performances on jukeboxes are given without restriction and without compensation to the owners of the music used. There cannot be any serious question but that a performance on the present day jukebox is in every respect both public and for profit, and yet because of language intended to relate to a condition existing in 1909, the owner of a copyrighted song today is unable to collect a reasonable performance fee for the use of his property.

The 1909 Congress is not to be criticized because the law which they passed has become objectionable in so many respects. The last 45 years have seen tremendous changes and advances in many fields. Most laws are changed from time to time to conform to changes in conditions to which they apply. As business has developed, anti-trust laws have been passed and have been amended periodically. As the automobile has been developed, traffic laws have been amended. As budgets have been increased, tax laws have been passed and amended from time to time.

It is only reasonable and logical to expect that copyright legislation should be amended from time to time so as to keep up with the times.

At The Piano

By HARRY AKST

Hollywood.

You've been in bed about three weeks, riding out the aftermath of a coronary attack—your world has suddenly shrunk, just a bedroom. But imagination is not confined and, at will, you are transported anywhere at any time. Here you are at the Palace Theatre, New York—time 1917. Headliner—Nora Bayes, at the piano—you! Nora Bayes! Bigtime, eh? You're a lucky kid—12 consecutive weeks at the Palace—then Philadelphia, Baltimore and Washington. You remember how your heart beat faster when Nora told you she is taking you to the White House to have breakfast with Woodrow Wilson. Oh! yes—Bayes was big time.

You're in bed now, having yourself a ball. Haven't you got a private DC7 with which you can travel non-stop to any place in the past? You're just about ready to instruct the pilot where to go when the nurse tells you the croaker is here and you're rudely jerked back to the silly bedroom; you submit to blood tests, blood-pressure, pulse, dicumerol (a wonder drug to clot or unclot the blood—who knows?). Anything, just so you can get back on your private spaceship and go places.

All aboard—here you go again. You're back, at the piano, accompanying Al Jolson, the "world's greatest entertainer," to Alaska, the Caribbean, British Guiana, Brazil, Africa. Wherever America's Armed Forces are, there is Jolie. You accompany him literally and figuratively. In 1950 you plead with him not to go to Korea, but Al has persuasive ways and sells you on going. Japan and Korea, and you sense Al is showing the wear and tear. He starts to unravel. You plead with him again to cut the rest of the schedule and go home, but not Jolie—he's determined to play out the hand—and does—finally cashing in his chips in San Francisco on Oct. 23, 1950.

Still 'Accompanying'

Still an accompanist, you charter a Flying Tiger and rattle through the sky with Al's remains to Los Angeles, sick as a dog—but you're a lucky dog—you're "accompanying" Al Jolson, the "world's greatest entertainer." Crazy—Man?

You go to New York to do a story about Jolson for Cosmopolitan, and while there you meet Eddie Fisher. You hear him sing and you like what you hear. It just so happens, you happen to have a song in your pocket, title—"Good-bye G.I. Al." You play it for Eddie, he learns it, introduces it that Sunday on Ed Sullivan's "Toast of the Town."

Say! Hey! (by permission of Willie Mays) this Fisher is okay. While in the Army he cuts a few for RCA Victor—nothing but hits. He soars to the top of charts like he's jet-propelled. You don't see Eddie again for about three years. At the request of ASCAP you go to Washington to do a show for the National Press Club, and Fisher's on the show. His hitch for Uncle Sam is up in two weeks. He opens at the Paramount, New York. Tremendous! Palladium, London—sensational! Starts his TV show "Coke Time" and by June 1954 has compiled the unprecedented record of 17 consecutive hit disks for RCA Victor. Boy! You're lucky—you've been with Eddie since June of 1953—and just witnessing his phenomenal success and development seems to have rejuvenated you—I think!

You're at the piano at the Cocoanut Grove, L. A., where Eddie toppled all previous records. At the Hollywood Bowl concert, with Kostelanetz, where all seats were sold an hour before the show. This Fisher guy is established—he's a throwback to the greats before tv and radio and microphones. No crooner, Fisher, he's what's known as a belter of songs.

He proved that in London early this year—did a show for the Air Force without benefit of the microphone—the p.a. system went haywire—and if Eddie hadn't told the boys about the mike they never would have noticed it.

Now you're convalescing—still a bit groggy—but happy in the thought that you were at the piano for Nora Bayes—Al Jolson—and Eddie Fisher.

Some sweet day, in the Valhalla of show business, you'll cut up some old touches with Nora Bayes and Jolie—really live it up—give benefits for the poor unfortunate souls who are still on earth—won't that be something?

You're there, say about 99 years, walking down Broadway. You see a 24-sheet—MONSTER BENEFIT!! Nora Bayes—Al Jolson—and under coming attractions, EDDIE FISHER. And way down on the program—how can they print *so small*—it says, At The Piano—*harry akst.*

Through The Looking Glass

By HARRY RUBY

Very few of us are blessed with the mystic powers of prognostication; endowed, that is, with the rare gift of peering into the future and predicting the advent of something that isn't here yet. Nor are there many who are blessed with that equally rare gift of foresight; the ability to tell what's gonna happen with something that *is* already here.

My own sense of pre-vision is rather strange and singularly limited; I mean, there are only certain things I am good at foretelling. I have never, for example, been able to pick the winner of a pennant or a World Series. I was one of the first to chuckle derisively and holler: "Get a horse!" when of the earlier "horseless carriages" coughed and sputtered to an inglorious stop right in front of my house in the Bronx. Silly as it must sound now, I gave the safety razor one week.

In 1914, when a dream called ASCAP became a *fait accompli*, I was one of the few who said it was here to stay.

I knew that it behove every songwriter to drop whatever he was doing and start to level on writing songs. Forthwith, I dropped whatever I was doing, including a course I was taking in nuclear fission at Columbia Night School, and started dashing off songs. My first one was "The Greatest Battle Song of All," which even today, after 39 years, is still not selling. I followed it up almost immediately with another ditty, entitled "When Ragtime Rufus Rags the Humoresque," which swept the country. Just which country it swept was never made clear to me.

With such a medley, a lot of writers would have stopped right there and then and rested on their laurels. But not yours truly. I rolled up my sleeves and went to it like a man possessed. Ditties kept coming off my piano like hot cakes off the griddle. The following are only a few of the imperishables I added to my list of compositions i ASCAP: "Hello, Wisconsin, Have You Seen My Yonni Yonson?" "Sally Green, the Village Queen," "Max Says Go And See Morris And Morris Says Go And See Max," "Sarah From Syracuse," and "They Call Them Angels In Heaven, But We Call Them Mothers Down Here."

I took time off between songs to watch the progress ASCAP was making. My judgment was vindicated. It was growing apace, as the saying goes. But it was still in its infancy, as another saying goes. As I said way back in 1914, ASCAP was here to stay. But something happened that made me wonder whether I was here to stay. I couldn't think of another idea for a song. I had that horrible feeling of being washed up. I was about to throw in the sponge when another thing happened that offered a golden opportunity to the men who were writing the nation's songs: America entered the First World War.

Again I rolled up my sleeves, the same sleeves, and spent most of my waking hours at the piano. The result of my feverish efforts were the following songs which served the twofold purpose of feeding the kitty in ASCAP and helping to lift the spirits of the boys in the trenches: "The Girl You Leave Behind You Has The Hardest Fight Of All," "Oh, What A Time For The Girlies When The Boys Come Marching Home," "I'll Be Over Your Way In The Mornin', Bill, Sure'n I Will"—a song in the form of a letter written by an Irish Ace to Kaiser Wilhelm—and last, but certainly not least, "You Keep Sending Them Over And We'll Keep Knocking Them Down."

Well, here it is 1954. ASCAP is still growing apace, and I am proud that I helped it grow. But sometimes I wonder what would have happened to it if I hadn't been a member. I mean, I wonder if ASCAP would be what it is today without such contributions as: "Sarah From Syracuse," "When Ragtime Rufus Rags The Humoresque," "Hello Wisconsin, Have You Seen My Yonnie Yonson," etc, etc., and another one of mine I nearly forgot to mention—a war song, entitled "I've Got A Red Cross Rosie Going Across With Me."

ASCAP Promotes 'Serious' Music

By HOWARD HANSON
(Director, Eastman School of Music)

Rochester, N. Y.

ASCAP in recent years has recognized the importance of America's serious music and has recognized the fact that it must look to the future as well as to the present. As a result the Society has shown an increasing interest in "serious" music and has experimented with various ways of acquiring the American listener with American music. One project which aroused much favorable comment was the presentation, through the cooperation of ASCAP, NBC and the Eastman School of Music of a series of broadcasts of America's symphonic music.

These broadcasts, which I had the privilege of conducting, had several interesting features. In the first place they were performed by the senior student symphony of the Eastman School, an orchestra of talented and highly skilled young players who had no fear of, nor prejudice against, new music. As a result the performances were spirited and exciting. In the second place the series presented all manner of American symphonic music from the classic-romantic tradition of MacDowell, Chadwick and Arthur Foote, to the music of today's Roy Harris, Walter Piston and Aaron Copland and tomorrow's Peter Mennin, Louis Menini and William Bergsma. In the third place, the programs were completely "non-political" in character, many of the composers not even being members of ASCAP.

Such contributions are an indication of the Society's maturity and of its forward-looking philosophy. For all music, both popular and "serious," must have its chance to be heard to be appreciated. It may be true that "we know what we like," but it is even more true that "we like what we know." Radio and recordings give the listeners of today a chance to hear contemporary music, not once but many times, and to decide what they like on the basis of the judgment of their own ears. May ASCAP long continue to assist in the important task of making America's music available to America's listeners.

I'D RATHER WRITE A SONG

By MILTON BERLE

If I had a chance to be stranded on an island with Cole Porter or Gina Lollobrigida, there isn't a soul in the music business who doubts that I'd choose ol' king Cole. Well, there might be two people who would doubt it, Gina Lollobrigida and my wife Ruth.

Milton Berle

I don't know how anyone would explain it psychiatrically but I'm sure I would rather write a song, that is, a hit song, than be a big star on television. My heart starts pounding like a little boy coming home with his first report card every time I think of selling a million records, with the help of Eddie Fisher. I'd even settle for a record by Debbie Fisher. In fact, I'll take a vocal by Milton Blackstone, if Hugo Winterhalter would promise to do the arrangement.

This songwriting urge isn't a new kick with me at all. Some who hear that I'm writing or have written a song are under the impression that it's a new hobby, but the Brill Bldg. set know differently. When Nick Kenny was a soprano I used to haunt the offices of 1619 Broadway with a beat-up lead sheet under my arm. I wasn't welcome in those days. Great tune-pickers like Jack Mills, Jack Robbins and Saul Bourne wouldn't even turn up the batteries in their hearing aids to listen.

There is nothing so heartbreaking to a new songwriter as being turned down by a publisher. The tunes an unknown writes sound differently to the publishers than the ones written by a five-letter man (ASCAP). I proved this point once in my early days of songwriting. One day I went up to Shapiro-Bernstein. After I had my song accepted by not only Shapiro and Bernstein, but even the hyphen that separates them, I was finally allowed an audition with the Herman Goering of the firm, Joni Taps. This was back in B.C. (Before Columbia). Jonie was busily engaged on the phone. I mumbled something to the effect that Mr. Bernstein liked my song and wanted him to hear it. He was paying practically no attention to me so I asked him if I could sing it to him. He nodded an annoyed "yes," but I could see that even if I sang the "Star Spangled Banner" or "Stardust," his mind was a million miles away, and he wouldn't listen. Just then I decided to prove my point about publishers. I sang "Stardust." After I finished I said, "Well, what do you think?" Mr. Taps without even lifting his head said, "I'm sorry, kid, it's not commercial."

I don't think anybody around Tin Pan Alley knows this story, because I really just made it up and the whole thing is a lie. I just wanted to illustrate in exaggerated form one of the hardships an unknown writer does go through in trying to get a tune heard.

I actually have had many songs published although with men who know tobacco best, it's two to one. Snookie Lanson doesn't remember tickling his tonsils on one of my songs during a Hit Parade rehearsal. But I have been pretty Lucky, Lucky, to quote two of my better hits. Stashed away high on a windy shelf behind my joke file are hundreds of copies of the songs I've written through the years. On the rare evening when I have nothing to do I like to sit in my private domain and look at the songs I've written from public domain. I never had the privilege of co-writing a song with Richard Rodgers, Mack Gordon or Ellen Mackay's husband. I did get pretty close to that distinction; however, once at an ASCAP dinner. Benny Davis wrote a melody on the back of a gin score and asked me to write a lyric to it. I didn't bother, since it wasn't a new song. It was "Margie," and Benny wanted me to write a Chinese lyric to it. Some group called The Four Chopsticks wanted to do it on the Shanghai label. Maybe it was my big chance but I would have had to leave the money in China and although I love to write, this kind of a yen I haven't gotten yet.

Years ago I realized that the double-A writers might not need me for a partner, so I looked for other composers to collaborate with. I found a few up and coming tunesmiths like Beethoven, Bach, and Schubert (even in this business, you can't escape the Shuberts) who were agreeable to having put to their melodies. Many times I brought a song I'd written with Beethoven up to Bregman, Vocco and Conn. Many times, too, Jack Bregman would say, "Milt, these are great melodies. Next time you're around, bring your partner, Beethoven, I'd like to meet him."

I casually mentioned to Mr. Bregman that Beethoven hasn't written anything for 200 years, and winked to his partner, Rocco Vocco. Rocco said, "Who cares, if he can come up with these kind of tunes, bring the kid around, he's got somethin'."

I'll admit that as a songwriter I've been more fortunate than most fellows. I don't depend on it for a living, and as I write this phrase I can hear my brother, Frank, kneeling in the direction of Abe Olman and saying "Allah Be Praised." I'm somewhat of a television star now. I say somewhat because I've only done a couple of shows so far this season; it'll be June before I might have to demand a recount. I'm in the enviable position where if I can't get my tune on a Decca label or a Coral label, I can publish it myself and get two sides on a Cy Martin label.

You see, I'm in the music publishing business myself now. With the money I've stolen from Texaco for five years and the green certificates I'm currently confiscating from the Buick coffers, I started three publishing outfits of my own. Now if I write a song and bring it in, I can tear it up myself. I must be a very fine songwriter, because I've brought me a lot of songs I wrote and, as yet, I haven't turned one down.

I have been trying to find out the secret of getting a hit, and I notice that titles of one word usually have a good chance to making the grade. There have been songs like "Careless," "Jealousy," "Why" and recently "Wanted." That's how I happened to write a one-word title myself, if you recall a song entitled "I." Since then I've had no luck at all with one word titles. Three months ago I wrote several. One called "X," and "Q," and a zingy little thing called "Minus A" but I can't seem to get anyone to record them. I've practically given up letters and I'm starting with numbers. Wait'll you hear the Four Aces do my latest, "785432." The melody was written by Albert Einstein's mathematics teacher in Heidelberg.

As much as I'd like to, I can't devote too much time to songwriting, because of my other commitments. I do 20 shows this season for money and for Buick, and contrary to private opinion, which has become public on occasion, this takes up much of my time.

I'd still rather write a song than eat, although I hope I'll never have to write to eat. No doubt many handkerchiefs will have wrung under Harry Link's hands before I can worry Frank Loesser, but one of these days I hope to write a hit. I have the title all picked out, too. It's called "Hey There, Son of Nature Boy, Sh-Boom and Hideaway."

Some Top Herbert, Nevin, Sousa Copyrights P. D. in '54; More Reasons for Copyright Change

By EDGAR LESLIE

The celebration of this anniversary year should bring added jubilation to those of us who lived through the weaning period of ASCAP 40 years ago. The applecart was upset on many occasions whilst we were en route to our present estate—one must expect to take a punch in order to give a punch — therefore our trials and tribulations should be regarded embalmed incidents and not resurrected.

The ASCAP membership should realize its existence lies in copyright protection and that there is an imperative need for copyright revision.

The disastrous uncertainties of tenure, particularly during the approach of the termination of a copyright when all the privileges enjoyed therein must cease, should emphatically bring home the shocking realization that 1954 is the year when all songs copyrighted in the U. S. A. in 1898 will go into the public domain. Such famous items as Victor Herbert's "Gypsy Love Song," "Romany Rye" and others from his operetta, "The Fortune Teller," Ethelbert Nevin's "The Rosary," John Philip Sousa's marches, "When You Were Sweet Sixteen" and "A Stein Song" ("It's Always Fair Weather," etc.) are but a few of many that will no longer enrich ASCAP's repertory.

It seems significant to note that in Berne Convention copyright countries like the British Isles, Canada, Australia, France, Italy, etc., where the copyright term is for the lifetime of the author plus 50 years, the copyrights of Victor Herbert, who died in 1924, will endure until 1974; in the case of John Philip Sousa, who died in 1932, they will continue until 1982; and in the case of "When You Were Sweet Sixteen," written by James Thornton, who died in 1938, the copyright will not expire until 1988. Countless others annually will be added to those mentioned here, and some time, among them, will be included your songs and my songs no longer protected in the land of their origin but enjoying continued copyright protection abroad.

ASCAP members appear to have learned their lessons well. They are aroused and resolutely behind a movement to induce Congress to remove inequities from the present Copyright Act. The discriminatory "coin-operated machines" (jukebox) exemption must be expurged from the law and our efforts to attain this objective deserve your continued support.

Greater suffering is being inflicted upon the music industry by the unfair features of the "compulsory license" clause covering the mechanical reproduction of copyrighted musical works. It gives to an oligarchy comprising a dozen artists & repertoire men, more or less, fairly representative of the phonograph industry, the power to select, mechanically reproduce, and issue and vend in record form your copyrighted musical work upon the payment of a compulsory fee and in a manner contrary to and inconsistent with a provision in the Constitution of the United States which declares: "The Congress shall have power to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

The exclusivity granted copyright owners to print and publish their works should be extended to the mecha ical reproduction of same and a movement with this end in view will shortly be directed to the Congress of the United States. It will be spearheaded by the very top songsmiths of the nation.

Common Cause

The ASCAP reservoir of imperishable music reflects the untiring, midnight-oil burning efforts of skilled songwriters, the headaches and heartaches that go with the writing and rewriting, editing and reediting generally necessary to the completion of great and enduring songs.

The reaction of a visual audience to a song's introduction has always been the best enabling device by which a writer can discover the flaws in his work, and very often there is time for him to make revisions that transform a so-so effort into a hit song. But the old order hath changeth.

The radio top brass are undecided as to the industry's future. One says it is rosy, another retorts it will be a dead fish unless they find new patterns, new selling arrangements and new types of programs that may arrest the declining revenues. The insufferable sameness of record spinning in between spot-announcements is causing so much listening-audience regurgitation that it lends strong support to the "dead fish" theory. I hope this proves to be wrong.

TV and Radio are our best customers. We should join them in an effort to solve our mutual problems. I am willing to help.

MUSIC OF BROTHERHOOD

By LAZARE SAMINSKY

(Director, Temple Emanu-El Choirs and Festivals)

It had been a good omen to have become a member of ASCAP almost exactly at the same time when I was honored by Temple Emanu-El of New York for selecting me to direct their choirs and festivals, after a line of famed musicians who occupied the post before.

This happened just 30 years ago. Logically enough and happily, in both organizations and from the outset, I insisted on points and principles of work that was related to my artistic creed.

Added to preservation of faith and of the great cultural heritage of the Jewish people, Emanu-El has vast duties to humanity as a whole as to our own land, obligations imperative for any citizen and public group in the United States.

In ASCAP, since my earliest days there—rather stormy ones that earned me the title of "leader of the opposition" (Sigmund Romberg's words)—I insisted that an organization of ASCAP's importance, embodying a vast class of American artists, must be more than a business corporation. It should be a brotherhood and a defender of the creative musicians of our land. Of all of them. Of all of their interests.

At Emanu-El, my program of activities accepted by the directors three decades ago, could be summed up very simply: presentation of the best Jewish music available, of the great sacred song of humanity inspired by the Bible; of the best American music written to sacred verse.

When the annual Three Choir Festival of New York sponsored by Emanu-El was established, in 1936, its purpose was given in an even more telling formula:

"The aim of the Three Choir Festival is to present forgotten masterworks of all ages; to foster valuable old and new American music; to seek out and bring to light the best Hebraic music of historical and current import."

This dual note of brotherhood and duty as citizens of this country marks even our performing bodies, our soloists, choristers, organists.

Among the latter we were happy to have a famed Jewish musician, Joseph Yasser, one of the greatest music scholars of our time, and another brilliant musician (with us now), Dr. Robert Baker, who is also the organist-director of the Fifth Avenue Presbyterian Church in New York. Among our soloists and "graduates" of the Emanu-El choir were Regina Resnik, Martha Lipton, George Meader (famed Wagnerian tenor), Carl Schlegel, Clifford Harvuot—all of the Metropolitan Opera House.

Dictated by the same emotions and directives—looking for the highest in art and with a feeling of creative brotherhood, we featured at our festivals and outside concerts works of prominent American composers and mostly under their own direction: Dr. Howard Hanson, Elliott Carter, Theodore Chanler, Douglas Moore, Harl McDonald, Werner Josten, Roger Sessions, Deems Taylor, Randall Thompson, Virgil Thomson, William Schuman, etc.

By persistent performing we helped to bring out and propagate works of outstanding younger composers hailing from numerous regions of the U.S., such as Miriam Gideon (Colorado born, Boston bred); Edward Cone of Princeton University, a North Carolinian; George McKay, an Oregonian; Alvin Etler, an Iowan; Vivian Fine, Chicagoan; Isadore Freed, a Pennsylvanian; Albert Meisser, a New Yorker (composer, writer and a holder of the Purple Heart plus severe World War II wounds); Normand Lockwood, an Ohioan; Julius Chajes, a Detroiter; George Trembley, Californian, etc.

I am glad to have this opportunity to state publicly that in my 30 years of music directorship at Emanu-El I had the most intelligent and powerful support not only from the Temple's ministry but also from its presidents. They include the late Louis Marshall, eminent American lawyer and statesman; Judge Irving Lehman, Chief Justice of the State of New York and brother of the New York Governor, now Senator Lehman; Admiral Lewis L. Strauss, now chairman of the U.S. Atomic Commission; and the present president of Emanu-El, Saul F. Dribben, philanthropist and leader in the U.S. textile industry, whose ardent, unflinching support of our above outlined activities for more than a decade has been invaluable.

I am now turning my mind back and looking at the immense results of toil and awareness of human duties prompting a host of gifted artists. And I cannot refrain from singling out some proud moments of my musical life. Those noble Sabbath hours when I presented to the Emanu-El audiences, and thus to our country, the ancient songs of Israel and of its oldest tribes, the Yemenites, the Persian Jews; the Spagniols of Turkey; the Georgian Jews of Caucasia. Or when we sung chorals by gifted young composers of the new Land of Israel, and gave the first integral performance of the choral services by Ernest Bloch, Frederic Jacobi, Isadore Freed and Julius Chajes.

Those unforgettable Three Choir Festival hours when, seemingly lost to humanity, melodic *gems of seven centuries*, Spanish-Mozarabic *Si ascendere in coelum* of the XI century, to Gluck's "Out of the Deep," were unearthed and glowingly sung by our Choir. Or when that great artist, Martial Singher of the Paris Grande Opera and the Metropolitan Opera House, sang my "restoration" of a XIII century minnesong by Susskind von Trimberg (the only Jewish minnesinger known to history).

That noble breath of brotherhood at the concert at the Metropolitan Opera House when the Paulist Fathers' superb ensemble and our Emanu-El choir shared the stage, and the famed Father Finn and I, the direction.

The opening of our Three Concert-Salutes in spring 1944, in honor of France, England and Russia, with wondrous historical programs; the entire proceeds going to the war harmed children of the three countries; and Sir Thomas Beecham generously sharing with me the conducting.

And our last, and most memorable, 17th Three Choir Festival in honor of Columbia University Bicentenary, early in April of this year, Arthur Hays Sulzberger, president and publisher of the N.Y. Times and a trustee and valuable worker for both Emanu-El and Columbia University, opened the Festival with *le mot juste*, as the French have it. He said that the essence of our spritual work in this country holds the meaning of the Columbia celebration: "to stay free and help the peoples of the earth to do the same." After which our choir sang a program of choral works by outstanding American composers written to American verse—Melville, Thoreau, Emerson, Lanier, MacLeish.

Those were thrilling days and inspiring acts to share in.

Pop Music In U.S. Mirrors Changing Customs & Lingo

By JOHN TASKER HOWARD

Anyone who reads history should know the songs of every period he studies. For songs themselves are history. Not alone music history, but also source material for the student of manners, social customs, sentiments, and actual events and persons. If you want to know how the people of a certain period thought and acted listen to their songs. On the surface, they record happenings of importance, but beneath that surface they reveal states of mind and points of view that might otherwise have lain hidden to future generations. You'll learn about people's speech through their songs—such slang phrases from yesterday as "Go way back and sit down," "You're not the only pebble on the beach," "You're in the right church but the wrong pew."

John T. Howard

We find in songs the favorite methods of transportation of every age—"Wait for the Wagon," "A Bicycle Built for Two," "In My Merry Oldsmobile," and the difficulties of early motoring in "You've Got to Get Out and Get Under." Then came the aviation songs—first balloons, and later "Come Take a Trip In My Airship," "Come Josephine in My Flying Machine," and if you want to find the difference in pace of living between the early century and today, compare the early flying machine songs, and their lazy waltz-time lilt, with the restless energy of "Flying Down to Rio" and the line its words "We've Got to Make Time."

You can learn how people, particularly the women, have dressed, how they have earned their living, what they like to eat, the dances that have been the rage in each era, you can learn about the cities of the country (our files at the N. Y. Public Library have hundreds of songs about New York alone), and about the climates of each part of the nation. And always underneath the surface you find how people have felt and acted, you can even trace the decline and fall of the art of blushing from "What Can a Poor Maiden Do?" where the young lady "looked down and blushed," through Eva Tanguay's "I Don't Care," right down to the present-day "Sophisticated Lady."

Changing Fashions in Songs

The really interesting point in this discussion is what conclusions can be reached in the changing styles of songs through the years, and particularly during the past century. There have been many changing fashions in songs, just as there have been changing fashions in the things they have told about. The pace and rhythm of songs have advanced materially. There were gay, nonsense songs i the 1850's, of course—Stephen Foster wrote a lot of them, "Oh, Susanna," "Camptown Races," but the rhythms have become more complex, more restless, sometimes feverish. Love-making has become more sophisticated, and throughout the whole literature of popular music we'll find a pretty accurate record of our progress into the machine age right in the songs of each period, for better or for worse. Certainly, you'll find a complete revelation of moral and ethical standards.

As a composer myself, and particularly as an historian of American music, I am concerned with how the songwriters of yesterday and today have lived and have written their songs, with the conditions under which they have worked, and with how they have prospered or, unfortunately, failed to make an adequate living. Let's go back a century and see how the leading composer of that day made his living and find out how well or how poorly he was rewarded for his work. We'll take for our example a most successful songwriter, a man who was truly the Irving Berlin of his day.

Foster's Total Earnings: $15,091

A hundred years ago Stephen Foster was a writer of popular songs, words and music. Fortunately for his biographer, Stephen Foster was rather methodical about keeping his accounts. Until 1860 he entered in an account book every cent he received for his music. Through it we can learn exactly what Foster's music earned during his lifetime. For the 11 years he kept his accounts he received from all sources $15,091.08, or an average of $1,371.92 per year. I do not know what comparison economists would make between the value of the dollar in the 1850s and that of the 1950's, but I am sure we could multiply the 1,300 average by at least five or six to determine what Foster's income would be in present values.

All of the approximately $15,000 of Foster's lifetime earnings came from the sale of sheet music, except for $70 which was paid him by the minstrel performer, Edwin P. Christy. This $70 represented several payments of $10 each for the privilege of being the first to introduce several of Foster's songs in minstrel shows. In the case of two of the songs, one of them "Old Folks at Home," Christy paid an additional $5 each for the privilege of having his, Christy's name on the music as composer and author, instead of Foster's.

These few dollars, 60 altogether, are all that Foster ever got for what is today recognized as the performance rights in his music. In other words, he furnished the material that minstrel performers used for making a living, and received for it nothing at all. His income came from the by-product of selling to the public copies of the songs the performers used. Under such an arrangement Rodgers & Hammerstein as authors would receive nothing from the nightly performances of "South Pacific" and "The King and I." Their only return would be from the sale of songs from the shows.

If Stephen Foster had lived in our age he would have been a topranking member of ASCAP. He would have had from the Society a steady, dependable income that he could not have mortgaged, or assigned to others as he was forced to assign his future royalty rights when he was pressed for cash. If James Bland had been born a half-century later, he would not have died a pauper and been buried in an unmarked grave. Even though he had lost the fortune he made as a minstrel in England, he would still have had his quarterly check from ASCAP in payment for the thousands of radio performances of "Carry Me Back to Old Virginny."

The story of ASCAP is not only what it has done to make Irving Berlin and Rodgers & Hammerstein richer. It has done these things and it should, but the really great achievement of ASCAP has been its ability to get an adequate living for the lesser songwriters, the men who write worthy songs that people like, but who never achieve the sensational success of the great genius. Hundreds of these men, who make a great contribution to the worl'ls entertainment, are today living in comfort, who otherwise would have no security or protection from the whims of the fickle public.

ASCAP is helping the songwriters and the serious composers of today, to earn their living by their writing, and in this task it needs the understanding and the good-will of everyone interested in the cultural creations of our nation. The composers of America are not looking for government subsidy, for the patronage of a regimented state. They have set up their own organization in a free, democratic nation, to gain for them the rights granted them by the Constitution and copyright laws of their country. Through this voluntary Society they assure themselves that none of their fellows will be buried in the potter's field and that their families will not become a public responsibility. Would that there had been such a Society in Stephen Foster's day—Stephen Foster who died in the charity ward of Bellevue Hospital with his sole possession the 37c that were found in his shabby pocket book. Yes, times have changed for the songwriter, and for the better. God grant that his progress will continue so that he may continue to write the songs of our nation.

Hopeful Horizons For Standard Music Biz

By FRANK CONNOR

(*President, Carl Fischer Inc.*)

If logic prevailed in the terms used in the music business, the kind of music that is not "popular" would undoubtedly have to be called "unpopular." But the absence of logic in this business, so evident in countless ways, has made possible the adoption of the more polite term, "standard." To what extent standard music is actually popular or unpopular is naturally a matter of deep concern both to those who serve it in the course of their business and to those who add to its repertoire in the practice of their art. In our country, ASCAP not only shows which way the wind blows, but also helps to direct its currents.

The Society, now 40 years old, went through its organizational period between 1914 and 1924. Between 1920 and 1924, fees began to be collected and, from the latter year onward, growth was rapid. For one thing, the houses owning the "serious" catalogs joined ASCAP between 1924 and 1927. They were a valuable acquisition, not only from the artistic point of view but also from that of dollars and cents, because in those days a great demand was being made upon the standard repertoire for salon and dinner music to provide a background of tone in the hotels and the theatres. But when sound pictures were introduced in 1927, the use of sheet music by live musicians in the theatres took a nose dive. The activities of Petrillo brought some much needed relief to the musicians, but the standard publishers naturally had to work out their own salvation and were able to do so in part, fortunately, because of an increasing demand for music in the schools.

With the arrival of radio in 1930, broadcasting began to grow into a vast and thriving enterprise. There was, of course, an enormous use of music, the standard type being employed mostly—to consider, for the moment, quantity only—as background material for sustaining programs. Not even the depression, felt in varying degrees from 1930 to as late as 1940, was able to suppress the spark of vitality which, if it did more for the soap opera and for popular music, nevertheless helped to sustain healthy activity in the standard field also. Then, in 1940, came the War and, until the fighting ended in 1946, the standard publishers, with their operations naturally curtailed, made their own contributions to the national effort. Recent years have revealed a strong trend away from radio to television, which has thus far used serious music decidedly less often than its predecessor.

Interest in Modern Music

During these years, however, a growing interest has been shown by the public in serious contemporary music, some of which has found its way to late night radio programs. The increasing attention given to living composers is reflected particularly in the many commissions they have been receiving to write original works, mostly for normal concert-hall performance.

To be sure, one must guard against overestimating the gain that has been made. One awaits with keen expectation and hope the results of the Parade of American Music, which is being organized by the National Federation of Music Clubs for the purpose of having no less than 5,000 concerts presented over the length and breadth of the land during the month of February, each concert to include some serious American music.

Mention was made earlier of the demand for music in the schools. Providing suitable music for educational purposes is one of the standard publisher's main functions. The private teachers, always important figures, are nevertheless not the dominant figures they once were. But music making goes on in the schools at a rate that would have astonished our grandparents. More American students are engaged in musical activities than ever before. It is obvious that many—perhaps most—of these young people will not continue as performers in later life, but their experiences will make them more frequent concert-goers than they would otherwise be and more intelligent patrons of the art.

In spite of the hopeful signs that have been pointed out, the dealer frequently finds that he cannot earn a living without including other merchandise besides music among his wares. He pleads with the publisher—especially with the standard publisher—to bring out fewer new issues, because he cannot sell as much as he now receives. Plainly, the encouraging signs on the horizon are more a promise than a fulfillment. But they can be clearly discerned, and there is every reason to believe that with fine American composers increasing in number, more and more American children being trained to be the music patrons of tomorrow, and the musical life of America being vitalized by intelligent and devoted organizations—ASCAP being one of the most distinguished—the future of serious music in this country may be regarded with unqualified optimism.

A Guy Can't Leave The Room Without Being Elected

By JOHN GOLDEN

(*First Treasurer of ASCAP*)

Of all the organizations in the theatre with which I have been associated, there are none in which I take more pride than ASCAP. George Maxwell (then head of the American branch of G. Records) made the miracle we call ASCAP—it was he who discovered those two words, "For Profit."

It is my opinion that never before or since has so great an institution been built by a set of people who knew so little about what they were doing and had less money to do it with.

At the start our legal fees were low. I remember vividly at one of our early meetings Nathan Burkan said that until we got under way he'd give his services for nothing, to which I wittily replied, "That's fine, Nate—you're hired—you're good for nothing."

The first capital outlay of this strange institution was a few dollars invested in membership cards. But we had to have offices, or rather, an office—so I rented one room upstairs in the Fulton Theatre from Rene Harris and paid her $25 in advance for the first month. I also laid out $7.50 toward the rental of a desk and two chairs, which $32.50, as all the older members know, and all the younger members *should* know, has never been paid back to me. To be fair about it, the silver clock on my desk which I am staring at right now must really have cost more than the $32.50. The engraving on it reads as follows:

To John Golden, Pioneer Organizer and First Treasurer Of ASCAP, With Gratitude and Affection Deems Taylor, Pres., May 26, 1946, Grand Ballroom, Hotel Astor.

Incidentally, the order for this clock and the inscription thereon was in Sylvia Rosenberg's handwriting, and I sometimes suspect that she wrote them words

How did I happen to be ASCAP's very first treasurer? Well, I was either the one in the group at that time who had the most spare cash or had bluffed the others into thinking so. During one of the first early conferences of our directors (we held a few in the grillroom of The Lambs in those days) a dozen or so of us—George Maxwell, Nate Burkan, Jerry Kern, Ray Goetz, Ray. Hubbell, Glen Macdonough, Gus Kerker—and if I didn't have to write this so hurriedly I could remember one or two others—decided to elect our officers. George Maxwell (who, as I've said, conceived the idea of ASCAP) was promptly elected President. Ray Hubbell had gone over to Willow Grove, where Victor Herbert was playing, and induced him to lend his name to this crazy scheme of Maxwell's and Burkan's. Thus, in the formal billing he was made first vice-president. Glen MacDonough, who liked the idea from its beginning, was then duly elected our first secretary.

At about that moment in the proceedings I had occasion to go to the washroom, and when I returned the dozen or so pioneers of the American Society rose, put their hands on their chests, bowed and solemnly said, "Our Treasurer!" . . . Ray Hubbell remembers that I said, "Gee, a guy in this crowd can't go to the washroom (only he says I didn't call it that) without being elected to something."

Within the week I had engaged the room in the Fulton and with the assistance of Silvio Hein who, bless his soul, worked for nothing and did probably a little more than any other individual toward the forming of the Society, engaged a young hustler named George Loeffler, who was a well known personality on the Street, to go out and get members. The hundreds of employees of the Society today may be interested to know that Mr. Loeffler was the first one to be paid a salary—and the amount was $15 a week.

As for the publishers—I think it might be recorded that Jerome Remick, who was about to publish one of my shows at the time, didn't consider the thing worth joi ing, and I went to Detroit to see him about it. It's been a long time ago, but I haven't forgotten how I threatened to take my show away from him if he didn't come in, and I venture to say that since that day that firm and the Music Publishers Holding Corp. have never regretted joining an organization in which I still take deep pride in holding a membership card.

The Songwriter's Gibraltar

By MAY SINGHI BREEN De ROSE

The story of ASCAP has been told in many ways and from many angles. We have heard a great deal about the benefits and protection this great organization affords the songwriter while he is alive and able to continue writing and building up his catalog. My experience makes me realize how little has been said about how ASCAP carries on that same protection for the creator of songs after death. There is no greater Insurance Plan.

To demonstrate, let me take a comparison. In any other line of business a widow may or may not be able to carry on, depending on whether or not she has had any business experience. In a business, for instance, when the man dies, a manager can be hired to carry on. When the old stock is sold, new merchandise can be bought to keep the business going. Not so in the songwriters' case. Very few writers leave a reserve stock of their creations, and that is where ASCAP is so important and infallible. They watch over his catalog and guard its use during the life of the copyright. It would be physically impossible for a widow or the beneficiaries of a songwriter's estate to carry on this work alone.

In a beautiful garden spot where Peter De Rose is resting in Kensico Cemetery, I have proudly inscribed in his memory: Member of the American Society of Composers, Authors and Publishers, 1922-1953.

What other field of endeavor offers such protect to the heirs of a creative artist? ASCAP is truly the songwriter's "Rock of Gibraltar."

The Lyric Writer—Who He? Nobody Knows Him

By E. Y. HARBURG

In the Beginning, says the Book, was the Word.

Yet I have an atavistic suspicion that this is not so; that long before paleolithic man uttered a single syllable, he had more than likely hummed many a lilting tune. I am sure that eons before he could say "hatchet" he was all a-twitter with happy cadenzas he skinned his dinosaur i the evening twilight. Epochs before he learned to yell "uncle" he whistled away his fears as he stalked the haunted forests. Before he could say "I love you" he carolled a triumphant lay as he carried his Piltdown bride across the threshold of his mossy cave.

Yip Harburg

In other words, before his brain could invent the *word*, his larynx was able to negotiate the musical scale.

As Evolution crawled along, his talent for music continued apace, leaving his achievements in the field of Belles Lettres' way back at the Cro-Magnon starting gate. Whether this is due to the uneven development of mankind or to the lack of equal educational opportunities, is a query for the anthropologists. The fact remains that all but a slim segment of the human race is still dragging its literary tail out of primordial ooze.

It is upon this slim segment that the lyric writer depends for his fragment of recognition.

Today, popular music with its millennial head-start is a highly developed art—a going concern. Yet despite its higher development it remains the vested interest of the heart, which in turn remains the same prehistoric organ. Two thousand cardiacs beating in unison in the mighty caverns of the Scala in Milan or the Met in New York are enraptured, enthralled, moved to tears and huzzahs, even though every phrase of the lyric is mangled in the word-crushing vocal chords of the tenor or basso-profundo. This situation prevails also in the fields of operetta and musical comedy.

The lyric, which depends for its appreciation on the cerebrum, is out of luck, for most frontal lobes are still back in the Dark Ages, digging for roots. This chasm between music and lyrics is what is known as cultural lag. From this lag derive the frustrations and neurotic twitches of the lyric writer. Being unappreciated, he remains unknown, unless he acquires a lifelong partnership hyphenating his name to the composer, i.e., Gilbert & Sullivan. Failing this, his only recourse is to write his own music.

When professionals on tv, radio, etc. (who should be more aware) announce a song, it is safe to say that 99 times out of 100 they mention the name of the composer only. Thus "Carmen" is by Bizet; "La Belle Helene" by Offenbach; "Stardust" by Hoagy Carmichael. There is a certain logic in this, because for every million people who can carry a tune, there is only a wistful fistful who can remember a lyric. Sing a man a song and he will sing it back to you. Sing him a lyric and you are lucky if he remembers the first line.

This logic, however logical, demolishes the lyric writer, psychologically. Hungry for a few crumbs of recognition, the attempts to resolve his frustrations by muscling in on the composer's wider audience. He, too, tries to appeal to the basic emotions. Too often his frenetic method of achieving this end is to write infantile lyrics loaded with lachrymae and glucose, that attempt to detour the brain and take a direct route to the heart. Unfortunately this method lands him smack in the middle of the middle ear. Alas, the middle ear is no substitute for the heart.

For it is music alone that hath charms to soothe the savage breast. The ill-advised lyric writer's flight to single-sell sentimentality not only fails to gain him that coveted wide audience. It loses him the minuscule *avant garde* coterie of literary gourmets. He forfeits the appreciation of the prescient, and is left dangling in a Darwinian vacuum. Nobody but nobody knows him.

In this discussion I do not wish to intimate that the lyric writer is a more evolved creator than the composer. The composer is merely luckier; he works in a medium in which the appeal is directly to the emotions. The lyric writer must hurdle the mind to reach the heart.

Should the reader wish to challenge any of the data in this scientific treatise, he should be informed that all research on the project was done far from the cacophony of Broadway, in a little thatched-roof library on a little green hill in the remote and scholarly silences of Glocca-Morra.

Hit The Road For Those Plugs

By JIMMY McHUGH

Hollywood.

One of the worst mistakes a songwriter can make is to let his catalog lie dormant. The concept of the music business has changed so that it no longer holds that a song, whether it be a standard or not, works for itself. The songwriter owes to himself to get out on the road, play niteries, visit disk jockeys, contact artists—and i general—to talk up his songs. By getting around, the composer gets himself out of a rut and doesn't become stagnant.

I, personally, happen to be the type that believes i working from morning until night—and most of all—on my standards. I know that the best way to keep them alive is through new recordings, singers, bandleaders, television and radio shows. In my office, I follow up all these contacts with literature on my songs both old and new. During the course of the year, I personally circularize the 3,000 disk jockies, the singers, bandleaders, radio-tv producers and record companies at least 10 times with this material.

When I put together my nitery act a couple of years ago, I took advantage of the many engagements on the road by seeing the singers, who appeared on the same bill, and the local platter spinners. An example of the importance of contacting plugs while on the road is the time I met Anna Maria Alberghetti while playing the Sands Hotel, Las Vegas. I told her about my special arrangement of "It's a Most Unusual Day," which I had written for Jane Powell. Only a few weeks ago, Miss Alberghetti did the song at the Denver Red Rock Amphitheatre with The Denver Symphony orchestra playing it. In Las Vegas I also met Eddie Fisher who told me that he was going to do "I Feel a Song Comin' On" at his Hollywood Bowl appearance with Andre Kostelanetz.

So you see, the possibilities open to a songwriter playing night clubs are unlimited. I wish that ASCAP had many more composers and lyric writers performing on the road throughout the country. By playing hotels and night clubs, the songwriter really hits the heart of the music business where our publishers often don't have that personal contact or circular. It's a worthwhile project for the songwriter to undertake, just as actors and actresses from Hollywood are sent out on the road to publicize their pictures and studios.

The Music Arranger In the Theatre

By ROBERT RUSSELL BENNETT

When the production "Carmen Jones" opened in Philadelphia the now famous "Beat Out That Rhythm On a Drum" was played in the pit exactly as Georges Bizet had scored it for the Gypsy Dance in the original "Carmen." With Cozy Cole playing his marvelous fortissimo rhythms on his big drum on the stage, the orchestra in the pit was practically wiped out as far as sound was concerned. All of us agreed that we needed a brassier, more "theatrical" orchestration so that the tunes involved would not simply disappear. So I turned over the conducting to Joseph Littau and went home to the hotel to sit down and patiently write out the new arrangement. It was a work of two or three days to have it scored and the parts ready for performance. When we rehearsed it with the orchestra everybody was sure our problem was solved. That arrangement of the music still stands as the official one in the musicians' books whenever the show is played on the stage.

R. Russell Bennett

With the new arrangement the number is always a high spot in the play, but one point was overlooked, and as far as I know never came up for discussion in any of those far-into-the-morning-hours meetings before the New York opening. That point is that on the last two performances before we changed it, the number stopped the show, and at no subsequent performance that I saw did it do so. It was great, but it certainly was not better because of the new orchestration. What happened, then?

Far from concluding from this that the arrangement is less important than some think, although I have many reasons to make that conclusion from time to time, I am convinced that a much more subtle thing is going on at the theatre than many realize.

Is it not possible that the audiences, hearing the type of pit orchestration they were used to, took the whole sound for granted, whereas, when we were accomplishing all that excitement with the original sound, they subconsciously recognized it as an achievement and were moved to greater applause thereby?

Experiences like this lead me to believe that every note the poor, tired orchestrator puts on his page has a good-sized responsibility on its shoulders, or its tail, or whatever a note has. Nobody ever heard of making a limp tune great by orchestrating it, whatever they may tell you. Nothing can replace the songwriters if we are to have big enough audiences to stay in the black. Personally I never had the slightest ambition to be a songwriter—but I have learned a big lesson from them. When a symphonic composer shows me a score and asks me why its sonority disappoints him I can almost answer him without looking at his score: *Recompose it.* Rare indeed are the cases where a trick orchestral color will solve his problem, and almost as rare is a case where the tone colors conceived are doing damage of consequence to the substance of the composition. That much I have learned from working with our great songwriters.

Those Delightful Furbelows

But after that where are we? Given a fine melody and a fine lyric, what can we do to design a dress for this beautiful child? What brings out every bit of her beauty?

I think the only rule I have that never leaves me is the rule that forbids the arranger to make his arrangement before he hears the tune. This is slightly figurative, but don't ever imagine that it is not done every day. In a lot of cases the sounds that come out of an orchestra pit will be more or less the same whatever the melody and wherever the theatre. When you think of the few days into which is squeezed the job of arranging the music of a show that has been two years in preparation it is a wonder that the men responsible can do other than a mail-order job, but the good ones can and do. They do it by turning every ounce of their sensitivity to the already composed words and music.

Is the song noble? What are the noble-sounding instruments of the band?

Is it gay? Silly? Tempestuous? There are instruments and harmonies to express and enrich every idea that is intrinsic in the song. Some of the essence of the song may have escaped the composer himself—often does, and that is when the composer and all concerned get the biggest thrill as they first hear the orchestra play the piece.

Returning to what might be called the what-would-Jerome Kern-have-done-without-you line of talk, it seems to me that the only place where they sincerely believe an arranger has saved the day for you is at the show across the street where they are not selling out. It makes such a great alibi for them to blame a lame show on the orchestrations they have. Sometimes they forget that the same arranger did both shows.

Yet all of this does not mean that the arranger has not a solid part in the success of the music and the show. Orchestrators are men of a very complex but very real talent, and only a richly inspired job can get the biggest effect for a good score. In the subtler values, as suggested above, the whole production is at the mercy of things beyond human analysis, and you'd better be kind to your orchestrator.

From Silents to CinemaScope, Hit Tunes Hypo Pix B. O.

By BERNARD GOODWIN
(V.P. and G.M., Famous Music)

Films and songs were interrelated even during the silent film days. A couple of cases in point are "Charmaine," now a classic, written in 1926 by Lew Pollack and Erno Rapee for the exploitation of "What Price Glory?," and the L. Wolfe Gilbert-Mabel Wayne socko song, "Ramona," which heralded the 1927 release of the picture of the same title.

Does anyone who was around then doubt that the grosses on those pictures, inevitable hits though they were, would have been markedly less had not these songs been associated with the respective films?

To doubt it is equivalent to asserting that Irving Berlin's perennial, "White Christmas," won't play a significant part in the Paramount picture of same name.

When Paramount released an Olivia de Haviland-John Lund film, "To Each His Own," it was satisfactorily received, but as the similarly titled song, by Ray Evans and Jay Livingston, caught on, the film's b.o really zoomed.

When it comes to selling a picture to the public let us recall a few like "The Third Man," "Moulin Rouge," "The Caddy" ("That's Amore"), "Calamity Jane" ("Secret Love"), "The Bells of St. Mary's," "Laura" and many more.

"Do Not Forsake Me, Oh My Darling" ("High Noon"), by Ned Washington and Dimitri Tiomkin, which won the 1952 Academy Award, did much to make the excellent picture financial hit.

Every so often the title of a song from a picture takes a firmer grasp than the title of the film itself on the popular imagination. An illustration is Evans-Livingston's "Buttons and Bows," which at one point Paramount was seriously considering as a substitute title for Bob Hope's film, "The Paleface," so big a hit had the song become. Instead, the advertisements were changed to underscore the fact that "The Paleface" was "the 'Buttons and Bows' picture." Those ads paid off.

Fifteen years have passed since Hollywood itself officially recognized the prestige carried by topflight film songs. It was in 1939 that the first "Oscar" was awarded a song, E. Y. Harburg-Harold Arlen's "Over the Rainbow," which had a big hand in piling up the gross for Metro's "The Wizard of Oz," and assuring Judy Garland of a permanent place in the hearts of filmgoers.

And since then, I venture to say, there hasn't been a song nominated for the annual award that wasn't responsible for a sizeable percentage of the business done by the picture with which it was identified. In case you haven't noticed, I'm one who believes that if they should stop writing top tunes for films, business isn't going to be so-good—big screen or no big screen.

'The Musical Comedy Man'

By GEORGE M. COHAN Jr.

The other day, I drove up to Monroe, N. Y., where for 35 years we had a summer home. It was the gathering place for all relatives and friends of the Cohan family, and on many occasions there were as many as 25 people around the dinner table, and 10 or 15 kids around the picnic table on the lawn. Not too many of the clan are around any more. Some of the oldsters have joined my Dad, and the youngsters are, of course, scattered all over the map, with kids of their own.

But one man, who is still around, is my good friend, John Chadwick. After World War I, John left Barnum & Bailey to drive for my father, and he stayed with the family for over 30 years. As a matter of fact, John still talks about the yellow Pierce-Arrow he drove, victoria top and all.

I saw John the other day in the village of Monroe. He was standing in front of the radio repair shop watching the Dodgers-Giants game on tv. Maglie was having one of his good days, so I took him aside. John can't stand "The Barber" on his *good* days. John, in turn, reminded me of the first major league game I ever saw. My father, John and I drove in from Great Neck to the Polo Grounds to see the Yanks play. You *know* that was a while ago—the Yanks playing in the Polo Grounds. That day, my father had suggested that I stay at home and practice the fiddle, but John put in a good word for me, and there I was. It was said, that Dad was one of the world's greatest boy violinists—I know it was said, because I heard him say it 40 times.

Whether or not he was the world's greatest boy violinist, he was for sure a pretty busy little guy with a pencil, always in the key of F on the old upright—over 5,000 songs.

"You know," said John, "If you were to ask the Boss what his favorite song was, he'd say it was "Venus, My Shining Love," possibly because it was his first published number, gave him the most trouble, to say nothing of $25 in cash."

Personally, I am very partial to those great old standards that make up the availability part of the ASCAP checks. It seems, too, that the American public is partial to those few great songs, which are among the most popular standards ever written. But I only wish that everybody in America could hear a dozen or so of the lesser known songs which I like so much. It has always made me sad that because of the strong popularity of songs like "Give My Regards To Broadway," "You're A Grand Old Flag," "Mary's A Grand Old Name," etc. so many other great Cohan songs, which were written later on, suffered the same fate as the wrong side of a smash record.

But who knows, I always say, any day now, I expect to hear the familiar strains of "45 Minutes From Birdland" and "Yankee Doodle Mambo Boy." Of course, the biggest thrill of all to us (the Cohan family), and we think to all of show business and its vast audience, will be the presentation of his last and as yet unproduced musical show, "The Musical Comedy Man." I kinda feel, that among the songs in this new and unpublished score, there will be a future standard or two.

DOWN THE SCALE OF MUSICAL MEMORIES

By RAY WALKER

Lots of water has gone under the bridge since I joined ASCAP in 1914, when it started. When I look at the picture of the first ASCAP dinner, given at Luchow's 14th Street, New York City, on Nov. 27, 1914, I notice how many since have passed away and gone to Songwriters Heaven. I hope some of the old time music publishers made the grade too! Am wondering who will be the last one left of the original members? It may be me, now at 70, as I feel like million dollars.

Ray Walker

Before ASCAP started many singer became a headliner from using some particular song but the writer of the song sometimes made only peanuts from the sale of copies as the song was a stage hit only. Fanny Brice sang "Poor Pauline" in her vaude act and got the idea of Baby Snooks from singing it as a kid song, yet the royalty from copies sold made less for the writers in one year than she made in salary for singing it for two weeks her act. That was before ASCAP began collecting for performing rights.

Some of the oldtime songwriters had some amusing experiences years ago. Charles McCarron received his quarterly royalty check from his publisher of $500, but refused to accept it, telling the pub it should be $2,000. When the publisher asked McCarron why he thought there should be that much more coming to him McCarron told him the bookkeeper for his firm was his wife and he knew exactly how many copies were sold. The bookkeeper was fired—McCarron received his $2,000.

Bill Tracey wrote "Funny Bunny Hug" in 1912 which J. Fred Helf published. It was a big hit at the Winter Garden and sold many copies. When royalty was due, Helf told Tracey to come to his office in four days for his royalty check. Three days later Helf went bankrupt and Tracey was out of luck. In 1945, 33 years later, the Theatre Guild used the song in "Sing Out, Sweet Land" and paid $10 a week for its use i the show. It took Tracey 33 years to make any money from the song.

Oldtime songpluggers, whose salary range was about $25 to $30 weekly, and who worked 18 to 20 hours daily, resorted to all means to plug songs. JoJo Lee would sing all night at the 6-day bicycle races in Madison Square Garden, N. Y., and during the day he would demonstrate songs in music stores, sing in nickleodeons, help in the office and sing in cafes before going back to the Garden to sing all night again. Some of the other songpluggers who sang at the 6-day bike races were Jimmy Flynn, Al Raymond, Sammy Levy, Arthur Fields, Benny Bloom and Ross Fowler.

One music publisher had an Irish song entitled "There'll Never Be a League of Nations Without Ireland," one St. Patrick's Day he hired a truck, put a piano on it and with a dozen singers plastered the truck on all sides with title pages and photographs. Eamon De Valera's picture was on it, and it got in the parade on Fifth Avenue. They had only gone about five blocks when some Irishmen, who didn't like Valera, rushed from the curb and pushed the truck over—and that was the end of that plug.

One Am Who Made Good

Amateur lyric writers often pestered me with their lyrics, so to get rid of them I would introduce them to some other melody writer for a joke, but one time it backfired on me. Joe McCarthy was working as a singing iter at Billy Gallagher's cafe. He showed me a dozen lyrics which I hardly glanced at. To get rid of him I introduced him to Al Piantadosi at Leo Feist's office. Next time I met Al he thanked me for introducing McCarthy to him. They wrote "Dreamy Italian Waltz," "That's How I Need You" and other big hits. Later on McCarthy wrote "Alice Blue Gown," "Irene," "I'm Always Chasing Rainbows," etc. I may have written some of these songs with him if I hadn't tried to play the joke on Piantadosi—the joke was on me.

The French Performing Rights Society has a different system than ours as I discovered when I was in France in 1918. I wrote a song while there entitled "Toot Sweet," and asked the leader of an orchestra to play it but he said he couldn't play any song unless it was registered with the French Society. So I signed it over the Salabert Music of Paris and the orchestra played it. In many ways that is a much better system (for the small writers) than ours, as the orchestra leader sends in a list of each song he has played during the night and writers are paid for their use, even if it is small. This was before radio so I don't know if they still use that system or not.

Jukebox operators claim they can't afford to pay ASCAP for the use of their songs. Once an agent booked me to play piano at a cafe New Jersey and I started playing at 9 p.m. A few minutes later someone put money in the jukebox and I took it easy for two hours. Asked the manager why he used a piano player, he told me the me to play when no money was put in the jukebox. coin-machine paid my salary and his rent; he only needed

Inside Stuff on Berlin

Many stories have been written about Irving Berlin's "Alexander's Ragtime Band" but none has been correct about how it started to be a hit. Berlin may have forgotten himself. Eddie Miller and Helen Vincent were singing at the Garden Cafe, 5th St. & 7th Ave., N. Y., and were the first to sing the song in public. About 20 singers worked there and several times nightly they would put on big number and parade through the room. I had heard "Alexander's Ragtime Band" in Ted Snyder's office and thought it would be a good number for the Garden. I asked Max Winslow, manager of the firm, to buy zobos (toy musical instruments) for the song, to be used at the Garden but he refused as he said the song wasn't worth it, and the toys would cost $5. Paul Salvin, owner of the Garden, put out the money for the zobos and the song was used the next night there. It was a sensation. Told Winslow about it the next day and he came to the Garden that night to hear it. Heard what a hit it was so went to the Columbia Theatre and brought the manager of the show there over to the Garden to hear the song—next week it was in the burlesque show at the Columbia. The rest is history.

The entertainers at the Garden played a joke on Harry Von Tilzer and Henry Waterson one night. They both came into the Garden in separate parties and sat at different tables. The entertainers put 50 $1 bills under the lid of the piano and called Von Tilzer to look at it, told him Waterson had given it to them as a tip. Von Tilzer id he could do better than Waterson so added $100 to it. They then called Waterson to the piano, when Von Tilzer wasn't looking, and told him Von Tilzer had given them $150 in tips, showed him the money on the piano. Waterson pulled out $200 from his pocket and added it to the kitty. Neither knew they had been framed.

Joe Goodwin, one of the best oldtime songwriters—he wrote "Billy," "When I Get You Alone Tonight," "Baby Shoes," "I Don't Care Whose Girl You Were," "When You're Smiling" and other big hits—was a heavy drinker at times and often when he received his royalty check he wouldn't write until he spent it all. He and I went to Buffalo once to plug a song. He came into my room one night with a crying jag on and said he was going to kill himself, pulled a gun from his pocket, went to the mirror, aimed at his image i the mirror and shot at it. The mirror broke in a thousand pieces, Goodwin fell on the floor, declaring he was "dead." I let him lay there for some time and when he woke up he refused to believe he had shot the mirror up.

Some of the songs that were popular in 1914 were "On the 5:15," "I'm on My Way to Mandalay," "Fido Is a Hot Dog Now," "I Miss You Most of All," "Abba Daba Honeymoon," "When the Angeles Is Ringing," "Peg o' My Heart," "Good Night Nurse," "In My Harem," "Trail of the Lonesome Pine," "Snooky Ookums," "Poor Pauline," "Curse of An Aching Heart," "Pullman Porters on Parade," "By the Sea," "Where Did You Get That Girl," "Mammy Jinny's Jubilee," "That Old Girl of Mine." "If I Had My Way" was written that year but didn't become a hit until years later; singing waiters made it popular.

Several ASCAP members, who were rejected for military service for physical reasons, went to France for the Over There Theatre League, (YMCA) in 1918. Among them were Herman Paley, George Botsford, Thomas J. Gray, Will Morrissey and this writer. Elsie Janis was already there entertaining.

ASCAP, now 40 years old, has been a godsend to songwriters. I should know, as I have been writing songs for over 50 years.

A Most Expensive Plug

It was during Prohibition—when I was playing with my orchestra at a hotel in Freeport, L. I. Halsey Mohr, who wrote "Liberty Bell" and "They're Wearing Them Higher In Hawaii," came in the place one night to plug his song, "The Police Won't Let Mariucha-a-Dance Unless She Move Da Feet," when six gunmen walked in the place and held it up. They took money and valuables from all the customers, chorus girls, the kitchen and dining room help—and, of course, the musicians. Mohr was broke. I contributed 40 bucks to the pot. Then the crooks insisted that I have my orchestra play a dance for them and gave me a $10 tip. I obliged, and as the gunmen danced with the chorus girls we slyly played Mohr's new song, "The Police Won't Let Mariucha-a Dance." I wasn't sure that the gunmen were hep to the tune but I soon found out. Before the thugs left, every instrument in the orchestra was smashed, including my $1,000 piano accordion. And that wasn't all—I had to return the $10 tip and got a farewell slug. They also shot up all the lights in the club. That song caused several thousand dollars damage. Some plug!

"Barefoot Days," by Al Wilson, was sung in vaude by Ethel Davenport, who worked in bare feet and tattered clothes, billed as "Whittier's Barefoot Boy." At a theatre in Buffalo, where she was breaking the song in, the manager told her to wear shoes as he didn't allow anyone on his stage in bare feet.

Arthur King, still active, is the oldest songwriter now living. He was formerly known, on 28th St., in the '80s, as Arthur Cohen. On some of his songs, written about 1885, he used the name of Arthur C. Ohen.

The Kaufman Bros. (Jack and Phil) broke in the double-version of "How Do You Like Your Oysters? Raw, Raw, Raw" in 1909 at a small theatre in Brooklyn. Jack sang one line and Phil sang the next; last line they sang together. After the first show the manager (who used to be a salesman) came backstage and told them to learn the song, complaining Phil sang one line and when he forgot the next line Jack picked it up. It took them an hour to convince the manager that it was a double-version and should be sung that way.

I wonder if Smith & Dale remember "Juli My Own" which the Avon Comedy Four sang in 1900? Jack Coleman, who was a singing waiter in Mike Calahan's on Chatham Sq., sang it there and when he helped form th Avon Comedy Four he got them to sing this song. It is still sung by quartets.

Elizabeth Brice, while in France for the America Over There Theatre League in 1918, sang Will Morrissey's song "I'd Like to Be a Sister to a Brother Just Like You." In hospital wards she would pick out the most bashful soldier, sing to him, and for a finish she'd kiss him. One soldier lying in bed in one ward was so embarrassed and bashful that he pulled the bed sheet over his head when she serenaded him. Everyone laughed. At the finish of the song, when she started to kiss him, she discovered he had died while she was singing to him. She never sang the song agai .

George Gershwin did not write all of "Rhapsody in Blue," the glissando effect was written by Ross Gorman, by accident. Gorman was playing sax in Paul Whiteman's orchestra and one day, while rehearsing the "Rhapsody," Gorman and Gershwin had an argument before rehearsal. To get Gershwin mad, Gorman played the glissando at the beginning of the number—and George rushed over to hi and exclaimed, "That stays in!"

Ballard Macdonald wrote "Let's Grow Old Together, Honey" in 1911 with Ray Walker, published by Waterson, Berlin & Snyder. Waterson wanted to plug the song but, on account of Berlin's songs, this one got buried. They wouldn't even play the song for Waterson in the office, so he had to go to the Garden Cafe to hear Eddie Miller sing it. When royalty time was due they said no copies had been sold and no records were made of it. A year ago Jim Walsh sent me a record of it, made by Manuel Romaine for the Victor Co. It sold very big in 1911, but I didn't know it until 33 years later.

George M. Cohan's grandfather was Koehane, pronounced Ca-han. Later they spelled it Cohan. Cohan was not born on July 4, he was born in Providence, R. I., on July 3, 1878.

Lucien Denni, who wrote "Oceana Roll" and other hits, was quite a lady-killer. He took a different girl to dinner any night he could get away from his wife. One ight Tommy Gray followed them and when they went into a restaurant and ordered the meal Tommy would go to a phone outside, imitate Denni's wife and say he was coming to the restaurant and beat both Denni and the girl up. Denni would pay the check quick and rush out of the place and go to another restaurant. Gray would follow them and phone Denni again. This happened in four or five places until Denni got disgusted, sent the girl home and went home himself. He found his wife in bed sound asleep. For months Denni tried to find out who phoned.

When Al Jolson played at the Winter Garden in 1914 he sang in blackface during the week but on Sunday night he had to work in whiteface on account of the Blue Law. On week nights he was a big hit with the song, "She Used to Be the Slowest Girl in Town," but on Sundays, when he sang it in whiteface, the song didn't go so big. No one could understand why.

Revised Classification System Aids Young Writers

By BOB MERRILL

When I was in my very tender teens, a little too long ago by now, I walked for my first time through a door marked "American Society of Composers, Authors & Publishers." As I remember it, in one hot little hand I clutched my "Horatio Alger" book—in the other, my tattered copy of "How to Win Friends." In Babbitt-like bliss, I was whistling "Pinafore"—"He polished up the Handle so—o carefully that now he is—etc., etc." As we well know, there is no stopping a youth who reads "Horatio Alger," "How to Win Friends," and whistles "Pinafore." So-o today I am a member of ASCAP.

My mission that day was to get someone, anyone, to look at some 147 manuscripts I had written the night before. I realize this is paltry production for an eager youth but in those days I was painfully meticulous about rhymes and meter. I'm not as fussy today, so of course, my production is way up. I managed to impress the switchboard operator with the urgency of my visit and she was going to herald my arrival to the titans beyond the big glass door. It was still very early morning and one or two coffee SOS's were taken care of first. Then I heard her announce me and in a few minutes I was facing the president of the American Society of Composers, Authors & Publishers—and Mr. Taylor was facing a youth whose "bark," if not his songs, would someday be heard around the world.

Like I said, it's been too many years ago since then, but experience-wise, for me, these years have been profitable ones. I had always had a burning desire to be a part of a fraternity, cult—an incomprehensible world referred to as "show business." I didn't know exactly what I wanted to do in this world, so I tried to do everything. I started by singing off-key in burlesque houses. I've been a mediocre actor, an absentminded stage manager, a secondrate Hollywood director, and a lousy golfer. So, if I'm even a satisfactory songwriter, it's a great big miracle. But performing a variety of jobs has brought one point clearly home to me—no one in the entertainment field has the advantage that a songwriter has—and nothing has done more for the songwriter than ASCAP.

Only an infinitesimal percentage of our working actors ever approach economic security. It's a life of feast or famine. Some, a very few, live prodigiously. For the preponderance of others, their guilds and affiliations have provided only the meagerest provisions for their sustained well being. They felt a national theatre would be their salvation. It didn't work.

Many of my close friends earn their livelihoods by writing for newspapers, magazines, radio and television. Some are talented authors of serious books who have spent years on a single project. My friends have asked me time and time again about ASCAP—what it does, how it works. When I tell them, their faces get the same kind of look children's get when you tell them a little fantasy of lollipop trees and icecream mountains. It's a never-never land to them and pretty darn hard to believe. To me it's real, because 40 years ago a handful of inspired dreamers made lollipop trees and icecream mountains come true.

Somewhat Rude Awakening

I was accepted to the membership of ASCAP in 1949 and all my sentiments were naturally with the young writer. There was still a strict classification system and I was shattered because I entered ASCAP on the delirium of the first hit and was rudely awakened by being placed in low classification bracket. I had expected them to give me Radio City or at least a hunk of Times Square, which I had heard they were rich enough to own. I guess I had seen too many movies and heard too many tales about the alleged money a songwriter earns on a hit song.

However, a group of ASCAP members felt that th young writer wasn't getting his commensurate reward and that another system rather than the original classification system would be more equitable. It took patience, it took endurance and it took some privation, but when the smoke cleared, a better and stronger ASCAP came out of it.

If it weren't for a revised ASCAP structure that affords a promising writer the economic and mental security to continue writing, I would have had to abandon this career. The more writers who can survive and contribute to the Society's catalog, the healthier the Society is. The healthier the Society is, the more both Junior and Senior writers benefit. As the writer benefits, an enduring American culture results and the song becomes a musical catalyst enlightening the civilized world as to the way America lives, the way it thinks, and what Americans are like.

I feel that songwriting is an important work and the people who do it with skill deserve their share of good things. ASCAP has been the greatest single factor in contributing to their security, opportunity and personal dignity. For the rest of my creative life I want to compose words and music and I'm proud of the young people who also share this desire—young people like Richard Adler, Jerry Ross, and Norman Gimble, to name a few. Young men who will at some future day inherit the mantle of Gershwin, Hart, Berlin, Rodgers and Hammerstein, and dream their own inspired dreams of—lollipop trees and icecream mountains.

By he way, I almost forgot that first day at ASCAP, Deems Taylor complimented me on my healthy look and my melodious whistling of "Pinafore." I'm still glad that he was too busy to look at those songs.

U.S. Coming of Age on Music; Radio a Big Factor

By ABRAM CHASINS
(Music Director, WQXR, N. Y.)

In former centuries, a renaissance was an age of exceptional artistic creativity enjoyed by the fortunately favored few. In our century, the widespread productivity of our musicians, as well as the masterpieces of the past, are available to all, and for free.

At this moment, the art of music has the largest audience ever assembled to hear it in the history of mankind. The list of forces which contributed to this Golden Age of listening is too formidable for detailed enumeration here, as is the honor roll of those individuals who shared in the rich adventure. Those responsible for the musical wealth of our country include composers, interpreters, inventors, publishers, recording companies, licensing agencies (whose protection encourages composers and facilitates the availability of their music to the user), an eager public, and, to my mind, the most effective force—the broadcasters.

Through the years, in which I have been with WQXR, certain experiences and observations have forced a number of conclusions and convictions upon me, and for them I am willing to stick my neck out. I believe that it is utterly impossible to satisfy all radio listeners on all programs at all times. One man's Mozart is another's Prokofiev; one person's thrill is another's boredom.

I believe that the musical public is essentially conservative, steeped in the classics. But there are heartening signs that it is increasingly willing to give contemporary music a hearing. I purposely avoid using the words "modern music" because I suspect that too many music lovers are as yet stubbornly convinced that all modern music is necessarily ear-shattering.

I believe that the public's increased receptivity to new works, plus the enormity of that public which radio serves, have helped our composers to find themselves. Less and less are our best composers using shock tactics to impress. Styles are growing less complex, less self-conscious. The scores which sounded like mathematical theorems set to notes, the crashing cascades of dissonance, are being replaced by clearer, simpler, more direct musical expressions. Manner is yielding to matter.

I believe that the opportunities provided by radio have spurred many composers to healthy soul-searching and eventually to mature fulfillment.

I believe that the sharp demarcation between popular music and serious music is waning. We are increasingly made aware that lots of popular music is extremely good music and that lots of serious music is junk.

I believe that the intelligent use of radio is the simplest way of bringing the unique beauty of music into our lives. Music broadcasting has come a long way. Of course, there is ever more to do, for good music broadcasting is more than a business, and the microphone more than an efficient little instrument. Radio at its best is a service, and to serve the musical needs of a great many human beings is a rewarding work. To bring an appreciative listener a gay Victor Herbert tune is to bring him delight. To bring him an Olympian symphony by Beethoven is to bring him a glimpse of the eternal.

Finally (and with your permission I omit the available but dull data) I have seen enough to believe that in our beloved art, our beloved land is coming of age.

The Everyman's Land Between Pop & Longhair

By LEROY ANDERSON

Years ago, when I used to play the double bass in orchestras, I was always asked, "Did you ever try playing it under your chin?" Until then I had no idea that the same question repeated week after week and year after year could strain one's patience to the breaking point. But it turned out to be a good exercise in endurance, because I am now always asked another question, "What kind of music is it you write, serious or popular?"

My music, as if most of you don't know already, is light concert music. It is neither strictly serious nor strictly popular, but belongs instead to the class that somebody has called "middlebrow" music.

But there is good reason for many to be puzzled about this, because it wasn't too long ago that all music was divided into two distinct classes. I can remember in the days I was a young musician the controversy over the "classics" and "jazz" and these terms were held to comprise all musical literature, past and present. Only fairly recently have we freed ourselves from this naive classification, thanks to the wide propagation of all kinds of music through the radio and the phonograph record.

One of the most important agencies for advancing the cause of light concert music has been the Boston Pops, a series of spring concerts started in 1885, which its present conductor, Arthur Fiedler, developed into a local sellout attraction and an internationally famous musical institution. From its birthplace in Boston the idea spread to other communities and the phrase "Pops concert" entered the language as a common musical term like "overture" and "coloratura."

Fiedler is a firstrate symphonic conductor with a sympathetic feeling for popular music, and this rare combination, plus a genius for programming, made him an ideal leader in advancing the cause of the "music between." Besides searching out the best light concert music already written, Fiedler encouraged composers he thought had a feeling for this type of music to write for his programs. I know, because I was one of them.

The most remarkable thing about middlebrow music is its broad appeal. At a Pops concert the audience is made up of teenagers and grandparents, workmen and college professors. It is the great common meeting ground of our musical culture, and in that respect might well claim to be the most democratic branch of a democratic art.

On Newspapermen-Songsmiths

By NICK KENNY

I suppose it is only natural that a good newspaperman should have the makings of a good lyric writer in his system. He deals with words, and if he has done rewrite and editing, he mentally boils down a lot of experience, human suffering and what not into a few pithy words.

Nick Kenny

I have found songwriting to be much like rewrite work on a newspaper, especially a tabloid. When you strip an idea of all the outer, unessential clothing, you have the essence of a song.

There have been many newspapermen who turned out fine lyrics for songs. Maxwell Anderson, the playwright, got his groundwork for songwriting on the San Francisco Chronicle & Bulleti , the N. Y. Evening Globe and the old New York World. The late, great Ring Lardner is another and Michael H. Cleary still another ex-newspaperman well known in Tin Pan Alley as an able songsmith.

Among newspaper people who are ASCAP members are Atra Baer (Bugs Baer's daughter), Elliott Grennard, John Milton Hagen, Danny Hurd, Philip Maxwell, Sigmund Spaeth, Deems Taylor, Virgil Thomson and J. Brandon Walsh.

I know that my newspaper work has helped my songs. Before entering the newspaper field I was a sailor in the U. S. Navy and merchant marine. I wrote songs with my brother Charles, a violinist and melody writer, ever since we were kids. We knocked off about 500 songs without ever getting a single one published. Then we went into the newspaper business. Writing for newspapers sharpened our faculties and we were able to go over some of our old songs and revitalize them, tossing away empty phrases and meaningless words that had just been injected because they rhymed.

Newspaper experience also helps you to spot a great line or phrase that can make a song. Almost every hit song has one line that you remember. Sometimes it is a line that the writers had to battle the publisher to keep in. Publishers have always been afraid of songs that were "too poetic."

We had an experience of this kind with two of our songs. In "Love Letters in the Sand," our big line was, "Now my poor heart just aches . . . With every wave it breaks over love letters in the sand." The publisher almost threw us out of his office because we insisted on keeping that line i the song. He thought it was too poetic.

We got a little lazy in our western song, "There's a Gold Mine in the Sky" and at first we merely repeated the title in the tag line. Harry Link kept needling us about it until we came up with the line that made the number: "And we'll say hello to friends who said goodbye . . . When we find that long lost gold mine in the sky."

From Minstrel Songs To 'St. Louis Blues'

By W C. HANDY

When the first 20 Africans set foot on Jamestown, Va., soil, they brought with them rhythmical and melodic musical values that were destined to enter the very warp and woof of American life.

W. C. Handy

While residing in Harlem, I watched a group of Negro boys in a circle doing the "Charleston Pat," attracting quite a crowd, and in the course I saw my youngest son, Wyer, dancing the "Charleston." This was a South Carolinian Negro folk dance, originating in Charleston; an example of how Negro dances inspired new songs around which shows were built as far back as 1820, when Negro performers pioneered in musical comedies, with the Juba Dance, ("Juba Dis, and Juba Dat, Juba Kill De Yallah Cat"), a derivation of the African handclap dance.

There are still a few remaining who remember dances like "The Pasa-ma-la," "The Bomba-Shay," "The Jenny-Coola," and more recently "Walkin' the Dog," "Get Over Sal," "Strut Miss Lizzie," "Ballin' the Jack," "Black Bottom" and other dances which were featured in Sam T. Jack's "Creoles" in 1890, S. H. Dudley's "Smart Set" 1896, Ernest Hogan's "Rufus Rastus" (in collaboration with Joe Jordan), Cole & Johnson's "Trip to Coontown," and Williams & Walker's "Sons of Ham" in 1899.

Before this time there was the Minstrel period, in which Stephen Foster achieved immortality by writing songs around Negro life. For the Negro minstrels that toured U.S. and Europe, James Bland gave us "Carry Me Back to Ole Virginny," "Climbin' Up Dem Golden Stairs," "O Dem Golden Slippers" and 136 other songs written in America and 30 written in Germany and England. There was also Gussie L. Davis, the most prolific writer of descriptive songs in Minstrel days, best known for "The Fatal Wedding," "The Lighthouse by the Sea," "My Creole Sue," "In the Baggage Coach Ahead," "Picture Eighty-four," "At the Board of Trade" and 500 other great minstrel songs, many of which were featured by clever Billy Young, formerly of McCabe & Young's Minstrels and then, starring in Maharas Minstrels when I was musical director for four seasons.

It was my good fortune as a youngster to be the water boy in rock quarries, iron furnaces, on farms, and on the Tennessee River Canal, where I heard laborers and steamboat roustabouts sing many work songs, which since those days have become a part of musical America, such as "John Henry."

It was such snatches of song that turned my attention to what we now know as the "Blues," after Scott Joplin had written his ragtime opera, "Tremonisia," and hi "Maple Leaf Rag" and 25 other ragtime piano compositions. In those days many ragtime pianists earned a living by playing ragtime on the blackkeys making a five-tone scale which is not only the basis of many ragtime compositions, but the basis for Negro spirituals.

As a musician who had traveled throughout this country, Canada, Cuba and Mexico, as a bandmaster playing the classics as well as the popular music of the day, I settled in Memphis as the head of a wonderful organization of talented musicians. I wrote a tune which I called "Mr. Crump," now known as the "Memphis Blues" in 1909, carrying the first jazz break for tenor saxophone. Crump was elected. I gave employment to 50 musicians who had to play "Mr. Crump," or the Memphis Blues," and so great was the demand for this tune that I published it in 1912 as an instrumental piano solo without words. This was later sold to a music publisher who had George Norton write lyrics to the "Memphis Blues," telling about the Handy Band's "Big Bassoon that Seconded the Trombone's Croon, that Moaned like a Sinner on Revival Day." This song was published in 1913 and made me a name, but no money . . the fate of many songwriters before ASCAP was born.

In 1914, ASCAP was formed and in the same year I followed the success of the "Memphis Blues" with the "St. Louis Blues" that added the "blue" note, embodying those rhythmical and melodic values in characteristic American music so beautifully exemplified in Gershwin's "Rhapsody in Blue," "Porgy and Bess" and the works of Duke Elington and augmented by New Orleans dixieland jazz of which Louis Armstrong stands as a symbol.

Hot To Cool To The Future of Jazz

By LEONARD FEATHER

What will jazz be like in 1974?

The mere fact that the future of the jazz form can be subject for serious debate is in itself significant. Not too many years ago jazz was played casually, without much regard to form or future. It was the Cinderella of show business, ignored by the public and by most intellectuals. Today it is acknowledged by many pundits as America's one truly indigenous art form, and a commercial commodity its value is increasing to an undreamed of degree.

Jazz composition in the 1920s consisted mainly of the provision of simple frameworks, 12 to 32 measures long, within which the musicians offered their improvisations. Many early jazz tunes, such as "Muskrat Ramble," seem so primitively simple to contemporary ears that they have recently been fitted with lyrics and recorded for the pop market.

It was during the 1930s that the arrangers advanced the jazz form by taking over the reins of composition. Writers like Fletcher Henderson, Eddie Sauter, Jimmy Mundy and Sy Oliver showed the way with their more advanced steps in orchestration.

The real future of the jazz form, though, was not clearly indicated until Duke Ellington, who had previously experimented with a couple of works beyond the normal three-minute limit, premiered his "Black, Brown & Beige" at Carnegie Hall in 1943.

The work, in its original form, was over 45 minutes long. It had form, variety, continuity, moods, everything to sustain the interest, including many passages that gave the soloists freedom to express their own personalities. The whole course of jazz history might have been altered had this work not been written and performed during the recording ban. Ellington never got to record anything but a series of excerpts from a work that might have been pointing the way, even today, to brighter horizons for jazz.

Stan Kenton's most successful efforts have been written by writers such as Bill Holman, who seem to recall Ellington's famous admonition: "It don't mean a thing if it ain't got that swing." (Count Basie, because he remembers this advice, has the finest and most timeless big jazz group today.)

The Three E's

This element may be a key to the whole problem of the future of jazz. Most young musicians, musically equipped beyond the wildest dreams of earlier generations, have such a wide reading and writing knowledge of music that they try to incorporate new forms by blending jazz with classical influences, by introducing polytonality and atonality, too often losing sight of fundamental qualities that made jazz what it is — a rhythmic, harmonic and melodic form of syncopated music, in which orchestration and improvisation are interdependent.

The American public, when it buys jazz, looks for what might be called "the three E's" — Entertainment, Excitement or Enlightenment. If it is the first they seek, they will find the answer in Louis Armstrong, Eddie Condon and other former pioneers who have graduated into the mainstream of show business. If they want excitement, they turn to Norman Granz's "JATP," or Lionel Hampton's screaming brass, or the combos that teeter over the borderline between jazz and rhythm & blues.

If they are looking for the third E, enlightenment, they will find it in the work of the youngsters who are paving the way for a broader, brighter jazz future — in the quartet of Dave Brubeck, whose cerebrations find most of their outlet among enthusiastic college crowds; in the experiments by Bud Shank and Bob Cooper with flute and oboe on Contemporary Records, by Gil Melle on Blue Note, Teddy Charles with his "New Directions" series on Prestige. These combos are striving, on a modest scale, for the same objectives as Kenton's big band.

What is important about all the attempts at advancement is that they have created a new and permanent place for jazz, not only culturally but commercially, on the U. S. and international scene. The advances represented by bop, "cool jazz," Latin-American influences and other elements of the postwar era have all been incorporated into the body of jazz.

The jazz of 1974 will probably include most of the characteristics of today's model. The essential, elemental beat will not be forgotten, nor will improvisation; but new ways will have been found of combining and relating notes and chords; ways that would seem just as weird and discordant to our 1954 ears as Stravinsky did to the critics who walked out on him in 1912, or as Lennie Tristano's jazz avant-gardists would have sounded to a listener back in the dixieland era. And who knows — by 1974 maybe they'll be fitting Tristano's music with lyrics!

New York Cavalcade:

A BINGO-BANGO LAND

By LOUIS SOBOL

I once deplored the passing of Tin Pan Alley that was, as O. O. McIntyre once referred to it, Bingo-Bango Land. Our musical factories still dot the Broadway sector in the late 40s, but the homely, intimate atmosphere is gone—and now your feet sink into the lush softness of imported rugs, the booths are streamlined, executives sit in front of huge, expensive desks, smoking cigars. It's really not the same. These fellows are making too much money.

The story is that songwriter-newspaperman Monroe H. Rosenfeld is responsible for the Tin Pan Alley label. He was in Harry Von Tilzer's office when the latter, playing the piano, was achieving a bizarre effect by weaving strips of paper through the strings. When Von Tilzer finished, the writer observed, "That sounds like a tin pan."

There really was an Alley called Tin Pan. It was born in 1899 and was located on West 28th between 5th and 6th Avenues, with such reputable music publishers as M. Witmark & Sons, Broder E. Scham, Charles K. Harris and Leo Feist having their offices there. Later the music publishers moved into the Strand Theatre Bldg.,—but the alley is still there—in back of the building.

The first setback to the publishers came during the first war when the War Industries Board, because of paper shortage, issued a ruling limiting the supply. Ruin came thumping at the door until General Bell ruled that such songs as "Oh, How I Hate to Get Up in the Morning" and "Over There" were essential in winning the war. That helped a little.

It is no news that Jimmy Walker was once a songwriter. Another Mayor, John Purroy Mitchell, a lover of the dance, invented a step called "The Twinkle" and collaborated on a song by that title. Woodrow Wilson once collaborated on a song too—with John Golden, Golden, who wrote songs before he became a producer. And then there was Charles G. Dawes and William H. Woodin, both Cabinet members.

*

One of Irving Berlin's most profitable pieces—earning for him almost as much as "Alexander's Ragtime Band" did originally, was "Pullman Porter's Parade." He used a nom de plume—Ren G. May, which if, dissected, spells "Germany." His idea was that Berlin is the capital of Germany. Ironic, that during World War II Berlin's songs were banned in Berlin.

Tin Pan Alley has a long roster of "one-timers"—gentlemen who have one great smash hit to their credit—and no others. Among them may be included the composers of "Three O'Clock in the Morning," "Yes, We Have No Bananas," "Collegiate" and "Will You Love Me In December as You Did in May?" (Jimmy Walker's).

Out of two songs alone, "Oh By Jingo" and "Take Me Out to the Ball Game," Albert von Tilzer earned more than $100,000 in royalties. But Carrie Jacobs Bond's "The End of a Perfect Day" and "I Love You Truly" have lured revenue far in excess of that mount.

The great masters of other days, Bach, Beethoven, Mendelssohn, Schubert, Mozart, have contributed heavily to the popular songs of modern times, but Tin Pan Alley believes that the composer from whom the boys have stolen most is Chopin, and I can list at least 10 songs hits based on Chopin—three of them from his "Fantasie Impromptu Opus 66" alone, but I wouldn't dare because songwriters are very sensitive folk. But it is safe to say that 90% of our present day tunes are thefted from the classics.

I have written on previous occasions how difficult it is for a newcomer to invade the field—and warned against the heartbreaks. However, there is a record of one unknown in which the situation was reversed. An obscure little girl wrote a song in 1905 as a valentine and came to E. B. Marks with the request that he print it for her privately. Marks, after hearing the song once, arranged to publish it. The song was "Dearie," the writer Clare Kummer. It is probably the only case on record where a publisher had to beg an unknown for permission to publish her song.

Present day songwriters have additional urge to keep on writing because of ASCAP, their society. The more song hits the artist turns out annually the higher his rating.

Music publishers learned long ago that no matter how good a song was in their opinion, it needed a push to win the public's affection. That's how the song-plugger came to be an important gent in the industry.

In the early years of the nickelodeons when a lone pianist was the entire orchestra, the publishers wooed him and pleaded with him to play their numbers as often as possible through the long grind. If he pounded out one number often enough the audience naturally would carry it away with them.

Then song slides became the feature and the audience would sing out loud as they followed the words. After that some of the brighter publishers sent over fine tenors or baritones who would sing a song between shows—with no cost to the operator of the movie house. It was welcome attraction—a good holidays. Ther were, of course, ut-and-out song-looking chap singing a nice song with the audience pitching in later when th illustrated slides were flashed.

It was not unusual to work six or eight film houses a night and often more on Saturdays, Sundays and puggers, but in those days even the songwriters weren't too proud to do some active plugging for their wn numbers. If they had a passable voice or could play the piano well enough, they had themselves booked into vaudeville houses at small salaries just so they could put over their new numbers. Then there were pluggers who went out in automobiles and sang at street cor

In one of his books, "They All Sang," E. B. Marks wrote: "Energetic songpluggers with strong voices and inexhaustible lungs also booked themselves on the new low-priced chains, often singing in two theatres and then covering half a dozen picture houses and then their regular route of dancehalls and beer gardens, finishing up about two in the morning. These pluggers, but in those days even the songwriters and endurance. They were like marathon runners or six-day bike riders. Incidentally, the six-day bike race in Madison Square Garden was a great theatre for their rivalry."

Of course, song publishing has become a vast industry since those days when the chief source of revenue was the sale of sheet music. That was before a group of bright lads organized ASCAP.

THE UNSUNG SONGWRITERS

By ARNOLD SHAW

(Author of 'The Money Song')

Since the founding of ASCAP in 1914, the prestige of the American songwriter has pencilled an upward curve on the graph of public opinion.

In the '20s Ring Lardner cameoed the prevailing attitude toward songwriters in several mordant caricatures. Like his ballplayers, Lardner's Tin Pan Alley denizens were dese-and-dose guys who had fat opinions of themselves, played potsy with the personal pronoun, and spent more time chasing the chicks than the muse. It was not a flattering picture.

Today Rodgers and Hammersteins, our Gershwins and Kerns, our Youmans and Loessers are celebrated her and abroad. The lyrics of Cole Porter and Hammerstein are published sans music between hard covers to give them the permanence of the printed page. And Irving Berlin is awarded a Congressional Medal of Honor by the President of the U.S.A.

These are semaphores of an important change in public attitude. And with good reason. The songs our writers produce are today being sung the world over. The hit parades of Europe, Australia and even South Africa are compilations of our top songs of six months earlier. Since Lardner's time there has been a growing recognition too of songwriting as a craft and legit profession. And Ti Pan Alley has drawn to it men of intelligence and culture, with rich backgrounds in the art of writing and composition.

These developments may undoubtedly be traced in part to the increasing rewards that the hit songwriter reaps today. Victor Herbert and his associates are much to be praised for the vision they had of the latent powers inherent in the concept of performing rights. For with the enforcement of that concept, the groundwork was laid for tapping other sources of revenue. And yet today, with the sheet music market constantly telescoping and the record market expanding but yielding less revenue, it is not inconceivable that performing rights may once again become the crux of the songwriter's existence.

Despite the advances in the songwriter's public standing, the Lardner characterization had not been entirely eliminated from the public mind. In some quarters, the cliche of the songwriter as a character, a sharpie, or a wise guy persists. And the public is all too prone to believe that music biz is a game in which no-talent guys make a fast, easy buck. The millions of amateurs who keep crying that they have songs as good as any of the top hits, are the voluble contingent of a public that has no conception of the heartache and headache and know-how that go into the making of a hit.

Inside Stuff

In some degree the prejudices of the public are to be traced to attitudes that prevail inside the business. When a record becomes a money disk these days and 32 bars of ink blots and syllables become a money song, many factors are responsible. Advance impact of a recording artist's me helps. Deejay exposure is vital. Publisher activity counts. Going back farther in the process, a&r choice of song is basic. Musical background and arrangement are important. Jukebox plays count. TV exposure helps.

The listing of credits on a hit song tends to follow the presentation of credits on the motion picture screen. The stars' names are given solo frames with giant lettering. The director receives VIP treatment. The producer comes on with a crescendo blast of music. Somewhere along the line, the name of the writer slips by in a jumble of superfine print.

Now, no one in music biz would deny that the song counts. A&r men, publishers, artists spend all their days—and many a weary night—looking for the right song. Then, why doesn't the songwriter count? It is an anomalous situation, which is highlighted by the fact that, except for a handful of show composers and lyricists, the public doesn't know the names of most of the writers of our money songs. In this respect, too, many of our top songwriters are unsung heroes. And, peeking back inside the biz again, too frequently the depreciation of the songwriter starts with the publishers themselves, who can't sweat out a hit unless they can first sweat a song out of a writer.

In this picture of the songwriter's standing, there is material for a public relations program which the biz has yet to undertake. We will attempt it some day, perhaps, when the sheet music market has telescoped even more than it already has and when the realization will be forced upon us that, in the competitive scramble for the public's luxury dollar, prestige, recognition and respect for the creators of our basic commodity are matters of good business.

'Selling' The Society On A Local Level

By PAUL CUNNINGHAM

(Chairman, ASCAP's Public Relations Committee)

While the nation hums and whistles the great songs in ASCAP's catalog, few persons are aware of the Society's role and significance. That's where the Public Relations Committee enters the picture, and, in the last few years, ASCAP has done a standout job of selling itself where it counts the most.

Perhaps the most dramatic example of ASCAP's new accent on public relations occurred last March 6 at the annual White House Correspondents' Dinner in Washington. Before the guest of honor, President Dwight D. Eisenhower, and 700 dignitaries of the Government and the press, ASCAP presented a memorable show that made the front pages across the nation. Headlining that show were Irving Berlin, whose "I Like Ike" tune had incalculable political influence in the 1952 elections, and Milton Berle, who also is an ASCAP member. Here was goodwill for ASCAP being garnered at the highest levels.

However, ASCAP also does important work at the grass-roots level. Members of the Society participate fully in events of the National Federation of Music Clubs and other organizations designed to increase the musical culture of the country. ASCAP, for instance, co-sponsored with the Philadelphia Orchestra Assn. and the American Symphony Orchestra League, the second Conductors' Symposium. This was arranged by Deems Taylor, Adolph Vogel and A. Walter Kramer.

More Showmanship

ASCAP has also recognized the importance of using show biz media for getting over its message. Last year, ASCAP began a series of weekly radio shows over WNBC, in N. Y., titled "Meet The Songwriter" and the men and women who wrote some of the nation's great songs were spotlighted, including Mrs. Gus Kahn, for her late husband, Abel Baer, Ervin Drake, Jimmy Shirl, Mabel Wayne, Sammy Stept, Al Hoffman, Johnny Loeb, Al Stillman, L. Wolfe Gilbert, Robert MacGimsey and Johnny Marks.

ASCAP also received excellent coverage on its 40th anni on the radio and video networks. The ABC network gave a two-part two-hour salute to the Society last February with ASCAPite Georgie Jessel emceeing the show on Feb. 13 and Paul Whiteman giving his salute the following day. A week later, ASCAP participated on WNYC's annual Music Festival in N. Y.

Ed Sullivan also joined in the toast to ASCAP on his CBS-TV "Toast of the Town" show with another two-part tribute in May that featured such members of the Society as Otto A. Harbach, W. C. Handy, Geoffrey O'Hara, Joe E. Howard and Jack Norworth.

ASCAP participated in another topflight event in the nation's capital in May at the National Press Club luncheon where ASCAP prexy Stanley Adams was the honored guest. Accompanying him to Washington was an ASCAP contingent including Louis Bernstein, Harbach, Alex Kramer, George Meyer, Lew Brown, Sammy Fain, Mack Gordon, Ray Henderson, Bea Walker, Bennie Benjamin and George Weiss. Also in the nation's capital, a contingent of ASCAPites, including Otto Harbach, Harold Arlen, Arthur Schwartz, Gian Carlo Menotti, William C. Handy and Lou Alter, presented a show before the Inter-Parliamentary Union in October, 1953.

As part of the "Home Town Boy Makes Good" series on radio-tv around the country, J. Russel Robinson, native of Indianopolis, was honored in his town on a show together with Homer Rodeheaver, Senator Milford Anness and Mrs. Harley Edington, president of the Indiana Federation of Music Clubs. Robinson presented a scroll from ASCAP to Miss Lesley Payne, niece of the ASCAP-member and Hoosier poet, James Whitcomb Riley. In Denver, the salute was given to Jerry Livingston with participation by Mrs. Oscar Ahlgren, president of the General Federation of Women's Clubs, Mayor Quigg Newton of Denver and Dr. Henry Everett Sachs. On the Chicago salute to Johnny Loeb, Mayor Martin Kennelly, Mrs. R. E. Milligan, president of the Illinois Federation of Music Clubs, and Dr. Rudolph Ganz were on the show.

Other members who have been active in ASCAP public relations programs are Harry Ruby, Hoagy Carmichael, Nacio Herb Brown, Vic Mizzy, Abe Olman, Harry Revel, Harry Tierney, Johnny Redmond, J. Fred Coots, Leonard Whitcup, Alex Kramer, Jean Whitney, Ben Oakland and Irving Caesar.

That ASCAP's public relations program was successful was demonstrated clearly during the convention of the General Federation of Women's Clubs, numbering over 5,500,000 members. Again ASCAP provided a show and, coincidentally, the General Federation passed a resolution endorsing the passage of legislation removing present exemption in the Copyright Act of 1909 from jukebox operators. ASCAP members also staged a successful show at the American Legion convention in Washington Aug. 30 and Sept. 1st of this year with Morton Downey, a writer-member of ASCAP emceeing.

Perhaps the most striking illustration of the advance made by songwriters in public esteem was the special medal presented a few months ago by President Eisenhower to Irving Berlin for his outstanding contributions to the national welfare in his patriotic song compositions.

ASCAP Membership Growth (1914-1954)

Date	Publishers	Writers	Total
1914	22	170	192
1930	87	651	738
1940	140	1,167	1,307
1941*	150	1,241	1,391
1945	234	1,707	1,941
1950†	409	2,234	2,643
1954‡	661	3,150	3,811

* *First Consent Decree March 4, 1941*

† *Second Consent Decree March 15, 1950*

‡ *Through September 1954*

100th Anniversary Of The Gospel Song

By B. D. and A. H. ACKLEY

The year 1954 marks not only the 40th anniversary of ASCAP, but also celebrates the 100th anniversary of the birth of the Gospel song.

The Gospel song as we know it today, is the development of a century. It differs from the standard church hymn in its structure. The symbolism of the lyric is less involved, and is so clear and unmistakable in its meaning, that "he who runs may read." The melody is tuneful, smooth and catchy and without awkward intervals. The harmony of the song is simple in arrangement and easy to play. Recurrence of the general theme of the song and the repetition of certai musical phrases are characteristics of the Gospel song. It is peculiarly a song of the people, and might be called The Christian Folk Song.

Some authorities suggest that musically, the song is the outgrowth of the English, Scotch and Irish ballads brought to America by the early settlers. If so, this may account for its lilting melody, suggestive of the message of hope and good cheer set forth in the lyric.

While the Gospel song has found a place in both the formal and informal worship services of the Christian church, the Sunday School, and various other religious groups, it has played a vital part in the evangelistic campaigns which have been conducted by such eminent religious evangelists as Moody and Sankey, Torrey and Alexander, Billy Sunday and Rodeheaver, Billy Graham, Cliff Barrows and Beverly Shea, and many others. The Moody and Sankey evangelistic team first popularized the Gospel song. Following their revival campaigns in the British Isle they returned to America, and continued to develop extensively, Gospel songs with an evangelistic message. Within a period of a few years, they issued six different books of these songs, which were eventually combined into one larger book entitled, "Gospel Hymns Nos. 1 to 6." Today many of these songs are still in use. Following the Moody and Sankey combination, other evangelistic teams were called into campaigns. Gradually the music became more and more in demand, as a vital part of the movement. The music feature grew rapidly, and came to include, not only Gospel songs, but a song leader, soloists, and other attractive musical features.

The advent of radio and television have opened up a tremendous new media for the Gospel message in story and in song. Christian preachers, teachers and evangelists have been quick to make use of these powerful instrumentalities for the proclamation of the Gospel. Thirty years ago a preacher could preach to only a few thousand at a time. Today he can preach regularly to great multitudes of people, reaching out with his message unto the remotest parts of the earth. A prominent radio preacher, on one of the largest coast-to-coast networks, is estimated to have a listening audience of 25,000,000 every Sunday.

In contradistinction to the secular or modern popular song, the Gospel song often lies dormant for many years. Though published in a Sunday school or general purpose song book for religious organizations, it may never have made headway or met with favorable public reaction. Then suddenly it is rediscovered, brought out into the open, and almost immediately becomes popular. The writers of this article can verify this after long years of experience in the field of Gospel music. Songs which were published 40 years ago, not used in more than one book, unexpectedly are brought to light. They immediately become popular with the religious public and appear in every new Gospel song book publication. Every Gospel song must have several years to reach its zenith, and when that zenith is reached, its popularity cpntinues for many years —long enough, at least, to carry it over into the copyright renewal period for a second 28 years.

The importance of the Gospel song cannot be overemphasized. It is an outstanding spiritual agency which seeks to create among the people, an atmosphere, conducive to the acknowledgment and acceptance of God's claim to the hearts and lives of men. We believe that it plays no small part in the final realization of the hope of a better day, which has hung like a gleam upon the horizon of the world's history through all the ages.

Amateur Songwriters

By NICK KENNY

With eyes that are wistful—a song in each heart,
They haunt Tin Pan Alley, the songwriting mart.
They come from the cities, they come from the farm,
Each with his dream castle under his arm.

In factory, drugstore, schoolroom and mill,
Only the thought of their song brings a thrill.
They dream it is published and sung everywhere:
A musical foeman of human despair!

They come to New York in a flivver or freight,
And expect to ride home in a high-powered eight!
The publishers' stairways they eagerly climb,
But they sadly come down just one step at a time.

And down with them come all the dreams that they knew;
The castle in Spain, and in cottage for two . .
The caravan wagon, the sea trip for pa,
The college for brother, the nest egg for ma . .

"It wasn't commercial," "The tune was a steal,"
"They had something like it," "It had no appeal,"
"The words were too corny," or maybe "too slick" . . .
But the thing that hurt most was "It just didn't click!"

So back to the factory, schoolroom and mill,
The songwriters wander—all gone is the thrill.
Yet there's one thing tht soothes the dull ache in their breast:
When they hear other songs, they know THEIRS was the best!

Musical Briefs

Ira Gershwin's jingle: "Thanks to ASCAP, I won't have to pass-cap."

George M. Cohan Music Pub Co., at 1776 Broadway, N. Y. has Judson 6-1776 as the phone number. The right "spirit" for the "Yankee Doodle Boy's" son's music pubbery.

The Music Editor

By DR. ALBERT SIRMAY
(Chappell Music)

It is not an easy task to be a music editor. He has to know a lot of things, but he himself is not supposed to be known too well. A sort of submerged personality. He works behind a screen, consequently his work is mostly misunderstood and underestimated.

However, let's distinguish between one music editor from another music editor. One extreme is the harsh, uncritical hackworker. The other extreme, and on the highest level, is the scientist-musicologist-editor who is likely to debate with his colleagues about the authenticity of one single note in a Beethoven symphony.

The music editor who controls the destiny of the publications of a highranking American publishing house doesn't need to be necessarily a scientist or a musicologist but he has to be a perfectionist. He can't, however, be a perfectionist without the most exacting musical education, without the thorough knowledge of musical history, of all musical styles, of musical folklore and without being familiar with ancient and contemporary music.

Uppermost among the attributes of an editor, should be good taste. As in every way of life, good taste is also an indispensable ingredient of music. Good taste must prevail in every direction: in the choice of publications, as well as in the technical preparation of the publications.

To see to it that the publications should be provided with correct expression and dynamic marks and also with fitting phrasing is the elementary duty of a good editor. It's precisely here that he can give evidence of being a perfectionist. Composers, even th most prominent ones, are many times too hasty jotting down their ideas. Sometimes they turn in quite sketchy manuscripts, depending on the editor's sharp eye to discover and remedy vagueness or inconsistencies. (Of , there are honorable exceptions, when manuscripts are handed in answering ideal requirements.) In addition, the editorial eye must also scan lyrics from the viewpoint of general adaptability.

All this, so far, concerns only such matters which are based on the editor's fundamental knowledge of the technicalities of music. There is, however, an entirely different field, where the editor's contribution becomes of supreme importance both to the composer and the publisher. And this is, when the editor, by his vast experience, assumes the responsibility of becoming the composer's judge and critic. There are many cases known in the field of book-publishing where editors have had a vital and decisive influence on the development of gifted authors.

Similarly, a well-meaning music editor easily can become, not only the critic of a composer, but also his good friend, whose unselfish advice and opinion are willingly accepted by him. Sometimes the editor's suggestions are close to being of the nature of a creative job . . . But the good editor remains behind the screen. He has a submerged personality.

30 Years of 'Young Americans'

By NORMAN DELLO JOIO

The older serious composers on our musical scene who had substantial reputations, for the most part banded together about 30 years ago to use their energies in prodding the musical public to an awareness of their efforts and talents. This pooling of interests in a joint venture had to come for the musical world was generally hostile, opportunities for performance few, and the vested interests gave little support and no encouragement to the makers of serious contemporary music. Suspicion was rife and the line of battle was drawn apparently between two camps: philistine or faker. On reflection, one can say it was a livelier day and for that one may have some nostalgia.

But too, it can be said that it was a time of little conscience and much irresponsibility. The composer attitudinized with an "anything goes" pose and in his writing generally resorted to musical shock treatment. More heat than light was generated but the young composers did establish th fact that one could put notes to paper and not be dead. In viewing that recent past from the vantage point of the present however, little of the music then produced offers much of significance to us today. They are as outdated as a raccoon coat. Those naughty pieces were produced during a time that can be termed American music's corny period.

Musically speaking, many of the then young composers grew up and are still with us. Some others are still around fighting windmills aesthetically. During that time of ferment the League of Composers was born and helped greatly in breaking down a totally blind resistance to new music. Today the handwriting is on the wall. Getting true music-lovers into the concert hall by the incessant replaying of a tired standard repertory is becoming increasingly difficult. In brief, the period discussed can be summarized as the young American's struggle for artistic recognition.

Economic Cataclysm

An economic cataclysm confronted the next generation with problems of a different accent. Entering a depressed and dislocated national scene, the composers became music's angry and hungry men. The serious composer up to now had demanded a hearing. This generation went farther and in addition demanded a meal. Along with the rest of the nation, he was concerned with economic adjustment. And it is significant that an awareness of communicative responsibility is given serious consideration. The carefree days of giddy personal indulgence are over. This grimmer period had little patience or need for a vanguard of "enfants terribles."

Those on the musical horizon today appeared about the time of the close of World War II. Life ushered them into a tense world of anxiety. Their material problem was less severe due to their older colleagues. The critical issue would seem to be spiritual. There can be no question of their wider opportunities compared to those offered the composer of 30 years ago. But now a deep current of desire to belong to something to which one can give allegiance surges through society. The present is ripe for him to reinstitute the long-forgotten and normal relationship that once did exist between the maker and consumer of music. It is a time for the composer to abandon the benighted idea on which many of us were nurtured, that public acceptance is the kiss of death artistically.

It takes courage today to be simple in the face of much superficial intellectualism. And by simple I do not mean simple-minded. It is arduous for the young man of today to write the music of our complex times with simplicity. The young serious composer has the choice to make. He can joi the mainstream of tradition and its masters, whose concern was not newness for its own sake but th sweat and labor of self-discipline for the sake of all.

On the whole, the music critic is as unsympathetic to the young composer as always. Perhaps more so than ever before. But then they re notoriously out of touch with what is happening around them. With the excepti of a few, the critics' fearful antagonism to the new stems from ignorance. However, tolerance should be excelsed, the leaders of a harried and busy life in constandtly saying nothing are left little time for study. This may be small comfort for a young man but a bad review is often the sign of real merit in a work.

In sum, there is no chance for the young composer of talent today to escape notice and many sources are ready and willing to help. His challenge is now on the highest plane. Rewards await him if he but only reaches up and grasps to himself once again the universal conception: "be embraced, ye millions."

The First 40 Years Are The Toughest

By HENRY I. MARSHALL

There's nothing like an anniversary to stir a songwriter to action. Here it is ASCAP's 40th birthday and I've been turning my mind back to the past — the great old stars — the great old songs — and trying to get down on paper what the life of a charter member of the society has been like. I don't have to rely on memory alone, however, because I've kept diary through the years, starting at the turn of the century when I was studying at the New England Conservatory of Music.

It was in 1907 that I wrote my first song, "My Guiding Star," which I dedicated to my mother. Thumbing through pages of subsequent volumes, I find the name of Bartley Costello cropping up in 1909. He wrote "Where The River Shannon Flows" and John McCormack sang it at the Steel Pier, Atlantic City. Costello taught me a lot of the technique of writing songs. Next stop on the memory tour is 1911. In that year I teamed with Stanley Murphy and we wrote a song called "Bless Your Ever Lovin' Little Heart," which Elsie Janis sang in the "Slim Princess." That song brought me contacts with Norworth & Hayes, The Courtney Sisters, The Farber Sisters and others.

Still flicking through the journals. In 1912 Mae West arrived on Broadway to get to work in Shanley's. I wrote the melody to "Cuddle Up and Cling To Me" (Stanley Murphy wrote the lyric) for her to do with The Girard Bros. Then for the first smash hit with the help of Flo Ziegfeld and Brice & King — "Be My Little Baby Bumble Bee." The song has been in nine pictures since. Only last year Doris Day sang it i "By The Light Of The Silvery Moon" and this year it's "The Eddie Cantor Story." But in 1912 I sang it before President Wilson at Madison Square Garden. Subsequently with Murphy, I wrote "My Garden of Allah For Two" for Sophie Barnard, "Teasing Moon" for Jesse Lasky's "Redheads" and Billy Murray's recording. Later, Valeska Suratt did our "Hello New York Town."

In 1913 came my first engagement at New York's Palace Theatre with Tom Penfold and the launching of "You Can't Stop Me From Loving You." That same year came a six-week engagement with Frank Tinney at Hammerstein's where I just gabbed with him from the pit. Then came a call from John Cort and the writing of a musical for Anna Held and we called it "M'lle Baby." The hit of the show was our new "Dinah" song. After this came call from Chicago to headline the Majestic Theatr with Florence Holbrook.

But 1914 brought an unforgettable event — the meeting of the songwriters and the forming of ASCAP with the top songwriters of the day.

'On the 5:15'

It was after I bought a home in Emerson, N. J., a few yards from the Erie Railroad, that I wrote "On the 5:15." It was the first commuter song with a timetable as the song title page. It was sung by Wellington (Duke) Cross at Hammerstein's for the first time.

More engagements at the Palace followed with Josie Heather, Lillian Fitzgerald and The Ford Sisters. In 1917 we did a show at Keith's Washington in front of President and Mrs. Wilson. Two years later, I wrote the scor for the musical comedy, "Live, Laugh and Love" and directed the opening night from the pit. It played 12 weeks and was closed by the influenza epidemic. Again the Palace in 1921 — this time with Ina Williams.

Another memorable event was my meeting with Calvin Coolidge, which led to an invitation to the White House in 1924 — and I played "On the 5:15."

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In 1925 I wrote my first songs with Howard Dietz — and landed "Why Did I Leave Wisconsin" with Mary Cahill who was booked into the Palace. In 1929 came my first experience with radio. It was an amateur show booked n several stations in the metropolitan area which resulted in a tour of 26 RKO theatres in New Jersey.

The pages of the diary in 1942 show that "Bumble Bee" was used in Walt Disney's "Mr. Bug Goes To Town," the first of nine pictures. In 1944, I went to work for the U.S. Treasury as a producer of "Cavalcade of Youth," to raise bonds for the treasury. In 1951, a new looking diary, shows that I did my first tv show for DuMont. It was "Once Upon A Tune." I moved to a new home the following year and changed the address to "5:15 Bumble Bee Lane." Ed Sullivan hears about it and I get an invitation to sing "Bumble Bee" at the Boston Post Music Festival, which he emceed.

So, one of the charter members of ASCAP fingers the pages which revive the memories but which still leaves room for others to take their place.

On Selling Longhair And 'Pop Nights'

By MEREDITH WILLSON

Hollywood.

Europe has always believed Americans to be pretty backwoodsy when it comes to longhair music. The resulting gulf of her contempt in this connection has been tacitly present at every council table of nations, has inspired basic mistrust, has impeded world progress, has cluttered international understanding, and continues to be thoroughly effective in perpetuating the barriers political, religious, lingual and racial.

Meredith Willson

Now, without acknowledging any justification for this attitude, I think I would be fairly secure in suggesting that even the most rose-bespectacled optimist would have to admit there just may be a slight suspicion of truth in Europe's belief about us—sufficient misgiving, at least, so's you'd think some patriotic soul would turn around, wouldn't you, and go to work and begin to start to try to dispense a little longhair propaganda here in our beloved land? Just in case?

Well, it's not that easy. Right off-hand I'm sure it would occur to you that the symphony orchestra managers would be delighted to help, seeing as how there are many of our citizens who have never been to symphony concerts and seeing as how the concert halls around the country are mostly half-empty during the regular symphony season.

Well, let me point out to you that the tight little groups who run the managers prefer things the way they are—the half-empty halls make the tight little groups feel more discriminating and artistic and all like that, never mind the sleazy reputation of our citizenry abroad with respect to our lack of musical taste. Woe unto the poor undeserving slob of a doctor, lawyer, merchant or chief who might accidentally wander into the concert hall like you would into the theatre. Why, the tight little groups will make him think he's stumbled into a deep-freeze before he gets his program open to the right page and if he should happen to applaud between the movements of a symphony just once, the horrified looks from even the empty seats will complete The Treatment; and when a person feels inferior like that, it's not a good feeling. At least it's nothing you'd go out and buy a ticket for.

Of course you can't keep a symphony going on half-empty halls, but instead of making the longhair concerts more inviting, as such, to the un-indoctrinate, somebody discovered the "Pop Night."

The Pop Nights permits the poor undeserving slob to have some "ordinary" music instead of the kind that's "too good for hi " and also allows him to help pay the freight for the times when the audience is small. Thus the same tight little groups who go to the expressly longhair concerts can remain relatively cozy year after year, indicating their appreciation by occasionally attending the Pop Nights in a burst of impulsive good-fellowship.

Good Tune To Sneak It In

Now let me quickly get on the bandwagon for Pop Nights. Any time you can gather together a packed house to listen to any kind of music you won't get me to say anything but Hurray. But when you do draw a big fat sell-out crowd on a Pop Night isn't that the time to try to sneak in a little longhair propaganda for crimeny sakes? It sure is, and I am glad to say, therefore, that there are some notable exceptions to the tight little groups aforementioned—exceptions who are genuinely eager for the 140,000,000 uninitiated Americans—give or take a few—to discover the world's great music.

Through doing a modicum of guest-conductings the last couple years I have met such exceptions in the persons of Elizabeth Hughes of the Connecticut State Symphony, Leo Kucinski of the Sioux City Symphony, Ralph Black of the Buffalo Philharmonic, William King of the San Diego Symphony, John Barnett of Hollywood Bowl. When they plan Pop Night they do try, with varying degrees of enthusiasm, depending upon the varying degrees of influence of tight little groups, to think of ways to get that big crowd interested in longhair.

When I appear for their Pop programs some of these folk not only permit but urge me to include longhair propaganda. They agree that the main objective of symphony rchestras is (a) to remove the international blot on our culture escutcheon, (b) to show that serious music is not so dang complicated that it requires a special kind of soul r something in order to enjoy it, and (c) to prove that nyone who doesn't regularly drink in a certain amount of serious music is suffering from a mal-hydration that wizens and sears heart, mind and body.

Easy on the Bartok

Now, of course, you don't brazenly take advantage of your big sellout crowd on a Pop Night by tossing in a Bela Bartok concerto right in the middle of the foxtrots and Strauss waltzes. You merely ease gently but firmly into the subject of longhair with some kind of logical connection—with some kind of friendly explanation. You don't mix oil and water, and you try to be amusing, and if you get a couple snicks here and there, maybe even a mild boff or two, you don't turn pale and pray for Milton Cross and Mr. Golldowsky to forgive you. And above all things, you point out the chief difference between short-hair music and longhair music, namely that the longhair stuff is longer.

If we could only get this one thing clearly established we would at least eliminate the astonishment that wells up in the outraged breasts of 90% of our countrymen when they happen to attend, through no fault or desire of their own, a longhair concert and discover pieces that last for 30 or even 40 minutes! They are never prepared for this, being thoroughly conditioned to the 32 bar song-form in true capsulated New World fashion. Consequently, they squirm and suffer and squirm and suffer from the 32d bar on loathing and despising the world's great masterpieces with every aching bone in their bored bodies.

Of course you will sneak in a couple of actual longhair pieces on your Pop audience—the proof of the pudding, etc.,—and there are lots of ways to do this, without the people even realizing what's happening until they've been had. Just off the cuff, what would be wrong with reproducing the three-minute, jukebox-arrangement of the 18th Variation complete with harmonica solo. (Wonder how all harmonica players are able to be so consistent about playing a quarter of a tone flat all the time.) Follow this up with the original Rachmaninoff Rhapsody in its symphony orchestra version with its beautiful piano solo instead of a harmonica, cautiously conditioning your audience to the 20-minute length of this piece as you point out that there are 17 gorgeous variations preceding the celebrated number 18 and several warm and fat concluding variations following it. Certainly you play the five-note motif over for them till they'd know it in their sleep.

A person is always more happily relaxed travelling familiar roads than he is heading out for some strange destination where he doesn't even know how long he'll be getting there. In addition to stirring up some grudging admiration for longhair you may well provoke a few new customers into gingerly showing up during the more formal concerts of the season, some of whom might become regulars and eventually fill in the gaps between the arrogant score readers in the second balcony and the "don't-you-just-love-his-allegretto" girls on the main floor. And you may very well set the harmonic back 50 years—than which I can hardly think of anything more desirable.

And what's wrong with some kind of down-to-earth longhair disk jockeying? We have lots of good long-hair record programs where the announcer is just slightly stuffy and pronounces all the foreign composers and titles a little too correctly. I wouldn't change them for the world, but how about some nice comfortable easygoing presentations of the great melodic masterpieces pointing out how simply and how logically the different tunes are put together? A symphony group could sponsor such a disk jockey locally and tie his records and remarks in with the regular weekly concerts.

I have 34 words left so I'll just say: The tight little groups running symphony orchestras around the country can improve the musical tastes of our citizenry any time they really want to.

Out of Left Field And Other Unlikely Places

By ABE OLMAN

There is no set formula or pattern for music publishers finding song hits. Apart from those songs that originate in the normal channels of Tin Pan Alley, many, many other songs that have become hits have developed in other than the normal T.P.A. routes. Such songs have evolved from remote and obscure beginnings—from South Africa, Australia, Turkey, China, Japan, Switzerland—popular song hits have also had their origins in the concert halls of New York, London, Paris, Milan; many novelty hits originated in nursery rhymes and children's songs, others originated in the mountains of Kentucky and Tennessee or on the plains of the far west; popular successes have come from the soundtrack from themes of motion pictures; others from the gospel trails, and still others from college campuses. The fallacy that a non-professional hasn't a chance for a hit has been completely dispelled by the number of hits written by non-professionals; song hits, too, have originated on offbrand record labels as well as on major record labels.

While song hits may be actually born in a hundred different ways, they're actually made by aggressive publishers with sufficient faith and activity and a certain amount of know-how that enables them to showcase obscure songs and develop them into international successes.

Apart from the overseas songs that attained success i the U. S. via the normal publishing routes, song hits in the States have originated in Turkey ("Uska Dara"), South Africa ("Skokiian" and "Wimoweh"), Australia ("Now Is the Hour"), Hawaii ("Hawaiian War Chant"), Switzerland ("Forever and Ever" and "Oh Mein Papa") and China ("Rose, Rose I Love You").

Other popular hits of the past originated in the serious concert music field such as "On the Trail" (from the "Grand Canyon Suite"), "Daybreak" (from "Mississi Suite"), "Deep Purple" (from Peter DeRose's "Tone Poem"), "My Reverie" (from Debussy), "Swedish Rhapsody" (from Hugo Alfven's "Folk Suite"), "Stranger in Paradise" (from "Prince Igor") and, of course, there have been dozens of Tschaikowsky themes which found their way to the Hit Parade.

Kiddie Tunes Into Pop Hits

Many songs evolved from kiddi songs and nursery rhymes—"A-Tisket A-Tasket," "Mairzy Doats," etc. Similarly, popular song hits have been extracted from themes of film scores and converted into popular successes—"Laura," "Mam'selle," "Ruby," "High Moon," "The High and the Mighty" and "From Here to Eternity." From the college campuses came such hits "The Whiffenpoof Song," "The Maine Stein Song," etc.

Contrary to the legend that many publishers prefer to believe—that Latin-American songs or records do not sell in real big quantities—there's been "Siboney," "Peanut Vendor," "Rum and Coca Cola," "Anna" and many others to disprove this.

Much of the music trade seems to believe that the trend of popular hits originating in the country field is a recent innovation. However, this is a cycle that has been peated for many years and brought forth such songs as "Tumbling Tumbleweeds," "Whispering Hope," "San Antonio Rose," "Star Spangled Banner Waving Somewhere" and more recently "Tennessee Waltz," "Candy Kisses," etc.

Every few years there seems to be a cycle of rhythm & blues songs stepping into the pop lists—"Nobody" (Bert Williams), "Won't You Please Come Home," "St. James Infirmary," "Stone Cold Dead in the Market," "Hold Tight," "Open the Door Richard," "Huckle Buck," "Goodnight Irene" and currently "Sh'boom."

Many publishers did not consider the jazz field as a source of popular song hits and yet from this phase of the music business have come such hits as "Tiger Rag," "Muskrat Ramble," "One O'Clock Jump" and dozens more.

And in the "if you don't succeed at first try again" tradition, many songs, which were not successful on their first time out and did become tremendous hits in subsequent "second trys" include, "Heart of My Heart," "That's My Desire," etc.

SOME VITAL STATISTICS

The founders were Silvio Hein, Victor Herbert, Louis A. Hirsch, Raymond Hubbell, Gustave A. Kerker, Glen MacDonough, George Maxwell and Jay Witmark; Nathan Burkan, attorney. Hubbell is the lone survivor of the riginal eight founders, and now aged 75, divides hi time between Southern Pines, N.C., and Miami, Fla.

27 Surviving Charter Writers

The 27 living members of the original roster of 170 ASCAP charter members are Irving Berlin, Alfred Bryan, Gene Buck, Harry Carroll, Will Dillon, Leo Edwards, Rudolf Friml, John Golden, Otto A. Harbach, Raymond Hubbell, Elsie Janis, Edward Laska, Edgar Leslie, Samuel M. Lewis, George W. Meyer, Geoffrey O'Hara, Harold Orlob, Herman Paley, Jean Schwartz, Ted Snyder, David Stamper, William G. Tracey, George J. Trinkaus, Albert Von Tilzer, Kenneth S. Webb, Roy Webb, Jesse M. Winne.

Original Roster of Publishers

The original roster of 1914 publishers comprised Maurice Abrahams, Boston Music, Breitkoff & Hartel, Broadway Music (Will Von Tilzer's firm), Joseph M. Daly Music, Enoch & Sons, Feist, F.J.A. Forster, T. B. Harms-Francis, Day & Hunter (in those days so dually billed), Charles K. Harris, (Billy) Jerome & (Jean) Schwartz Music, Walter Jacobs, (Bert) Kalmar & (Harry) Puck Music, Remick, Maurice Richmond, G. Ricordi Co. (of which ASCAP founder-president George Maxwell was the American head), Schirmer, Shapiro-Bernstein, Harry Von Tilzer Music, (Henry) Waterson, (Irving) Berlin & (Ted) Snyder Music, Harry William Music, and Witmark.

325 Femme Tunesmiths

There are 325 femme members of ASCAP The category includes quite a number of performer-songsmiths who, by nature of their professional pursuits, have been exposed to songsmiths and song values, and thus were inspired to writing on their own. But there are also quite a few professional writers.

Among the roster are such representative names (alphabetically) as Dorothy Fields, Elsie Janis, Peggy Lee, May Singhi Breen, Carrie Jacobs-Bond, Vera Bloom, Maude Nugent, (Mrs. William Jerome), Gladys Shelley, Tot Seymour, Maybel Wayne, Kay Swift, Kay and Sue Werner, Rosetta and Vivian Duncan, Nancy Hamilton, Belle Fenstock, Geraldine Farrar, Mary Carolyn Davies, Catherine Chisholm Cushing (deceased), Dorothy Donnelly (dec'd), Joan Edwards, Sylvia Fine, Dale Evans (Mrs. Roy Rogers), (Mrs.) Hank Fort, Ruth Lowe, Virginia Knight Logan (dec'd), Adele Girard, Dorothy Morse, Alberta Nichols, Edna St. Vincent Millay (dec'd), Ella Fitzgerald, Doris Fisher, Rosalie Allen, Betty Comden, Amy Ashmore Clarke, June Carroll, Mrs. Jessie L. Deppen, Sylvia Dee, Blanche Merrill, Mme Mana-Zucca, Alice Remsen, Bernice Petkere, Estelle Liebling, Grace LeBoy, Clare Kummer, Vee Lawnhurst, Inez James, Ann Leaf, Alberta Hunter, Marian E. Gillespie, (dec'd), Maria Grever (dec'd), Vaughn De Leath (dec'd), Constance Carpenter, Alice Cornett, Ruth Cleary, Dorothy Dick, Muriel Pollock, Ann Ronell, Dana Suesse, Mrs. Lily Strickland, Lois Steele, Fleta Jan Brown (dec'd), Anna Sosenko, Tot Seymour, Marion Sunshine, Jeri Sullivan, Helen Trix (dec'd), Joan Whitney, Sis Wilner, Mary Lou Williams, Frances Williams, Beth Slater Whitson (dec'd), Rida Johnson Young (dec'd), among others.

Educators

Among the 30 ASCAPers who are educators are included such names as Dr. Howard Hanson, Paul White and Bernard Rogers of the Eastman School of Music; Dr. Douglas Moore, Columbia U.; Dean Arthur Olaf Anderson, U. of Arizona; Nikolai Lopatnikoff, Carnegie Institute of Technology; Dr. Rudolph Ganz, Chicago U.; Haydn Morgan, Michigan State College; Dr. Randall Thompson, Harvard; Kent Kennan, Texas U.; John W. Work, Fisk, et al.

ASCAP members with college and university schooling total 703, of which 238 are femmes and 465 males. Columbia University heads the breakdown with 74 former undergraduates and graduates; N.Y. University, 63; College of the City of N. Y. gave the higher learning to 52 ASCAPers; No. 4 is U. of Penn with 27; and Yale is fifth with 24 campus kiddies now songsmithing.

Further breakdown shows 66 ex-law students and/or law school sheepskin-holders now members of ASCAP; second place to former medical students (of which Dr. Clay Boland and Dr. Max Lief are/were practising dentists); No. 3 spot to 13 engineering students; No. 4 includes six would-be architects. Apart from the MD's there were three dental students.

Those Stymied Disk Plugs

Records as an exploitation medium for film and play properties have great value, but sometimes picture companies, with millions tied up in a film production, can find themselves stalemated by the fact that this or that cast principal is tied up to this or that diskery.

A specific instance is the "White Christmas" soundtrack album, which Paramount found Bing Crosby and Danny Kaye tied to Decca, and Rosemary Clooney exclusively a Columbia artist. In the record business it's not a case of Macy's-tells-Gimbels. There's no trading. In fact, when a pitch was made to Col to "loan" Miss Clooney to Decca, since it had the majority of the film's stars already contracted, the retort was, "OK, providing you loan us Crosby for something else in the future."

Another Irving Berlin filmusical, the upcoming "No Business Like Show Business" (20th-Fox), again has its vocal soundtrack kayoed because Ethel Merman and Donald O'Connor belong to Decca; Columbia has Johnnie Ray; and RCA Victor has Marilyn Monroe. And never the twain shall meet on the competitive waxworks. Accordingly, each is issuing its own brand of an album based on the film.

Lone Surviving Founder On How It All Started

By RAYMOND HUBBELL

I suppose some honor redounds to a man when he becomes the only survivor of the group which pioneered founding a great organization such as the American Society of Composers, Authors and Publishers. But the fact is that I am filled with nostalgia and some sadness when I think back to those early days.

Forty years ago we writers had heard of a French authors' society which protected the small right of its members, but none of us was aware of the fact that we had the same legal rights in our own country.

One night in the early summer of 1913 a convivial group of us was standing around the bar in the Lambs when Nate Burkan, of beloved memory, said to me: "Ray, come down to Luchow's and have dinner with me." Delighted at the invitation, I traveled downtown with Nate, and at di we were met by George Maxwell. I had known George as the Puccini representative in this country and the American head of the Italian publishing house of G. Ricordi of Milan.

The conversation at dinner was about everything except an American society, so when Burkan pulled a large batch of papers out of his pocket and handed them to Maxwell saying, "Here is your translation." I paid no attention. I continued with my Noodles a la Luchow, of which I was particularly fond. Suddenly I realized that Burkan and Maxwell were discussing the articles of association of the French society.

"What's the use," I interrupted, "we haven't got that law in America."

"Oh, but we have," Burkan replied, "and I will read it to you." And right then and there he read the Copyright Act of 1909, a copy of which he had in his pocket.

When he was finished I said, "What now?"

Burkan replied, "That's where you come i You've got to get it up! You're the only writer I know that everybody in the music business speaks to. So go ahead and get 40 or 50 other writers and publishers together, and we'll start an American society."

That summer night in 1913 I began 10 years of "running errands" to help further the first American performing right society. My first errand was to Willow Grove Park in Philadelphia, to get the support of the great Victor Herbert, and when I returned to New York, Victor was on fire with the entire idea. Through all the ups and downs of early years—years of adverse court decisions and victories and of internal difficulties—Victor remained 100% loyal to the Society.

Among the writer group of the Lambs the news spread rapidly, and about October a dinner of 35 was arranged at Luchow's. Glen MacDonough had ordered a special dinner, and he and I were on the scene early to see that everything was prepared for the 35 men who had promised faithfully to hear about Maxwell's and Burkan's great dream.

Herbert, as always, was the first to appear—smiling, full of energy, bubbling over with life. Then we were joined by Gustave Kerker (writer of "Belle of New York"), Louis A. Hirsch (writer of "Love Nest"), Silvio Hein (writer of the famous "Maurice Tango"), Jay Witmark (of the publishing house of Witmark), Burkan and Maxwell. When it became apparent that the rest were not going to show up for the dinner, I was certainly on a spot with Burkan and MacDonough. However, Herbert saved the day, as usual, by urging the nine of us to sit down and hear what Burkan had to say.

Maxwell Christened It

In February, 1914, after two months of daily debates, formal adoption of our own Articles of Association was passed. I can still recall when George Maxwell first suggested the name, "American Society of Composers, Authors and Publishers." We writers reminded him that it was customary in this country to use the author's name first—that we always spoke of our writing teams as authors and composers. George stopped that argument easily enough by saying, "Oh, but think of what a good cable code the letters make the other way!" Thus ASCAP it was, is now, and ever shall be.

But of course nine founders couldn't carry on very well without the able support of our colleagues, and shortly after our dinner at Luchow's we were joined by such stalwarts as John Golden, Irving Berlin, Jerry Kern, Louis Dreyfus, Charles K. Harris, Harry Williams, Harry B. Smith, George V. Hobart, A. Baldwin Sloane, Louis Bernstein, Fred Belcher and the great Gene Buck. Our first board consisted of 18—six composers, six authors, and six publishers. One of that group is still on ASCAP's board—Max Dreyfus, who is certainly entitled to a deep bow for his always great heart towards authors and composers, and especially me.

Our first president was George Maxwell, since he had already presided informally during all the early meetings. Our vice president was Victor Herbert, who held that position until his untimely death. ASCAP's first secretary was Glen MacDonough, who was a real writing secretary. His recording of our early minutes pay tribute to probably the keenest sense of satirical humor our profession has ever produced. John Golden was ASCAP's first treasurer.

As he tells it, we were as usual in a huddle one night in a corner of the Lambs Grill avidly discussing the new organization. Golden claims that when he left us to go to the washroom he found on his return that we had made him treasurer! Whether this story is true or not, John proved himself to be the best possible treasurer ASCAP could ever have. He wasn't only treasurer—he was captain, colonel, hirer, firer, realtor; in fact, it was through his capabilities that ASCAP actually got into action.

Golden hired our first general manager, John Loeffler. He was instructed to get busy and license all the New York cafes that were performing our music publicly for profit. Loeffler was shrewd enough to realize that August Luchow would *have* to take a license—Burkan was his lawyer, and Victor Herbert his bosom friend. I will never forget the look of pride on Loeffler's face when he walked into the Lambs to report to Golden, "License Number 1 for $15 a month signed by Luchow's Inc." After congratulating him, Golden advised Loeffler, "Go and get one from one of our enemies!"

And thus our great Society got its start. The 40 years have passed all too quickly and brought many changes. Radio, television, sound motion pictures—all great new mediums of entertainment—have come along and after periods of negotiation have finally recognized the rights of authors and composers to collect the performance fee for the use of their music.

The original nine, 40 years later, have grown to almost 4,000. I am the lone surviving founder.

Prolific Pseudonyms

Of the 3,150 writer-members of ASCAP, there are 238 legitimate femme songsmith bylines, but the noms-de-plume of the distaff gender are almost more than twice that many. The male writers are given to coining bylines built around their wives' maiden names and the like.

The champ pen-name songsmith is the late Robert A. King, whose actual name is an Americanization of Kaiser, which he abjured during World War 1 in revulsion against the Hun. King (Kaiser), a prolific Shapiro-Bernstein composer staffer, has no less than 28 pen-names, among them F. Beatrice, Betty Chapin, Vivian Grey, Francis Gwynn, Rob Hughes, Robie Kingsley, Ida Lester, K. A. Roberts, Kathleen A. Roberts, T. Roosevelt (sic!), Yama Sen, Sol Smith, Alice White and Mary Earl. The last, "Mary Earl," composer of "Beautiful Ohio," one of the alltime great standards, incidentally is perhaps the only registered trademark nom-de-plume in the music business. It belongs to Shapiro-Bernstein.

Standard songsmith Frank H. Grey (deceased) was the second most prolific pen-namer with 14 alternate bylines. (The late) J. S. Zamecnik had 12; and Bob Miller, who specializes in hillbilly tunes, has 11 pen-names including such weirdies as Dinny Dimes and Inky Hucklenutt, along with the Serutan spelling of his names, viz., Trebor Rellim (the reverse byline is a popular one in ASCAP annals).

F. Henri Klickmann and George J. Trinkaus are tied with eight alternate noms-de-plume.

From Leslie To Meyer To Rose

By CHARLES TOBIAS

(President of Songwriters Protective Association)

In baseball there's this famous phrase: "From Tinkers to Evers to Chance." A paraphrase for SPA could read "From Leslie to Meyer to Rose."

In the late 1920s hundreds of songwriters began to realize that they had many problems in common. There was a growing feeling that the writers needed to join together in order to tackle these problems as a group, instead of as individuals.

Early in 1931, the above three mentioned writers—Edgar Leslie, George W. Meyer and Billy Rose—conceived of th SPA. Fifty other songwriters joined with them. From this small beginning this organization, as we know it today, has a membership exceeding 2,500 writers. Because of such a growth, SPA is now recognized as a representative of songwriters by 650 music publishers who have signed a basic agreement and who are authorized to use the SPA standard contract.

Many writers are inclined to take for granted a great number of the rights and benefits which are now theirs, but which did not exist before the formation of this organization. When we look back to 1931, and consider the conditions under which the songwriter then conducted his business, we realize how much he has done for himself through SPA. Through constant effort and extensive negotiations, the association has obtained for the writer many of the advantages which we now enjoy.

Before the formation of SPA, the writer was at a constant disadvantage when it came to contracts. Each publisher had a different idea as to what a writer should receive. Consequently, there were almost as many forms of royalty contracts as there were publishers. When a dispute arose, the writer had no organization to turn to for guidance.

Historic 1947 Pact

Improvements did not come easy. After years of negotiations with publishers, not until 1947 did we get a contract that we felt was equitable to both writers and publishers.

Though our present contract with publishers is an improvement over the old one, the value of our copyright renewal service to the writer is of an inestimable importance. Then add our hospitalization and surgical plan that SPA offers to its regular members at a considerable reduction in cost with extra benefits which cannot be secured by individuals.

Since the inception of SPA I have learned many things, among them the conception of some of the public in regard to a songwriter. They expect to meet a "wisecracking, cigaret-in-the-corner-of-the-mouth, egotistical sort of a human misfit—a rounder, a bounder, and a fast living fellow" who burns the candle at both ends.

Tv can take a deep bow for changing this view. The public met Oscar Hammerstein, Dick Rodgers, Irving Berlin, our late and beloved president, Sigmund Romberg. They saw gentlemen like W. C. Handy, Deems Taylor, Otto Harbach, past prexy of ASCAP, and our present president, Stanley Adams, who are not only a credit to our profession but who are honored by our Government, and who with so many other writers have given of their time and effort when called upon to do so.

Many of our most prominent publishers feel that SPA is doing as they quote "a good job." In fact I know of several publishers who have suggested to new writers the advantage of joining the Songwriters' Protective Association. This is a far cry from our "swaddling clothes" days when one publisher was heard to remark: "SPA will put us out of business." This publisher, incidentally, has had a few recent hits and has just ordered a batch of new SPA contracts.

Today, more than ever, there is nothing more important to a writer than his or her copyrights. The importance of our copyright renewal service for members and widows of estates cannot be overlooked. Thousands of contracts must be carefully scrutinized and countersigned. West coast membership problems and those in the east receive full attention. A dozen and one everyday problems, routine to our office staff, but important to a writer, are attended to.

How Long Should A Writer Be Protected By Copyright?

By JOHN SCHULMAN

(General Counsel, Songwriters' Protective Assn.)

How long should the term of copyright be? Should it continue to be measured from the date of publication and endure for a specified number of years, or should it extend throughout the life of the author and for some period thereafter? Should the same term of copyright apply to all works, should a variety of periods be established dependent upon the nature of the copyrighted work? These and similar questions acquire prime importance as we approach not only the overdue and inevitable overhauling of the Copyright Act, but also face the expiration of copyright protection, now enjoyed by many standard works.

There is little doubt that most if not all people who are informed on the subject will agree that the existing term of copyright—28 years with the renewal for the same length of time—is wholly inadequate and must be extended. Nevertheless, there may be a legitimate difference of opinion on the question whether our present statutory provision should be continued with only an additional number of years to the term, or whether we should change over to the pattern prevailing in most other countries, namely, the life of the author and some period after his death.

The history of copyright from its early stages reveals that as cultural civilization developed and literacy and leisure spread, the benefit of copyright has been correspondingly expanded. There has been a steady extension of protection not only to a greater variety of works but of greater protection against unauthorized use and reproduction. This extended quality of protection has been paralleled by a lengthening of the copyright term.

Prior to the 18th Century copyright was granted by special patent and the terms rarely exceeded seven years, and sometimes the grants were for shorter periods. The first general copyright known to the world, the English Act of 1710, established an original term of 14 years with a renewal for another 14-year period. We adopted the English pattern in our first copyright act of 1790, but shortly thereafter increased the original term to 28 years, retaining the renewal period at 14 years. When the Copyright Act was revised in 1909—the last revision—the renewal period was likewise increased to 28 years, making a total term of 56 years. In recommending this enlargement of the term the Congressional Committee reported:

"The present term of 28 years, with the right of renewal for 14 years, in many cases is insufficient. The terms, taken together, ought to be long enough to give the author the exclusive right to his work for such a period that there would be no probability of its being taken away from him in his old age, when, perhaps, he needs it the most."

Almost 50 years have elapsed since the Copyright Law was last revised and the present term of copyright established. It is high time to reappraise the question in light of modern developments. Life expectancy has increased and a period which was adequate in 1710 or 1790, or even in 1909, is much too short today. Our population has increased, its standard of living is the highest ever known to the world, its literacy and time for enjoyment of entertainment and education are at their greatest peak. The need and the market for books, plays, music and other such material are greater than ever before. By the same token the writer's cost of living, his obligations, his taxes have all gone up. More people are engaged in writing and the competition for publication and exploitation is keener than ever. All of these factors make the prolongation of copyright imperative.

Detrimental

A short term of copyright is detrimental both to the author and to the public interest. It deprives the author and his family of their property just when they need it most. If standard works fall into the public domain too soon, later works are stifled. They must face unfair competition arising out of the temptations to use works in the public domain not because of merit but because some users want to avoid paying for the material. So the public suffers in all directions. It pays the same price for public domain material as it pays for that which is protected by copyright, and is deprived of the contribution both of the living and mature writers and of the development of young and vigorous authors as well.

There is no public interest to be served by throwing creative works into the public domai . Our very society is predicated on the principle that individuals have the right to own property and to make a profit and derive a livelihood from it.

Almost all countries other than the United States have recognized these problems and have established a term of copyright which extends throughout the life of the author and for a period after his death. The period is sometimes as low as 20 years, sometimes as high as 80. The Berne Convention countries, as the result of the recent revision of their Treaty, have established a minimum period of 50 years after the death of the author.

There is a great deal to be said for this method of establishing the term of copyright. It not only protects the author during his lifetime and makes provision for his family, but permits all of his works to go into the public domain at one and the same time. This is entirely logical. There is no reason for having an early work of Bernard Shaw or Victor Herbert fall into the public domain while their later works are still protected by copyright. An author's copyrights should not be cut off one by one any more than he should lose his fingers one at a time.

On the other hand, the adoption of a new basis would raise a number of problems. There is the author's renewal right which is extremely important to him. A question would be raised as to who is to receive the additional term of protection. Provision would have to be made, as it has been done in other countries, for works of which corporations are considered the author or those which have been published anonymously or under a pseudonym and the author is not revealed. In these cases the term can only relate to the time of publication. The matter of joint authorship is one among other problems which have not been completely solved in those countries which follow the *post mortem* pattern.

If all of these matters can be properly resolved it will be possible, and most desirable, to extend the copyright term to cover the life of the author and 50 years after his death.

TIN PAN ALLEY ABROAD

International Song Scene as It Looks To An ASCAPer in England

By SAM COSLOW

London.

The first thing that strikes you forcibly here is the fact that songs in England are still made in the good oldfashioned way. It is not yet a case of "get a good record and see what happens." True, they are becoming more record-minded every day and are somewhat influenced by the changes in American publishing methods. However, a British publisher still picks a song he likes, makes it "No. 1 on his plug list," and goes after it in the traditional manner—bands, singers, radio programs and "the lot." He also tries to get top recordings by British artists, but that aspect of it is just another phase, not the whole picture as it is in the U. S.

The reasons—well, the whole song exploitation structure is different over here. To begin with, there are only a dozen or so disk jockeys, and record shows occupy a tiny percentage of the total listening time. A plug on a live radio show makes an immediate national impact if the song has anything, because the pop music devotees have a choice of only two stations to listen to in the entire country (there is also a "Third Program" which goes in for serious music exclusively). And then there are no jukeboxes. (British white collar workers, earning an average of 20 bucks a week, would hardly be expected to drop a couple of dozen sixpenny pieces into a jukebox for an evening's music. Instead, they spend the equivalent of a half a buck for an evening in a public ballroom like Oscar Rabin's Wimbledon Palais, where they are treated to four hours of solid pops by a 32-piece dance band of topflight musicians.)

All of which, of course, makes it a pleasure for the British songwriter who comes up with a sockeroo natural. His song doesn't risk oblivion because it didn't get the right record, or the right rendition by the right artist, or the right label. If the publisher likes it and works on it, it still gets heard by millions and rises and falls on its own merits rather than on the roulette wheel of the platter industry.

As for the payoff on a hit—there we run into the thorn in this bed of roses. The writers divide 10% of the selling price, which amounts to only 1¼c per copy total royalty on a shilling number, and about 2½c on a two-shilling number. (Of late, the two-shilling numbers seem to prevail, and may be the customary price before long). But I imagine an American writer, with a top seller in the novelty or commercial pop category at one shilling a copy, would be pretty disappointed if he hit No. 1 on the London Hit Parade and got only $3,000 on sheet music royalties, compared to his customary take on an American topseller. Of course, some of the pop writers here, like Geoff Parsons, John Turner, Jimmy Kennedy and many others have found their British hits spreading to the U. S. Hit Parade, in which case they also receive half of the American royalties. This helps, especially since the past year or two when our own Hit Parade invariably has had a song or two of British origin. They have some darned good craftsmen here in the composing field, as evidenced by the high quality of the songs that have clicked in the U.S., composed by writers who have never been closer than 3,000 miles from the Brill Bldg.

No Yank Dominance

As for the musical comedy stage, this is no longer entirely dominated by American musicals as it was in previous years. At present writing, there are nine book musicals in London, of which only two are of American origin ("King and I" and "Pal Joey"). The other seven are British, including the smash hits, "Wedding in Paris" and Noel Coward's new musical, "After the Ball."

In addition to these nine book shows, there are no less than eight revues in the West End, all by British writers, and most of these are long-run clicks like "Intimacy at 8:30," which has some of the cleverest numbers and skits ever seen here, and "Joyce Grenfell presents" in which Irving Davies and Paddy Stone have dazzled the town with their refreshing choreography. The British revue is a solid institution dear to the hearts of London theatregoers, but they are typically British, and British writers alone seem to have the 'know-how" in this field.

Boxoffice royalties to composers and lyric writers are not high by Broadway standards, since $22,000 weekly is a high gross here for a musical comedy. And you can't always take it back to America, either. Rodgers & Hammerstein use a lot of their frozen English dough to produce London versions of American shows. The Bank of England usually tells you how much you can take back to the U. S. and how much you must leave in the British Isles. The income tax bite, too, is pretty terrific.

The English ASCAP—the Performing Right Society—very ably managed by Leonard Walters, is, like our ow Society, rapidly coming into the realm of Big Business, and British performing rights licensing is now a multimillion dollar industry. Writers receive about $5 for every radio shot, plus other distributions for film performances, "general" usages, and so forth. I recently had the pleasure of being a guest at the PRS Annual Luncheon Meeting, which reminded me very much of our own ASCAP meetings, except that there was much more impressive pomp and dignity. After the opening toast ("Gentlemen, the Queen!") the opening address was made by a Member of Parliament. (Aside to the ASCAP entertainment committee—we had three kinds of wine, including champagne!).

Britain has a host of very important songmakers. The disk jockeys, being only a handful, are very sought after by contact men—but they are used to it, as some of the top D. J.'s are former big name bandleaders like Jack Payne, Jack Jackson, Roy Fox and George Elrick. Deejays Robert Moreton and Leonard Henry are headliners in variety theatres when not spinning disks. Sam Costa, David Jacobs and Moore Raymond have enormous fan followings throughout the U.K., and a couple of very hep gals, Isabel Burdette and Esther Farmer, are real powers here in the pop music industry by virtue of presiding over two platter shows that are bywords with every British family—"Housewives Choice" and "Family Favourites," which are heard by 20 or 30 million people daily.

Roy Rich has the popular current Sunday night record show on BBC. Attesting to the growing popularity of this form of radio entertainment, the BBC has just announced two new d.j. shows which should start about the time this appears in print, both of which are headed by well-known British radio personalities, John Watt and Paul Martin.

Featured very frequently is the beautiful, full, lush type of recordings we have come to know so well in the States—British recordings made by Mantovani, Chacksfield, Stanley Black, Ray Marti , Geraldo, the Melachrino strings—all of them a music publisher's delight—as well as live shows featuring these orchestras. In another vein, the Billy Cotton band, a Sunday radio fixture here, is the No. 1 songmaker "folky" tunes like "Friends and Neighbours." The big Monday night music show that all the visiting American singing stars guest on, is Cyril Stapleton's "Show Band," produced by Johnny Stewart. And they have a British equivalent to Guy Lombardo in Vic Sylvester, who goes on year after year playing straight, sweet orchestrations without disguising the melody—his recordings are the "bible" for dance academies throughout the country.

On the Continent, the same conditions generally prevail in France, Switzerland, Italy, Belgium and Germany, as in England. Songs are still made by radio performances, musical comedies and films, although the impact of records is starting to be felt. In these countries, performance money is the major income item with most writers, and sheet music income is small in comparison, unless the song gets to the U. S. Italy has a brand new pop song industry that is growing by leaps and bounds, and their pop writers are beginning to write tunes very much like ours.

The two most powerful plugs on the Continent are Radio Luxembourg (with disk shows beamed towards England especially), where Peter Madren, Pete Murray, Dick Norton and Jimmy Vivian have been responsible for starting many a hit in the British Isles; and our own Armed Forces Network throughout Germany, which is also making its presence felt, songwise, throughout most of Europe. AFN's late-night record show, disk-jockeyed by Pfc Frank Badders, of Virginia, has hosts of listeners in all European countries, who tune in after their own local stations sign off. It is now becoming a fairly common habit for contact men attached to London publishing houses to fly over to Frankfurt and Luxembourg to land record plugs.

All in all, one likes it over here. There is no Lindy's, and at times I would give six smash song titles for a hamburger on a bun and a cup of American coffee, but they have things to compensate. No ASCAP dinners, but I can go to Ascot. Here a song is still a song, the people are warm and friendly, and the fog is invigorating even if the sun doesn't shine. You can't get Sid Caesar on television, but once in a while you can get a good tv performance of "Julius Caesar." You can also get a front-row seat for a top West End show for two bucks. And I don't have to play 100 auditions for backers—my producer, Emile Littler, doesn't want 685 partners, and insists on having only his own money in the show. So why should I complain? (P.S.—If this article sounds a bit "rusty;" my first piece for VARIETY in umptyeight years, since the day *Sim* told me to collect my paycheck and go jump in the lake. I still don't know whether or not he did me a favor that day.)

Confessions of a 'Special Material' Specialist

By JACK YELLEN

Every large family has its share of shady, offbeat relatives. ASCAP, with a vast song-family, has its quota of disreputable second and third cousins whose kinship may bring blushes of embarrassment to the lilywhite cheeks of the lyrically-elite. These characters are the so-called "special material" songs of the saloon-singers. Incongruous as it may be, the fact remains that the public performance license which the Society issues to the cafe owner covers not only the aristocracy of songdom, like "Smoke Gets In Your Eyes" and "Some Enchanted Evening," but also such hoodlums as "Horseplayin' Papa" and "Mister Siegel, You Better Make It Legal."

The presence of this barrelhouse doggerel in the ASCAP catalog stems from the exile of vaudeville into the bistros, which has opened a new and fertile field of songwriting in which certain lowbrowed rhymsters—like myself—have not been averse to reaping a harvest. It's just a matter of giving the half-crocked Joe Blow, out on a binge, with his or somebody else's wife, the kind of entertainment that fits his mood—and his taste. The subject matter ranges from exultations over the joys of a charmful armful to laments about the disappointments of a dreadful bedful. Some of these songs are inexcusably and boringly filthy. Their offensiveness lies mainly in their dullness. Others—like Joe Lewis' "The Groom Couldn't Get In"—are so ingeniously humorous that all is forgiven in the laughs. For such yoks high-salaried cafe stars are willing and able to fork over plenty of yellowbacks.

Time was when vaudevillians got their special material for free. It was the bait which publishers offered for ballad plugs, in lieu of the payola. Practically every successful pop-lyricist served his apprenticeship as a special material writer. To get the plugs Edgar Leslie, Grant Clarke, Lew Brown, Joe Young, Sam Lewis, George Meyer, Wolfie Gilbert, and other greybeards of Tin Pan Alley, had to grind out comedy and novelty songs with their endless appendages of extra catchlines, patters, parodies and special versions. The gags were on the naughty side, but they had to be constrained and just around the edges. Vaudeville theatre managers were alerted to be on the lookout for blue lines in songs which might offend some patrons. Sanctimonious E. F. Albee sent out a list, which was posted on the call-boards, of songs which were verboten. Mine was the dubious distinction of having the largest number of songs on the list. That was the begi ing of my life with Sophie Tucker.

But the special material which brought howls from vaudeville audiences in those days would hardly stir up a chuckle in the safe crowds of today. A public habituated to literature like "The Naked and the Dead" and "From Here to Eternity," plays about homos and lesbos, and French and Italian movies wants raw meat in its songs, too—especially on its night out. Fact is that some of our best people have been enjoying hot-peppered songs for years. While the two-bit hoi-polloi was being denied the privilege of hearing risque stuff in the vaudeville theatre, the top-hats-and-tails were guffawing over the double entendres in the sophisticated comedy song which was—and still is—an inevitable ingredient of the score in almost every Broadway musical or so-called smart revue. To be sure, these songs are skilfully contrived by masters of lyric-writing and the gags are dished out in subtle interrhymes and Park Ave. lingo, but they, have something slightly in common—like that which makes Madame Pompadour and the 58th St. call-girl sisters under the mink.

I hold no brief for the saloon-song. Nor do I offer any apologies. Neither, I daresay, do any of the other muggs who write them. Like everybody else in the entertainment business, we are merely providing what the public wants and pays for. I doubt that any such songs undermine the morals of the characters who roar over them in the cafes. Their effect on the sexual behavior of the human male and female is certainly not comparable to that of a torrid rhumba band or of a muted trumpet oozing out a lush hunk of melody to the rhythm of a soft, slow drumbeat on dimly-lighted dance floor.

When it comes to sitting in judgment on the morals of its songs, ASCAP is in a strictly neutral corner. All is grist that comes to its mill. ASCAP is interested only in collecting the dough due them so that songwriters may eat regularly. The revenues from special material are providing a goodly share of meat and potatoes for an ever-increasing number of writers. Fact is, the income from a topnotch saloon-song compares favorably with the royalties from a pop-hit nowadays. And it obviates the necessity of a songwriter's trailing the mistletoe on the coattails of some record-makers. Rather than do that, I prefer to keep grinding 'em out for Soph.

The Role Of Disk Jockey In The Music Business

By SAXIE DOWELL

Chicago.

Changing times and passing moods have accounted for a myriad of changes in most every industry, it seems, and the music business certainly has undergone some startling and uncommon surgeries in the past decade or so. While this seemingly is keeping pace with progress, it does become necessary to discuss some of the pros and cons of latterday developments in the music field. Somewhere along the li some of us directly involved in foisting new musical ideas on the unsuspecting public have become a mite confused, let us say. To a great extent, the fostering of a new musical trend has been left up to the Johnny-comelately of the music business—the disk jockey.

Saxie Dowell

While this writer has had the experience of being first a performing musician and vocalist, secondly a composer and lyricist, later a promotional representative of various recording personalities and, finally and currently, a deejay, it is strictly from this present endeavor that I am going to attempt to portray the responsibility and moral duty which befalls me and the hundreds of my colleagues.

The advent and rise of the disk jockey within our generation can be said to be the best and yet the worst element to have arisen on the musical scene in the history of the business. Too many of us have automatically assumed that the ability to read the information on a record label "doth make critics of us all." I, personally, find it difficult to believe that being given an assignment to a helpless microphone for an hour or so per day qualifies an erstwhile station-break announcer to dispense pearls of wisdom ascertaining whether this or that song should have been assigned to this-or-that artist, or that "this is the greatest performance ever heard on record!"

Twofold Function

As I see it, the role of the disk jockey in the music field today is, in the main, twofold: (1) Play as many of the new releases on all labels for the public; and (2) Let the public decide. Now this doesn't necessarily mean that a platter chatterer must indiscriminately place *every* record he receives on his turntable with the idea that each disk received has something unusually tasty to offer. Some of the wax fare can be pretty brutal. Still, in the long run, it is the public who decides what they like and don't like, and the disk jockey who approaches the microphone that he is going to *educate* the public and slant the listening habits of his audience is merely deluding himself. Therefore, it behooves each microphone personality to listen carefully to all of the new disks—both sides—as he receives them, make good, concise notes on the merits of the better records and performances, and, thereby, find himself in a position where he can present a solid, well-balanced program of recorded music which should please the greater portion of his listeners.

Once having made up the program containing these elements, the d.j. can easily take himself "off the hook" by presenting these to the public as the better records of all received *in his opinion* and, judging from the consensus of opinion as offered by the phone calls, letters, the acceptance by his deejay colleagues, etc., any one personality can readily surmise the potential of those releases which might make a decisive impact, a mediocre , or succumb to the realm of secrecy where no one is aware the record is out except the artist and his/her parents.

Now this doesn't necessarily mean that we must restrict our personal remarks to the limited information contained on the record label. Nor does it mean that we cannot make apt comment about outstanding performance or material or even editorialize lightly anent obviously poor performance or material. The personal touch is the element that adds flavor to a disk jockey program, of course, and, if one restricts his remarks to a dissertation of interesting highlights or background, he can dispense with critical comment entirely and still preserve the authoritative air. All in all, the deejay today is a replacement—a replacement for the traveling bands and artists, the publishers' contact men, and the singers, who used to cover their assigned territories in person to spread the word on the plug songs of the day. In other words, the disk jockey today is the showcase for talent and tunes, and a showcase for the public. Handled intelligently, with reason and forethought, sans caustic criticque, sans saccharine artifice, with straightforward presentation of his well-selected available material, his program can also serve as a remarkable showcase for—himself.

MUSIC BIZ SCENE IN 1914

By JIM WALSH

On a recent network quiz show, the emcee, blandly trying to help a contestant who was stumped at identifying two erstwhile hit tunes, said: "Here's a tip. Those songs came out when the turkey trot and two-step were at the peak of their popularity."

The songs turned out to be "Ramona" and "My Blue Heaven," vintage of 1927-28—a period when both the turkey trot and the two-step had been defunct for almost half a generation.

That isn't important, perhaps, except as an indication of how little you need to know sometimes to be a network emcee. As a matter of fact, both the trot and the two-step, which had been the vogue of 1912-13, were on their way out by the time ASCAP was organized 40 years ago. A survey of the Victor and Columbia record lists for 1914 proves that statement beyond doubt. And such a survey also reveals some interesting facts about the state of popular music in ASCAP's natal year—such as the appearance for the first time of the foxtrot and the blues in American pop music.

Perhaps the thing that stands out most clearly about those now charmingly antique days is that the U. S. was dance crazy, for a period of half a dozen years beginning around 1911 and ending with the country's getting into the First World War, as it never had been before and never has been since.

In January, 1914, the turkey trot was still going strong, although most dance records were described as suitable for both th two-step and trot. Four in the Victor list for that month were so described; one was for the one-step or trot; one, the turkey trot alone, and there was a single example of the "waltz Boston." The hesitation waltz, or "waltz hesitation," showed up in February, and in March there was an innovation—two double-faced records by Jim Europe's Society Orchestra, which played at "Castle House," the dancing headquarters of Irene and Vernon Castle. Prior to that time, virtually all Victor dance records had been played by the Victor Military Band, said to have been an inclusive disguise for Pryor's, Sousa's and Conway's Bands—whichever happened to be available.

This period also saw Victor achieve one of its typical 10-strikes with the engagement of the Castles to "supervise" the making of all Victor dance records. The Castles, who had previously endorsed the Columbia Grafanola, now said the Victrola and Victor records were the only satisfactory medium for home dancing. Columbia countered by engaging Prof. G. Hepburn Wilson, a New York dancing instructor who knew his business but whose name lacked the glamour attached to Irene and Vernon. Trying not to be outdone, Pathe signed up Maurice & Walton. And in July, Columbia infused some glamour into its dance output by getting an endorsement from Irene Pavlowa, who of course said Columbia phonos and platters were unequalled.

In April, the tango and the maxixe (also known as the Mattchiche and by several other names), showed up in the Victor list, giving it a South American flavor resembling the samba and rhumba outputs of today.

First Piano Platter

A month later, Victor explained that the list of pop vocal numbers had to be reduced because the demand for dance records had "somewhat embarrassed the record factory." That month also saw the first piano record made especially for dance use. Felix Arndt, composer of "Nola," who died in the 1918 flu epidemic, played his own one-step, "From Soup to Nuts," and a "Hesitation Waltz." The latter was written by McNair Ilgenfritz, who won some posthumous notoriety a couple of years ago when he left a will bequeathing money to the Metropolitan Opera on the condition that it should produce one or more operas he had written—a condition the Met declined.

In June, the Victor supplement writer said the one-step was "the dance of the hour and grows more popular every day." The factory's record pressing capacity proved unequal to the demand for a double-faced one step offering of that month, "Too Much Ginger" and "Smiler Rag," played by the Van Eps Trio, consisting of the still living and active Fred Van Eps as banjoist; Arndt, pianist, and the late Eddie King (afterwards in charge of Victor's pop artists & repertoire dept.) as the drummer. Probably no three men ever made a louder acoustically recorded platter!

By this time the turkey trot was completely washed up and so was the two-step. Apparently, neither ever appeared in a Victor supplement after June, 1914. For several months the one-step dominated, with strong competition from the tango and the hesitation waltz. By a coincidence, this change in dancing trends began at the same time as the outbreak of the World War I, which at first was thought unlikely to have any direct effect on the internal affairs of the U. S.

The foxtrot in one form or another has now been the dominant dance step for almost 40 years. It first showed up in the October supplement. The historic first title was "Sweetie Dear," with the writers listed as Jordan & Edwards. The supplement annotator said, "The foxtrot is making New York dance mad." Also in October came a one-step record of W. C. Handy's immortal "Memphis Blues," the first time the word "blues" had ever appeared on a record or in a catalog as a descriptive term for a type of musical composition.

Columbia didn't get around to putting out a foxtrot until November, when it offered four. One was Chris Smith's famous "Ballin' the Jack," today regarded as a jazz classic. Others, now forgotten, were "Meadowbrook," "Carolina" and "The Old Homestead."

The first vocal blues record didn't appear until January, 1915, when Victor issued "Memphis Blues," sung by Morton Harvey, a baritone from Omaha, with a strong midwest accent. He and his wife, Betty, with whom he appeared in vaude for years, now have a photography business in Los Gatos, Cal.

Looking over the outpouring of pop vocal numbers for 1914, one is impressed by the fact that comparatively few are well remembered today. Another strong impression is of the way Irving Berlin, known today as "The Old Master," but then "The Boy Wonder," dominated the field. Running through the Victor list from January to December, the following Berlin titles catch the eye: "Tra! La! La! La!" "They've Got Me Doin' It Now" (this was a medley containing snatches of big Berlin hits), "Take Me Back," "Daddy, Come Home," "Down in Chattanooga," "This is the Life," "He's a Devil in His Own Home Town" (words by Grant Clarke; music by Berlin), "They're On Their Way to Mexico" (a topical ditty referring to the unpleasantness the U. S. was then having with the bandit leader, Pancho Villa), "Always Treat Her Like a Baby," "Along Came Ruth," "If That's Your Idea of a Wonderful Time" and "I Want to Go Back to Michigan." Some of these were hits, others, dogs, but they were characteristically Berlin.

Throughout the year compositions by Berlin, Harry Von Tilzer, Fred Fisher, Albert Gumble, Percy Wenrich, George W. Meyer, Ray Walker, Harry Carroll and other ASCAP stalwarts dominated the field.

Victor issued a special list of "Patriotic Records of the Warring Nations" and rushed out a platter of the English music hall tune, "It's a Long, Long Way to Tipperary," which had become a sort of official marching song of the British soldiers and probably ranks as the greatest hit of 1914 as well as one of the world's alltime hits. This record, by Billy Murray and the American Quartet, was such a smash that John McCormick was called on a short time later to sing "Tipperary" for the pleasure of Red Seal customers.

Probably the biggest American song hit of the year came out in December—"When You Wore a Tulip and I Wore a Big Red Rose," by Jack Mahoney and Percy Wenrich.

Another sidelight on recorded output during 1914 is provided by the list of light operas and musicomedies from which Victor issued its once famous series of "Gems." Among the musicals from which excerpts were recorded were "Adele," "The Marriage Market," "The Girl on the Film," "Oh! I Say," "High Jinks," "The Beauty Shop," "The Laughing Husband," "Midnight Girl," "Queen of the Movies" and "Sari."

Because their output was so similar, and in order to conserve space, the Victor lists, rather than the Columbia, have been chiefly referred to here. But there were two specialized Columbia offerings, both in the June supplement, that deserve special mention. One was a listing of three soprano solos by Margaret Woodrow Wilson, daughter of President Woodrow Wilson, who made a career for herself as a concert singer much as Margaret Truman did a generation later. Miss Wilson, who died in India in 1943 after becoming a convert to Hindu mysticism, sang "The Low-Backed Car," "Leezie Lindsay" and "My Laddie."

And it was also in June, 1914, that the American record buying public got its first taste of the immortal "Cohen on the Telephone." It appeared in the Columbia supplement as an import from the English Columbia list and was recorded by an American, Joe Hayman, who had become a popular British music hall attraction. George Clarence Jell, who was then Columbia catalog editor, once confessed he threw "Cohen" into the June supplement simply because he needed "one more record to fill up with." Coupled with a Fred Duprez monolog, "Happy Tho' Married," it sold more than 2,000,000 copies. After that, of course, no record catalog was complete without somebody's version of the telephonic misadventures of Mr. Cohen!

A United Nations of Song

By OTTO A. HARBACH

An impressive proportion of foreign-born creators of music are Americans by adoption. Of ASCAP's 3,000 writer-members, 400 have come to our country from the lands of their birth. Some of them, after achieving greatness in the lands of their birth, found changing conditions repugnant to their continued activities in their homelands and have come to America for the free use of their God-given talent. Genius never has thrived in strait jackets, nor have iron curtains been good sounding boards for the makers of musical works. Arbitrary formulas for the exercise of creative talent can not bring forth the great works that result from free play of such talents in unrestricted surroundings.

Otto Harbach

The exchange of musical cultures among nations is an irreplaceable contribution to world friendship. The arts know no national barriers. Music as an international language expressing the fundamental emotions common to all mankind promotes sympathetic understanding beyond the reach of protocol and treaty.

The "ASCAP Biographical Dictionary" appendix, listing writer members by places of birth, confirms the impressive proportion of foreign-born members—the creators of music who have found in America their ideal place of expression. I have skimmed through the names of our foreign-born members to select a few of the outstanding contributors to the musical riches we are proud to call our own. Here they are, alphabetically arranged:

From Australia, Percy Grainger; Austria, Fritz Kreisler and Arnold Schoenberg; Canada, R. Nathanial Dett, Percy Faith, Eugene Lockhart, Geoffrey O'Hara, Gitz Rice; Czechoslovakia, Rudolf Friml, Gustav Mahler; England, Bruno Huhn, Will Rossiter, Leopold Stokowski, P. G. Wodehouse; France, Raymond Bloch, Carlos Salzedo; Germany, Richard Czerwonky, Walter Damrosch, Lukas Foss, Gustave Kerker, Kurt Weill; Hungary, Leopold Auer, Erno Balogh, Bela Bartok, Emmerich Kalman, Erno Rapee, Sigmund Romberg, Tibor Serly; Ireland, Padraic Colum, Victor Herbert, Charles B. Lawlor; Italy, Gian Carlo Menotti, Domenico Savino, Cesare Sodero, Pietro Yon; Mexico, Alfonso D'Artego, Mme. Maria Grever; Netherlands, David H. Broekman, Richard Hageman, Peter Van Steeden; Poland, Isidor Achron, Leopold Godowsky; Romani, Jacques Wolfe; Scotland, R. H. Burnside; Russia, Joseph Achron, Irving Berlin, Vernon Duke, Mischa Elman, Igor Gorin, Samuel Gardner, Jascha Heifetz, Mischa Levitski, Sergei Rachmaninoff, Lazare Saminsky, Igor Stravinsky, Igor Stravinski, Efrem Zimbalist; Spain, Vicente Gomez and Manuel Garcia Matos; Switzerland, Ernest Bloch, Rudolph Ganz; Union of South Africa, Paul Kerby, Josef Marais; Wales, David McK. Williams, Alec Templeton.

Let us by sure that do not make it possible for a situation to arise which would keep from our country another generation of Victor Herberts, Bela Bartoks, Sergei Rachmaninoffs, Fritz Kreislers—creative writers whose genius will thrive in the free atmosphere of America.

Let us set an example to other countries by extending a warm welcome to any such who may come knocking at our door. We must welcome genius regardless of the spoken language of its birthplace for in this we will be following the American tradition and adding to the already vast store of musical riches created in this country.

An ASCAP for Painters And Novelists Too?

By HOWARD DIETZ

As the leaves begin to fall and The September Song is heard in the wings, there is joy in the heart of an old ASCAP member as he reaps the dividends of his spring and summer planting.

Truly a wonderful organization is this, brilliantly conceived by the dreaming founders and the envy of all other arts and crafts and callings. Isn't there some way that painters could have an ASCAP, novelists and poets? The only similar dividend-producing group seems to be the international breeders of horses.

I don't understand much about the horse trade, and I have discarded enough losing tickets to create material for a rather lengthy paper chase, but, as I understand it, the breeders collect a fee for every offspring that wins a calendared race, regardless of the ow

It is a sort of Horses' ASCAP.

The breeders of words and music, who were not lured by the network foundling known as BMI, are now celebrating their 40th anniversary as a collective organization. This celebration is taking place in print and several of us are asked to write commemorative articles for the bible of show business.

My topic is "Public Relations and Songwriting," a theme suggested by my schizophrenic career; schizo for the legitimate theatre and phrenic for the movies. Inasmuch as these callings are dissimilar and only related in my mind because I practice them both, it is as if I were writing on cabbages and kings or arsenic and old lace, coupled in tradition by humorous authors who grouped the subjects for no other reason except rhythm and the fact that they had nothing in common.

And yet, due to the commercialism that sings in our homes and accompanies us in our cars, there has been a blending of the art of the song and the opinion-moulding message of the advertiser. I refer, of course, to the warbling salesmanship which rhapsodizes over the low cost of Friendly Frost, the overhead of Robert Hall, the saving at Barney's, and the drinks that come naturally in the bottle and otherwise hit the spot.

These commercial songs are not regarded with a curling lip. They are good songs and more concise than most ballads which speak of the love for people as opposed to the love of things. Even the parodies, such as "My beer is Rheingold the dry beer," are well-accented and well-rhymed, suggesting that professional songwriters have had a hand in these materialistic poems.

But it was surely not intended that much space in this definitive article be devoted to the singing commercial. The authors, composers and publishers of these economy odes may get cash from the sponsors but they get no credit on the books of ASCAP. The original mutton must be returned to, and they are the fellows who write our nation's songs and strive to make the hit parade.

They are the fellows who, for the most part, have figured out not so much what the public wants as what the public will take. Or, more precisely, what the publisher will plug.

The Twain Sometimes Meet

This knowledge is much of a mystery to the writers of songs for shows, rarely do the acknowledged theatrical tunesmiths seat themselves one day at the organ to make a contribution to the pop parade. Even though they often write songs that become popular, they seldom attempt the popular songs. Speaking for Arthur Schwartz and me, I know of no case where that was our approach. Speaking for our betters, I know of only one lyric written by Oscar Hammerstein, 2d, that was launched for the pop mart. He wrote "The Last Time I Saw Paris" as an occasion song with the late Jerome Kern, who also wrote few, if any other, melodies for such unattached entry.

Cole Porter has written hardly any. I can only recall "Don't Fence Me In" (which I sing constantly to my wife) but, as his catalog is long through every passion ranging, it is probable that he is the author of all the good songs whose composers I can't name. Harold Arlen has written a few and Irving Berlin, of course, is a syndicate that blankets the entire field of melody. I can't think of any by Dick Rodgers and only "Swanee" by Gershwi

But all songwriters are banded together in that glorious federation which is the subject of this eulogy. It is a happy society, composed of happy people, happy by virtue of their work which they whistle at. Anyone who has practiced songwriting is privy to the essential pleasure in the craft. As Willie Mays says of baseball, "It's a shame to take the money."

ASCAP, of course, is more than a good thing. It is a stimulus to the American way. While several worthy foreign numbers creep into our airwaves, the American popular song wings around the world and gives other nation's the idea that Americans got rhythm. Rhythm means personality, charm and grace. In fact, I would venture to say that popular songs do more for us than even the diplomacy of state departments. Maybe I'm farfetched, but I'll wait 'til I hear Dulles sing "Jambalaya."

As you see, this article covers thoroughly the subject of public relations and songwriting.

The 'Mother' Society

A is for the Aid she gives Cole Porter,
S is for her Songs not yet P. D.,
C is for the Checks she mails each quarter,
A 's for her A-vailability,
P 's for Pinky Herman's Propositi

Guaranteed to please the belles and bards;
Hook them up together, they spell ASCAP,
That's the reason I'm not writing greeting cards.

Al Stillman.

The Standard Composer's Lot

By A. WALTER KRAMER

It was the immortal Sir W. S. Gilbert who wrote in ne of his most popular librettos: "A policeman's lot is ot a happy one." Despite the great "distance" between policeman and a standard composer, I can honestly say hat the standard composers' lot is a similarly unhappy one. his is neither a complaint, a lament nor anything of the ind. It is simply a statement of a few facts, which the omposer of symphonic and concert music, "standard" nusic, as we call it, "longhair," if you prefer, faces in is career.

I think I can speak with some knowledge of the situation, for I am in the opinion of many, one of those unfortunate composers, who have devoted their lives to composing for the concert hall. I can't say I am sorry, or those of us who pursue this musical path, get tremendous satisfaction from the approval of the public which ttends concerts and recitals. To be sure, we are not too well paid for our efforts, but there are no illusions among hose who write standard music. They don't expect to be oo well paid; consequently they are not disappointed.

In writing for the concert field, whether one writes concert songs, of the type called "art songs," or instrumental music, or operas, a composer sets his course, and works toward it with only one goal in view, namely, recognition as a creator of music worthy of a place on the programs of the finest performers in this field of musical activity.

How well I mber the day, when the conductor of the N.Y. Philharmonic, the late Josef Stransky, accepted for performance my "Two Symphonic Sketches" for orchestra! I was 26 and for me the heavens opened and the brightest kind of a sun shone resplendent. And a few years later, the great Fritz Kreisler, who was then the leading violinist and for many years thereafter, performed my "Eklog," both in his recitals, and in the version for violin and orchestra with the N.Y. Symphony, der the baton of the late Walter Damrosch.

These are things that can not be measured in financial remuneration. These performances contributed a great deal to my standing as a composer, and in our field that is the most important thing. You can call it prestige, or what you wish; it is something that is elusive, intangible, incapable of being defined in a material way, yet for the young standard composer, it means everything.

In material terms, it not only yields little, if anything; to be exact, these performances cost the composer money, for he must, at his own expense, pay for the copying of the orchestral parts and of the orchestral score, too, if his manuscript is not clear enough for the composer to conduct from. But this is readily understood by the composer, and not only does he not complain, he simply rejoices in the fact that his music is being recognized. The cost to him is of no importance.

This was back in the days before ASCAP collected money for concert performances. Fortunately that condition has changed and today we are remunerated for our performances, as all the leading symphony orchestras, and many of the minor orchestras, have blanket licenses with the Society, which gives them the right to perform the compositions of ASCAP's members.

Reward Enough (?)

In fact, when I was performed by the N.Y. Philharmonic, ASCAP was only a few years old. I had not yet joined the Society. But I was among the first standard composers to join, sending in my application for membership in 1917. The late George Maxwell, the first president of ASCAP, had told me about the Society and it was this good friend, who suggested to me, when he was about to publish one of my compositions, that I become a member. He was certain that in the years to come, all composers, popular, production and standard, would receive from the Society substantial remuneration.

And so it has come to pass that today, when sheet music (standard, as well as popular) has much smaller sales than in the "good old days," we composers look to ASCAP for our share of the fees, which the Society collects from its licensees.

The Society today has some 700-odd standard members, among them most of the important standard composers in our country, men like Deems Taylor, Aaron Copland, Samuel Barber, Virgil Thomson, Howard Hanson, Randall Thompson, Ernest Bloch, Douglas Moore, David Diamond and many others of equal note, all of whom hold high the ideals which animate them and animate the Society in working for the best in American music, regardless of the category.

The growth of ASCAP is truly the growth of American music during the last 40 years. In no department of musical activity in this great land of ours does a composer work any longer without receiving for his labors a proportionate share of the money that the Society collects. Naturally, a standard composer does not earn as much as a popular or production composer. He writes for a much smaller public, and he is aware of this. But for him there is today not only the satisfaction, of which I have spoken earlier, the joy that comes to him on being recognized by performance by leading organizations and artists; in addition, he reaps financial rewards through ASCAP, which collects for his public performances for profit, just as it does for the performance of other music. This is a big step forward for the standard writer; it gives him the encouragement which he needs, it contributes to his income and enables him to devote more and more time to composition.

Time was when the majority of standard composers earned practically their entire income from teaching music, whether as private teachers, or as members of the music department of colleges throughout the country, or as music critics. (I was one for many years, having served from 1929 to 1936 as editor-in-chief of Musical America, succeeding Deems Taylor in that post). Today, although we still have many fine composers in the Society, who head the music departments of our colleges and universities, among them Douglas Moore at Columbia, Philip James at N.Y. University, Howard Hanson at the University of Rochester (Eastman School of Music), to mention a few whose names come readily to mind, the majority of our standard composers are busily engaged in doing what composers are intended to do, namely, *compose*. They are making their contribution to the art music of our country and in that worthy endeavor, they are aidcd by the greatest performing rights society in the world, the American Society of Composers, Authors and Publishers—ASCAP.

Music In The Marketplace

Continued from page 41

cialism. What would Homer have said if a recitation of his poems were introduced—or even interrupted—by commercial announcements urging purchase of the latest styles in tunics, or spices imported from the Far East by mysterious caravans.

GBS on 'Art Vs. Money'

Today, the author is frankly commercial—like everyone else. You will remember that Bernard Shaw is reputed to have complained to a great motion picture producer who emphasized the artistic possibilities of his treatment of one of Shaw's works: "The trouble, Mr. Lasky, is that you think only of art, while I think only of money." This story may be apochryphal, but it emphasizes a condition which has been recognized by legislation in the Anglo-Saxon world for almost two and a half centuri if you want authors to produce works for public enjoyment or intellectual advancement, they must receive financial encouragement commensurate with the public acceptance of their works. This can only be achieved by sound copyright laws.

Authorship did not become a real profession until writers became independent of patrons and subsidies, and earned a livelihood by means of royalties proportionate to the success of their works.

Dr. Johnson was the great champion of an independent writing fraternity. He often drove a point home by going to extremes, such as when he remarked: "Who but a blockhead ever wrote except for money." He refused to accept the patronage of Lord Chesterfield in words which have gone down in history as the author's declaration of independence. He asked:

"Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and when he has reached ground, encumbers him with help?"

This was in 1755. Almost a half century earlier, in the reign of Queen Anne, the first copyright law had been passed, giving authors the exclusive right of publishing copies of their works for a 14-year period, with a right of renewal for 14 years more if the author should be living at the end of the first period.

Evolution of Copyright Law

The first copyright law conferred only the right to print copies. There were no commercial enterprises engaged in profiting from the performance of works. There were two theatrical companies operating in London under royal grant at the time, but that would hardly warrant the passage of a copyright law that included performing rights.

The preamble to the 1709 copyright bill stated that its enactment became necessary because of the unauthorized publication and reprinting of works to the great detriment of authors and publishers "and too often to the ruin of them and their families"; and that the bill was designed "for the encouragement of learned men to compose and write useful books."

Similar laws were enacted by the several states at the urging of Noah Webster in 1783. More than a half century was to pass before dramatic rights were granted in Great Britain (1833) and in the United States (1856). Copyright protection was extended to musical compositions in Great Britai in 1842, but the United States waited until 1897 for a similar enactment.

The term of copyright was gradually extended until it became the period of the author's life plus 50 years in Great Britain (Act of 1911), and two successive terms of 28 years each in the United States (1909).

Today, we are functioning under a copyright law that was enacted before the development of motion pictures (silent or sound), the commercialization of radio, the invention of television, and the development of high fidelity recording and reproducing devices operating electrically rather than mechanically.

Jukeboxes and A&R Men

The present-day "jukebox" first came into being in 1935. The nickels, dimes and quarters deposited in these boxes total more than $500,000,000 annually—a tidy sum, which is made possible by the creators of new songs as well as established standards. The boxes, which are really fancy packages for the music they deliver, cannot ordinarily be bought in the regular channels of commerce.

They are generally leased on a basis of paying 50% of the take to the supplier or operator. When the records are too worn for jukebox use, they enter the used record market at cutrates.

The composer is a stranger to all these transactions. The 1909 Copyright Law prevents him from granting exclusive rights to a record manufacturer, or picking and choosing among them; it prevents him from selecting the artists who will record his work. He has no say as to what its companion will be on the other side of the record. Oftentimes inferior songs—or those written or published by the A & R man's favorites—are placed on the other side of a work of an established writer for obvious purposes. This parasitical practice is permitted by the Act of 1909!

When the 1909 law was enacted, the long-playing record was unknown. As a result of the 2c compulsory license provision of that law, a composer may spend a lifetime writing a symphony, only to find that the statute fixes its value at 2c per long-playing record! Fantastic, but true.

Let us have no illusions about the possibility of bringing our law down to date. The first bill providing for International Copyright was introduced in our Congress by Henry Clay in 1837; it ws not passed until 1891. The first international copyright convention was framed at Berne, Switzerland, in 1886; but the first Universal Convention meeting with American approval was not drafted until 1952. We have just voted to adhere to that convention this year. It will probably be some time before our copyright law is revised generally; but we should correct its glaring errors and discriminations without delay.

When the American Society of Composers, Authors and Publishers was formed in 1914, no one dreamed that a time would come when a single performance of a song or a symphony could have an audience of millions rather than a few hundred or thousand. This has come about through the miraculous inventions of radio and television.

In a sense the inauguration of commercial broadcasting (doing a billion dollar business annually, today), should have been to music, what the invention of the printing press was to literature; or what the automobile, the diesel engine and the oil burner have been to the petroleum industry. Each opened up a vast new market for those who could supply an ever-increasing demand.

When ASCAP was formed, there was only a handful of composers, authors and publishers of music in America. They supplied the music for a population of less than 100,000,000 people who had not yet become accustomed to mass entertainment on a national basis. Local musicians supplied talent for dancing; the piano and phonograph were important to home entertainment, and no advertisers except medicine men had yet conceived of entertainment a factor in delivering a sales message. Music had no market except to the extent that people were willing to pay directly for their entertainment.

Yet the composers of that day had at least as many hit songs each year as they have today. Dr. Julius Mattfeld's VARIETY Music Cavalcade lists 57 top songs for the year 1914 including "By the Beautiful Sea" (Atteridge & Carroll); "By the Waters of the Minnetonka" (Cavanass & Lieurance); "Can't Yo' Heah Me Callin' Caroline" (Gardner & Roma); "Missouri Waltz" (Royce, Logan & Eppell); "St. Louis Blues" (W. C. Handy); "Sylvia" (Scollard & Speaks); "They Didn't Believe Me" (Reynolds & Kern); "12th Street Rag" (Euday L. Bowman); "When You're a Long, Long Way From Home" (Lewis & Meyer); "When You Wore a Tulip and I Wore a Big Red Rose" (Mahoney & Wenrich), and a half dozen songs by Irving Berlin, including "Play Simple Melody," which was revived in 1950.

Mattfeld's last listing is for the year 1950, a year in which only 42 songs were treated as hits, at least two of them being revivals.

The 1949 list had only 30 compositions, of which three were revivals. Thus in 1949, with the great demand of radio and television for songs, the number of hits was less than half the number in 1914.

While the number of hit songs has halved, the number of writers and publishers competing for the market has increased tenfold. Since music plays such an important part in making the radio and television advertising message palatable, one would expect that the creative musical world would have reaped enormous gains. If advertisers find it profitable to spend a billion dollars a year to bring entertainment to the home, the writers and publishers of music would be expected to benefit proportionately. After all, isn't it like having oil discovered on your land? Even though someone else discovers the vein or makes the demand for oil skyrocket, no one will question your right to the windfall.

Inverse Ratios

It is true that radio and television programs must generally be built around old tunes, which have increased i value; but there are many new writers—more than ever—and those new writers do not find a ready market for their wares. Although greater sums have passed through the ASCAP clearing house than heretofore, the total receipts of writers and publishers of music have not kept pace with the payments by advertisers for entertainment.

The concentration on just a few hits has made the profession of writing and the business of publishing music more precarious than ever. Sales of sheet music are constantly falling. It is becoming ever more difficult to have a new work recorded.

According to the a & r man—artists &repertoire—man of one important recording company, the gimmick has been given more consideration than the melody or lyric.

Publishers and recording companies are swamped with more new material than they can use; yet recording companies often concentrate on new arrangements of material in the public domain and the revival of old songs.

Thus, we have this paradox today: that with a greater commercial demand for music than ever before in the nation's history, the economic plight of those creating new musical works is most disturbing. With more than 3,000 professional writers of music in the United States alone turning out many hundreds of new tunes weekly, there are not more than 50 successful songs annually. The top professional writers often have long periods of sterile composition between hits, yet a current hit frequently yields the composer less than $1,500 in sheet music royalties.

The ASCAP clearing house which was originally devised to take care of marginal uses yielding an incidental income from the so-called "small rights" must now account for the major part of a writer's or publisher's income. The uses (performances) which were once marginal are now all important.

To return to our theme, just as the discovery of oil on a farm may make the raising of crops an incidental enterprise, so the use of music in commercial radio and television broadcasting has made sheet music a by-product.

No one should complain about the change. We must keep pace with the times. ASCAP has been given a great responsibility because of inventions and discoveries that have brought new and changing values to the compositions of its members, and fortunately profits to those who use these works as a means of bringing the sellers' wares to the attention of the most enlightened public in the world.

The Society has tried to see that it functions smoothly in its clearing house activities. It enjoys serving as a central source through which the works of its members are made readily available to the thousands of enterprises whose profits depend on presenting attractive entertainment.

The Society's relations with these commercial users are most cordial today. The early days of bitter strife and mutual suspicion are disappearing. ASCAP serves its members best by being of the utmost service to the user. In his success lies the success of the ASCAP membership—a body of men and women who are aware of their public responsibility and who hope to continue to represent in song the life of America—its hopes, its struggles and its ideals.

The great use of music today should lead to a happier citizenry. The creators of these works seek only fair treatment and the right to be compensated whenever their works are used for profit.

Music for Television and Radio

By SIGMUND SPAETH

(The author of this article, a member of ASCAP since 1925, has been long identified with radio and television; he is chairman of Audio-Visual Education for the National Federation of Music Clubs, a columnist, author, lyricist, translator, composer and arranger, popularly known as "The Tune Detective"—Ed.)

There was a time when ASCAP was accused of a monopoly in the field of copyrighted music, particularly by radi executives, who were naturally anxious to use the popular hits of the day, regardless of the clear protection of such material by the Copyright Law. They overlooked two simple and important points: (1) That every human being has an automatic monopoly of the products of his own brain, which cannot legally be taken away from him; (2) That the world's greatest music has long been available to any user free of charge, without limit to its commercialization.

Sigmund Spaeth

When the ASCAP controversy was at its height, I guaranteed to fill with music alone the entire broadcasting time of any station every day for an unlimited number of years without ever touching a single copyrighted composition. (Needless to say, the offer was neither challenged nor accepted.) Obviously the masterpieces of Bach, Beethoven, Brahms and other great composers could be performed almost endlessly without repetition, including also the permanent and limitless treasure of the world's best folk-music. Just as obviously there were and still are plenty of creative musicians outside of ASCAP who would be delighted to have their works heard on the air without expecting one cent in return, and this is permitted by the Copyright Law, which merely insists that one secure the permission of a copyright owner before using his property for profit. Finally an enormous amount of popular music becomes available for commercial use each year through the expiration of copyrights, some covering 56 years through legal renewal, but many reverting to the "public domain" after only 28.

The weakness of this reasoning, from the standpoint of radio and television, lies in the fact that the established classics of over 56 years ago do not sell cigarets, toothpaste, beer, or automobiles. Neither does folk-music, as a rule, nor the work of amateur composers. (At that, there have been some surprising exceptions!) Commercial sponsors insist on music of commercial value, which means the current hits of Tin Pan Alley and the "standard" popular tunes of Gershwin, Kern, Herbert, Porter and Rodgers. If the unlimited free music of the world would sell their products, they would unquestionably use it. So much for monopoly!

Untapped Fountainheads

Now comes the question: What use have radio and television actually made of this tremendous mass of material that has always been at their disposal? The inevitable answer is, "Only a small fraction of its possibilities."

There have been some notable sponsorships of great music (mostly in the public domain) such as that of the Metropolitan Opera by the Texas Co. and the N. Y. Philharmonic-Symphony Orchestra by Allis-Chalmers. There re also significant instances of musical sustaining programs of artistic integrity, like the National Broadcasting Co.'s televised operas, necessarily in somewhat abridged form. But on the whole both radio and television have thus far signally muffed their opportunities to bring the world's best music an unsuspectedly large audience of potential music-lovers.

The word "potential" is used advisedly. For some strange reason the powers that rule the airwaves long ago decided that good music has only a small circle of listeners; and whenever they philanthropically presented such music, they stubbornly aimed the programs at this limited audience, making practically no effort to win the interest of millions of potential enthusiasts who have been kept outside the sacred precincts by well-meaning snobs, supplemented by some outright hypocrites, who live by the slogan, "Nothing but the best."

In presenting such programs, little if any attempt was made to win new hearers. The numbers were announced in a stilted, unctuous, oratorical fashion, with exaggerated emphasis on technical terms, particularly in the Italian language, rolled out with majestic reverence, regardless of the real value or general interest of the composition under consideration. A casual listener could hardly be blamed for deciding that this must be very dull stuff that was being so pompously described.

There has been considerable improvement in this respect, particularly with the development of such commentators as Jim Fassett, David Randolph and Boris Goldovsky. Nevertheless, radio came perilously close to eliminating good music entirely, only a few years ago; and this was in spite of the obvious fact that such music was perhaps the best of all weapons in its desperate struggle with television. A determined campaign by the National Federation of Music Clubs played a big part in restoring great music to something like its rightful place on the

Video's Mistakes

Television has been even more culpable in its treatment of serious music. It has made the same mistake as radio in addressing its efforts to an admittedly small audience (truly impressive, however, in its quality and influence) and then blaming the audience instead of itself for apparent lack of response.

Worst of all, television has curiously neglected to apply to good music the one unique asset that it possesses—that of *intimacy*. It has presented famous artists, not in the informal fashion that would apply if they were actually in one's living-room, but generally in a limited imitation of their performances on the actual stage of the opera house or concert hall. Once again the impression has been created of something ultra-refined, precious or "highbrow," instead of a normal appeal to the common human love of beauty and desire for entertainment.

The television screen can give the average person an intimate contact with artists that would never be possible in an auditorium of any kind. The success of its most popular programs, which are those dealing with amateur and professional sports, may be traced not to any spectacular effects but to the intimate closeups which put the spectator right beside the batters, pitchers and fielders of baseball, the backs and linemen of football, and the fighters in the ring. An occasional sweep of the camera is permitted, but mostly it concentrates on the individuals who are doing what we all want to see, even more clearly than would be possible from the grandstand.

I insist that great music can be presented in this intimate style and that a commentator can make it endlessly exciting, entertaining and stimulating to every type of listener. In fact, I have proved my point, not only before live audiences but in the television studio and on film. Right now the Sterling Television Co. of New York is offering a filmed series of half-hour programs called "Music for Everybody," carrying out the ideas suggested above, and the reception thus far is most encouraging.

The general pattern is quite simple. Th "Tune Detective" is discovered at the piano, talking informally and playing casually as needed, bringing in an assisting artist for the actual performance of an attractive piece of music. For more elaborate effects, including orchestras and choral groups, as well as exotic scenes in unfamiliar surroundings, film clips are used, but with intimacy still supplied by the personal introductions. There is room for commercials at both ends and in the middle.

Simultaneously a series of 20 Remington LP records is being released under the title of "Music Plus," with my comments recorded on separate bands alongside the music itself, which is complete and uninterrupted. This material is obviously a natural for local radio stations, as well as clubs, schools and colleges. Incidentally, the music is all in the public domain.

Neither television nor radio has yet scratched the surface of the vast gold mine of great music awaiting its potential prospectors.

Middlebrow Music For Concert Halls

By MARKS LEVINE

(President, National Concert & Artists Corp.)

As a concert manager by profession, member of ASCAP by virtue of writing lyrics as a hobby and a former newspaperman, I am proud of the fact that in 1945, while I was on the Pacific Coast, I initiated, by letter to Deems Taylor, then president of ASCAP, a certain negotiation with concert artists and managers. Several years later it resulted in the formulation of an agreement, benefiting the composers and lyric writers at a negligible expense to the artists and local managers. Still, there are many performers and local impresarios who object to this small "impost."

It is my contention, however, that a composition can make an artist just as an artist can make a composition, and when the two the concert manager benefits as well. For example, in the popular field it is an accepted fact that the disk jockeys and programs like the Hit Parade can establish not only a song but also a personality. Variety shows on television and radio are invaluable aids in popularizing music and building names in the so-called popular field. Why not in the concert field? To cite a minor example, I can only state that a little song called, "Do You Remember?" written by my late brother, Mischa Levitzki, to my lyrics, has been recorded by Ezio Pinza, has sold thousands of records and enjoys a continuous sale of sheet music in spite of its being a rather difficult and highbrow song. Being a concert manager, I derive very small benefit from this activity, but I venture to say that Pinza's royalties were quite respectable.

Trends in the concert business are slower in showing results than those in the field of pop music. But in spite of many dire prophecies our business has kept pace and even progresses every year. Names such as Rubinstein, Peters, Brailowsky and Milstein enjoy unabated drawing power and undoubtedly always will, yet the noticeable increase in bookings of group attractions such as the Goldovsky Opera Theatre, and the Romberg and Victor Herbert festivals have revealed a startling upsurge. This must have a salutory effect on old and new music. While New York is the mecca of the concert business, the extensive tours to large, medium sized and small communities throughout the country increases the popularity of hundreds of concert artists, and their programs, just as the case I cited above with the regard to popular music.

The 'Popular' Touch

The modern concert performer in preparing a program does not only consider integration of the classical numbers he is to present, but as a rule devotes at least one group to ballads and modern standards, like the works of Cole Porter, Jerome Kern and Rodgers & Hammerstein. It is also interesting to note that more and more highbrow singers leave the final group on their programs "to be announced." In this category they perform spirituals, popular songs, musical comedy hits and folk songs, and if they don't, most assuredly they use songs of this type as encores. This is a perfect counterpart of the influence of disk jockeys, the Hit Parade and radio and television i framing the taste of the public.

Another indication is the type of orchestral concerts presented primarily in the summer. For example, Viennese, Rodgers & Hammerstein and Gershwin nights have become an annual ritual at New York's Lewisohn Stadium and many symphony orchestras throughout the country find that these special programs have phenomenal drawing power. Oscar Levant and the newcomer Earl Wild are in constant demand for Gershwin programs.

Another important way of bringing concert artists before the public is the medium of motion pictures. Some of those who have gained additional prominence through this medium are Artur Rubinstein, Jascha Heifetz, Rise Stevens, Blanche Thebom, Robert Merrill, Isaac Stern, Lily Pons, Ezio Pinza, James Melton and others. Coming: Helen Traubel in a Metro filmusical.

The present-day classical performer, unlike his predecessor of the so-called "golden age," does not base his repertoire solely on the works of the great masters. It is no reflection on the taste of the American public, but it does indicate that the performer realizes that the American public has become more and more catholic in its taste due to the variety of the entertainment media of our times. Therefore, the ASCAP member benefits more than ever before from these new trends in the programs of the classical performer.

Life And Plugs of a Music Man

By JOE (Banjo) SANTLY

In June, 1900, at the age of 13 I started as a boy soprano plugging for Witmark at 28th Street off Broadway, original Tin Pan Alley. Being under age it was the idea of John Leffler, Witmark's professional manager, to have m dressed as a page boy and stroll up and down the aisles of Proctor's 5th Ave. Theatre during intermission singing Witmark songs. I introduced one in particular which became an overnight success and is still a great favorite at all gatherings and with barber shop quartets entitled "When You Were Sweet Sixteen."

This manner of plugging proved very successful, and the firm booked me i vaudeville theatres from coast to coast. Some of the great songs I sang were "Sweet Adeline," "Boy of Mine," "My Gal Sal," "Under the Bamboo Tree," "Ireland Must Be Heaven," "Absence Makes th Heart Grow Fonder," etc.

My voice then changed and the singing stopped. I tried a mercantile career for awhile, but pined for the music business. So, in 1906, I joined the music publishing firm of Helf & Hager on West 28th Street. As pianist and song demonstrator, my duties during the day were to teach our songs to the vaudeville, cabaret and burlesque singers, and at night to cover from eight to 10 nickelodeons and small movie houses with micro slides.

It was in 1911 when with Waterson, Berlin & Snyder that I met Irving Berli , and worked with him in many a night spot popularizing such hits as "My Wife's Gone to the Country," "Alexander's Ragtime Band," "Mysterious Rag" and others. Due to Berlin's great songs, our 10 piano rooms were crowded with performing artists all day long, allowing the pianists little time to relax. Then came the ight work, covering movie houses, dance halls—in fact, any place of amusement that seated 50 people.

In 1912 I teamed up ith Jack Norton, now a well-known screen and television comic, and as Santly & Norton (Singers with Trimmings) played vaudeville fro coast to coast featuring many great popular songs in our act such as "Oh You Beautiful Doll," "I'm Sorry I Made You Cry," "Go Feather Your Nest," "I'm Forever Blowing Bubbles," "Whippoorwill," "When I Leave the World Behind," "Michigan," etc.

In the summer of 1914 when vaudeville bookings were lean, Jack Norton and I joined Broadway Music Corp.

Plugging For Leo Feist

When World War I started in 1917, our vaudeville team dissolved and I became associated with Leo Feist Inc., and that's where the real songplugging took place. We had many big wartime songs like "Rose of No Man's Land," "K-K-K-Katy," "Where Do We Go From Here Boys," "M-Mother," and the smash hit "Over There" which Feist bought from George M. Cohan and made into a household title, besides marching off thousands of boys to Europe. How we plugged in those days! The firm had four sets of singers and pianists, they hired big trucks, and up and down 5th Avenue we went singing by day and Broadway by night. Through the megaphones we helped sell millions of dollars worth of Liberty Bonds and millions of copies of sheet music. The firm did the same in other big cities.

After the war Santly and Norton returned to vaudeville until 1920, but I tired of trou ing about the country and again went into the music business, this time as professional manager of Jerome H. Remick, one of the leading popular music publishers, and we had one hit after another. Here are just a few I plugged: "There Are Smiles," "Avalon," "Japanese Sandman," "My Buddy," "Barney Google," "Carolina in the Mor ing," "Follow the Swallow," "Bye Bye Blackbird," "Sweet Georgia Brown," "It Had to Be You," and in 1923 with Cliff Friend I wrote "There's Yes Yes in Your Eyes."

While at Remick's in 1924 I met the late Helen Morgan, who impressed me greatly as a new song stylist. I coached her and brought her to Billy Rose for his Back Stage Club, and was her accompanist opening night when she clicked in a big way featuring Remick songs. She became a great star and a very good friend, and sang many of my songs.

In 1929, a pretty bad year as you know for lots of people, my two brothers, Harry Link and I organized the firm of Santly Bros. Inc., and luckily teed off with a great song by Billy Rose and the late Fats Waller called "I Got a Feeling I'm Falling," which was followed by "I Miss You," "The Organ Played at Twilight," "Beside an Open Fireplace," "Honeysuckle Rose," "You're the One I Care For," "Call Me Darling," etc. When the firm disbanded I joined Robbins Music Corp.

I left Robbins in 1936 to take over an interest in Donaldson, Douglas & Gumble and picked up a song by an amateur songwriter from Baltimore called "It's a Si to Tell a Lie," which after being introduced on the air by Kate Smith on her radio show, zoomed into a half-million copy seller.

During that time radio was the important medium for songplugging, and such stars as Kate Smith, Rudy Vallee, and bands like Lombardo, Dorsey, Casa Loma and others could start a song on the road to success but it required concentration and plenty of hard work to get it on the "Hit Parade."

In 1940 I was back with Irving Berlin Inc. as professional manager with a big staff and popularized such great songs as "Careless," "I'll Get By," "White Christmas," "God Bless America" and the score from "Snow White and the Seven Dwarfs."

I'm now in the music publishing business again under the name of Sanson Music Co., and although I haven't made any big hits as yet, the future looks promising with several records soon to be released.

I have seen many styles of songplugging from my early days of singing in the audience as a "water" boy, to plugging motion picture theatres with slides, megaphones on trucks, night clubs, radio, disk jockeys, and now the latest medium—Television. To my way of thinking, the song is the important thing, and the public the final judge. I admit the tastes in songs are quite different from in the old days, and it's now largely a mechanical age.

I have many pleasant memories of exploiting the songs and working with such great writers as Ernest Ball, Herb Ingraham, Joe Howard, Lew Muir, L. Wolfe Gilbert, George Meyer, Edgar Leslie, Lewis & Young, Isham Jones, Dick Whiting, Gus Kahn, Walter Donaldson, Gus Edwards, and last but not least, one who still writes them, Irving Berlin.

So, after 54 happy years in the music business, I'm still plugging songs and hope to keep on doing so in the years to come, making many friends along the way.

LOUIS BERNSTEIN
Vice President

OTTO HARBACH
Vice President

SAUL BOURNE
Treasurer

FRANK CONNOR
Assistant Treasurer

JOHN TASKER HOWARD
Secretary

GEORGE W. MEYER
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ASCAP

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Forty years ago a small group of songwriters and publishers formed the American Society of Composers, Authors and Publishers, with two objectives in mind:

- *To protect the rights of composers and authors and their publishers to just compensation for public performance of their works for profit.*
- *To serve as a convenient clearing house for commercial users of copyright music.*

Since 1914, the American people have gained a better understanding of the unique contribution to national life made by musical creators, and a clearer recognition of their need for some measure of economic security in order to add new works to the American repertory.

The ASCAP directors are proud of the service the Society has performed over the years to its Members, its Customers, and the Public.

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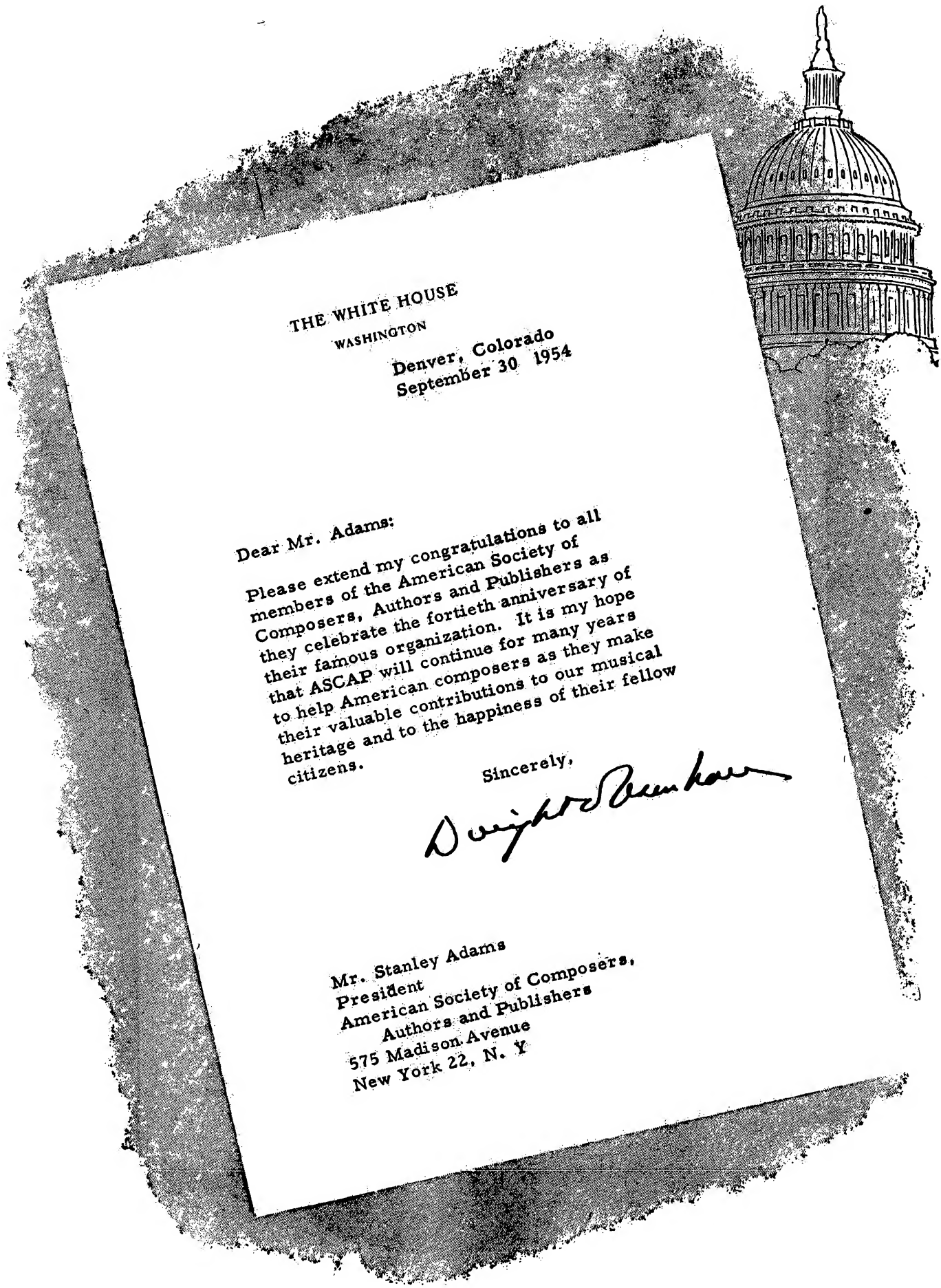


THE WHITE HOUSE
WASHINGTON

Denver, Colorado
September 30 1954

Dear Mr. Adams:

Please extend my congratulations to all members of the American Society of Composers, Authors and Publishers as they celebrate the fortieth anniversary of their famous organization. It is my hope that ASCAP will continue for many years to help American composers as they make their valuable contributions to our musical heritage and to the happiness of their fellow citizens.

Sincerely,

Dwight D. Eisenhower

Mr. Stanley Adams
President
American Society of Composers,
Authors and Publishers
575 Madison Avenue
New York 22, N. Y

ASCAP 40th ANNIVERSARY

1914 1954

Speech of President Stanley Adams, opening the 40th Anniversary Dinner of ASCAP, March 30th, 1954

ONCE upon a time, which in this instance was 40 years ago, there were a few hands that began to weave the strands of the tapestry that today is called ASCAP.

These weavers came from many places and each brought with him a magic cloth. Magic because it could not be seen, magic because it could not be touched, and strangest of all, it was magic because every sympathetic and knowing heart could see it and be touched by it. It was woven from musical strands that each weaver contributed from within himself — the golden silk of the ballad, the deep rich indigo of the blues, the multi-colored quilting of the novelty.

These were great artisans and they worked lovingly and diligently.

Then, one day, since they all had great hearts, they stepped back from the loom and gazed in wonderment at the beauty they had wrought.

Then from all over the land, other hearts coveted the tapestry to hang on their walls, not necessarily to dream before it, or to be thrilled by it, but because they felt that they could collect pieces of gold and silver from their neighbors, who with good hearts, would pay to come in and be comforted by it.

This they did but questioned the right of the weavers to expect payment.

A wise man in the village was sympathetic to the plight of the weavers and he gathered them together, and like the good shepherd, took them to a distant village where there sat a great and learned judge. The judge pondered a long time over the question as argued by the wise man, and he rendered a decision in favor of the creators of the tapestry thusly:

"If music did not pay it would be given up. If it pays it pays out of the public pocket. Whether it pays or not the purpose of employing it is for profit and that is enough."

This encouraged the young weavers, who without this great decision might have remained only apprentices.

Without the original few and their one wise man, the golden silk would have tarnished, the deep rich indigo would have faded, and the multi-colored quilting would have lost its sparkle. Fortunately this did not happen. Instead, the few pieces of cloth have become many, the 192 weavers have become 3963, the gentle hum has swelled to a mighty chorus and there is music throughout the land.

And here we are, tonight, to celebrate the 40th birthday of ASCAP and to pay homage to the visionaries who converted a dream into a reality, an unnurtured seed into a rose and an intangible tapestry into an economic umbrella.

Will each of you, now, at this precise second, please search your innermost thoughts and extract therefrom what ASCAP has meant and what sad changes would result with its disappearance?

It shall not disappear because youth has carried the torch that was lit by age and because the new has replenished the old. But tonight still belongs to the nine ring-masters of destiny what sat around a table at the first supper forty years ago.

It is with reverence and with deep emotion that I call the roll of those who stood up to be counted.

Silvio Hei	Gustave Kerker
Victor Herbert	Glen MacDonough
Louis Hirsch	George Maxwell
Raymond Hubbell	Jay Witmark

and the wise man, Nathan Burkan.

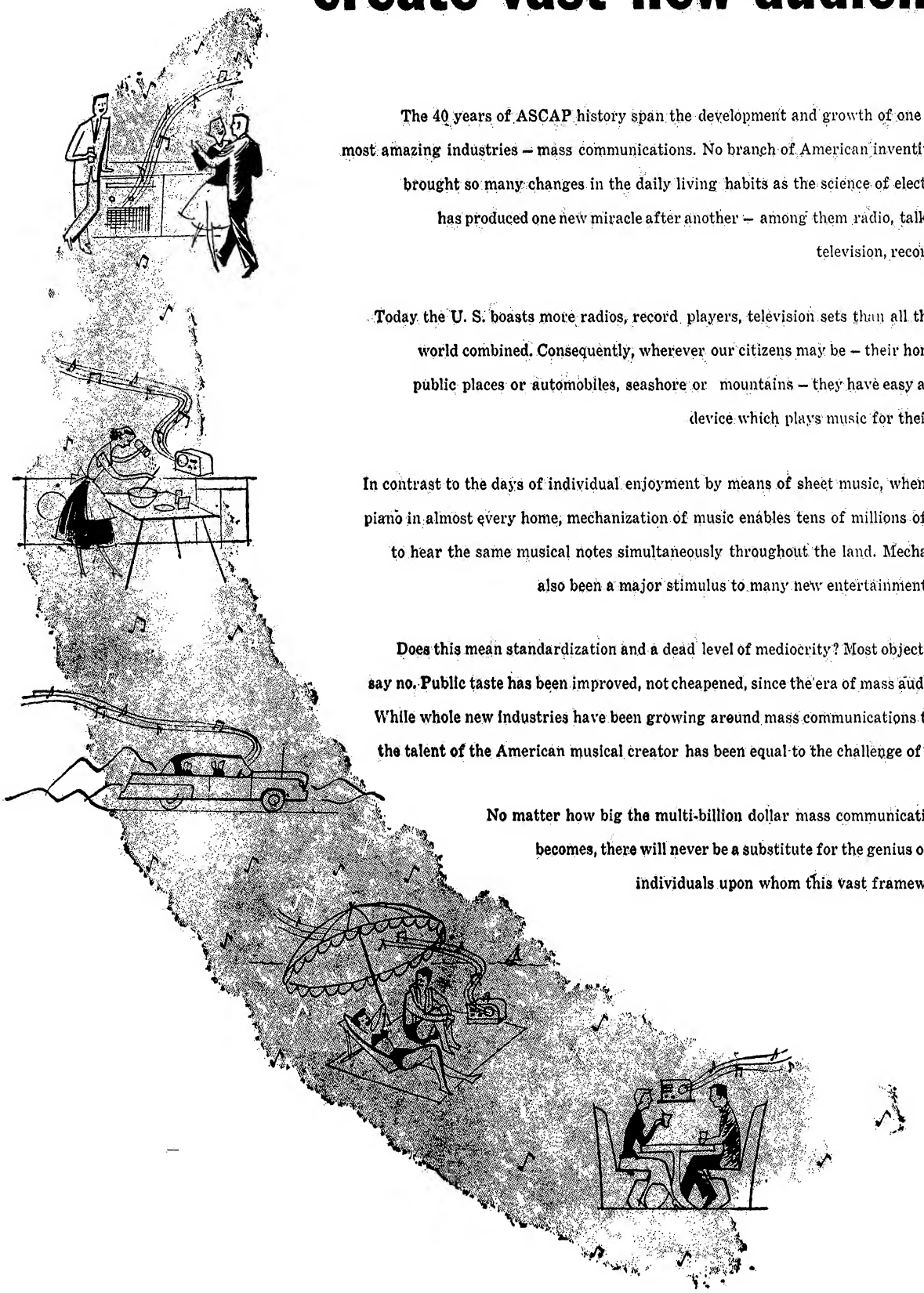
We broke bread tonight because they broke bread that night.

We are singing in a full voice now because they sang in a small voice then.

We gaze from the roof of a shining tower because they labored to build a firm foundation and, ladies and gentlemen — we are because they were.

MASS COMMUNICATIONS

create vast new audiences



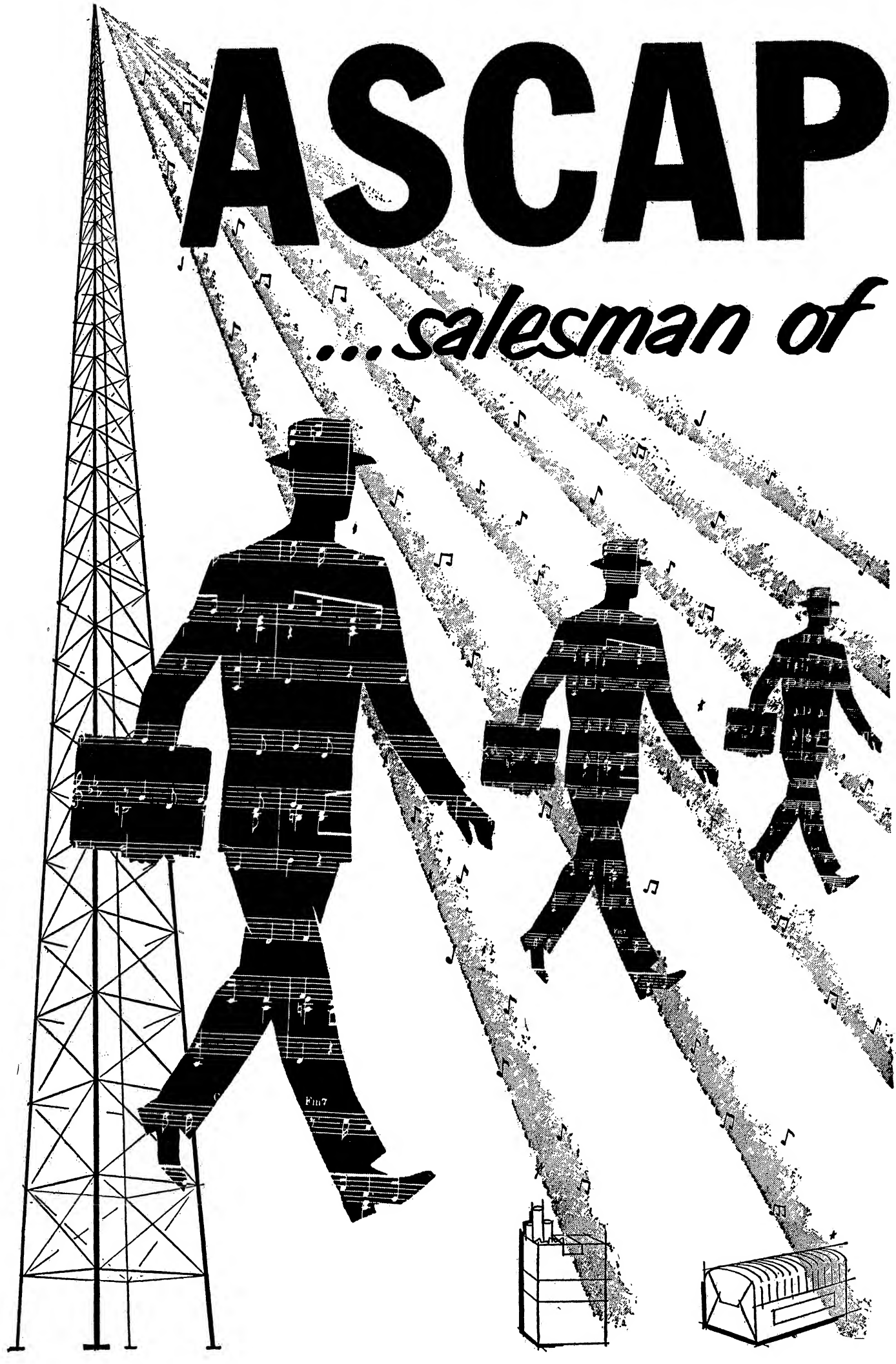
The 40 years of ASCAP history span the development and growth of one of America's most amazing industries – mass communications. No branch of American inventive genius has brought so many changes in the daily living habits as the science of electronics which has produced one new miracle after another – among them radio, talking pictures, television, recording devices.

Today the U. S. boasts more radios, record players, television sets than all the rest of the world combined. Consequently, wherever our citizens may be – their homes or offices, public places or automobiles, seashore or mountains – they have easy access to some device which plays music for their enjoyment.

In contrast to the days of individual enjoyment by means of sheet music, when there was a piano in almost every home, mechanization of music enables tens of millions of our citizens to hear the same musical notes simultaneously throughout the land. Mechanization has also been a major stimulus to many new entertainment enterprises.

Does this mean standardization and a dead level of mediocrity? Most objective observers say no. Public taste has been improved, not cheapened, since the era of mass audiences began. While whole new industries have been growing around mass communications transmission, the talent of the American musical creator has been equal to the challenge of the machine.

No matter how big the multi-billion dollar mass communications industry becomes, there will never be a substitute for the genius of the creative individuals upon whom this vast framework depends.


ASCAP
...salesman of

MUSIC

the airways!

In 1920, when Station KDKA first startled Pittsburgh listeners with the strains of "Avalon" rendered through a carbon mike, ASCAP was 6 years old. It had never distributed a dime to its 100 members, and was too poor even to afford a fee to its General Counsel, Nathan Burkan.

Today, the broadcasting industry has expanded from a single commercial station to more than 3000. The ASCAP membership has grown from a handful to over 3000 writers and 600 publishers.

Music consistently furnishes the backbone of program material used on the airways. The broadcasting industry, in turn, provides the major share of the revenue composers, authors and publishers receive through ASCAP.

We the creators——and you the broadcasters——have been important to each other for a long time. In earlier years, our brotherly relationship was sometimes marred by youthful differences of opinion. But by and large, it's been a healthy process of growing up together.

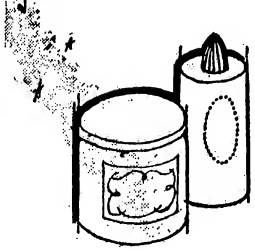
ASCAP, on its 40th Anniversary, is proud of its contribution to broadcasting and its good relations with the broadcasting industry. In the years ahead, ASCAP will strive even harder to serve the musical needs of the broadcasters.

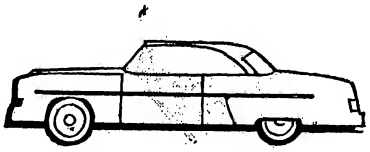
As a recent step in this direction, ASCAP created a Stations Relations Division, headed by the Assistant Sales Manager, to work directly in the field with broadcasters.

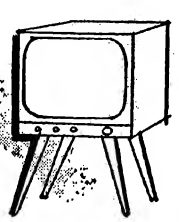
In the future, as in the past, broadcasters will find ASCAP music the best salesman of the airways – with the strongest listener and sponsor appeal.

THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 Madison Avenue, New York 22, N. Y.







ASCAP

brings them back again

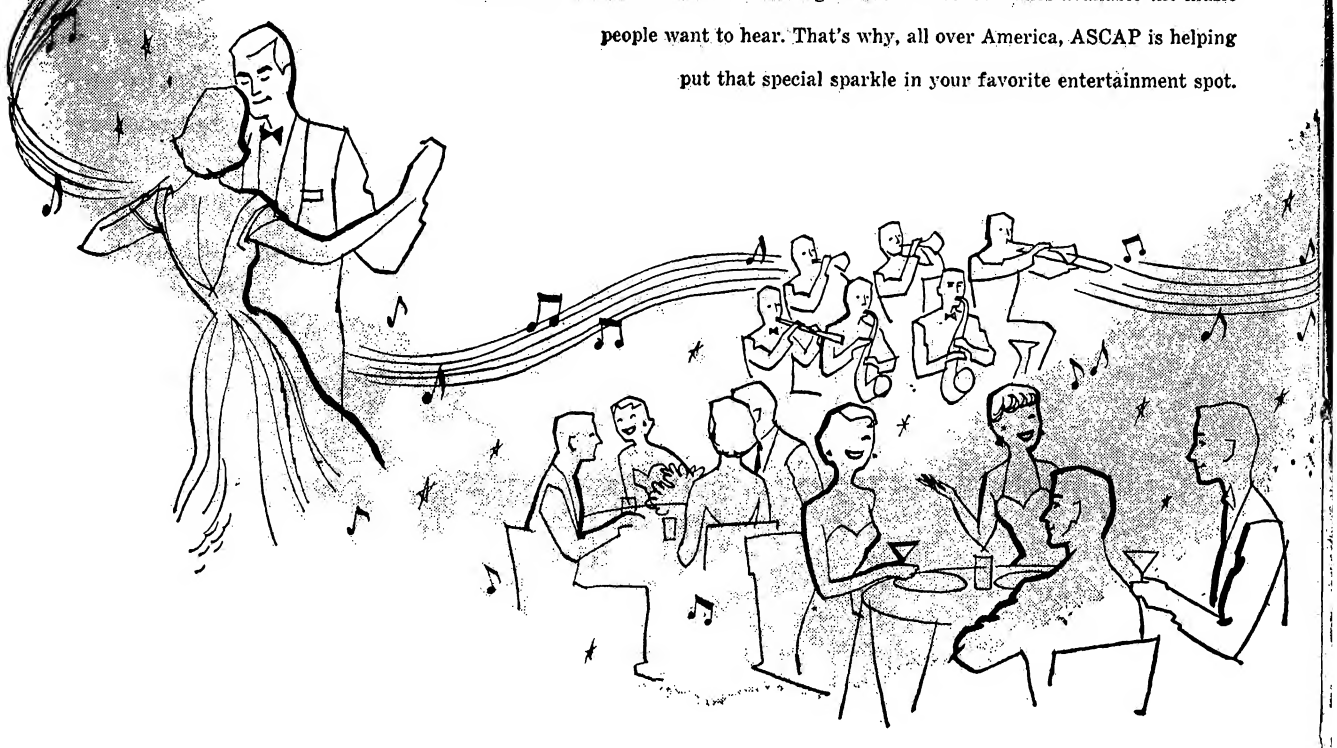
Why do people crowd certain restaurants, night clubs, hotel supper rooms, taverns and bars – and pass others by?

That's easy to answer. There's a certain glow, a special gaiety, about the successful spots. People seek relaxation and entertainment. They want good service, too. But, above all, they want fun – and fun means music.

Music adds glamor and sparkle, makes the customers relax, linger and enjoy themselves. Music helps to make satisfied customers – the ones who come back again and again.

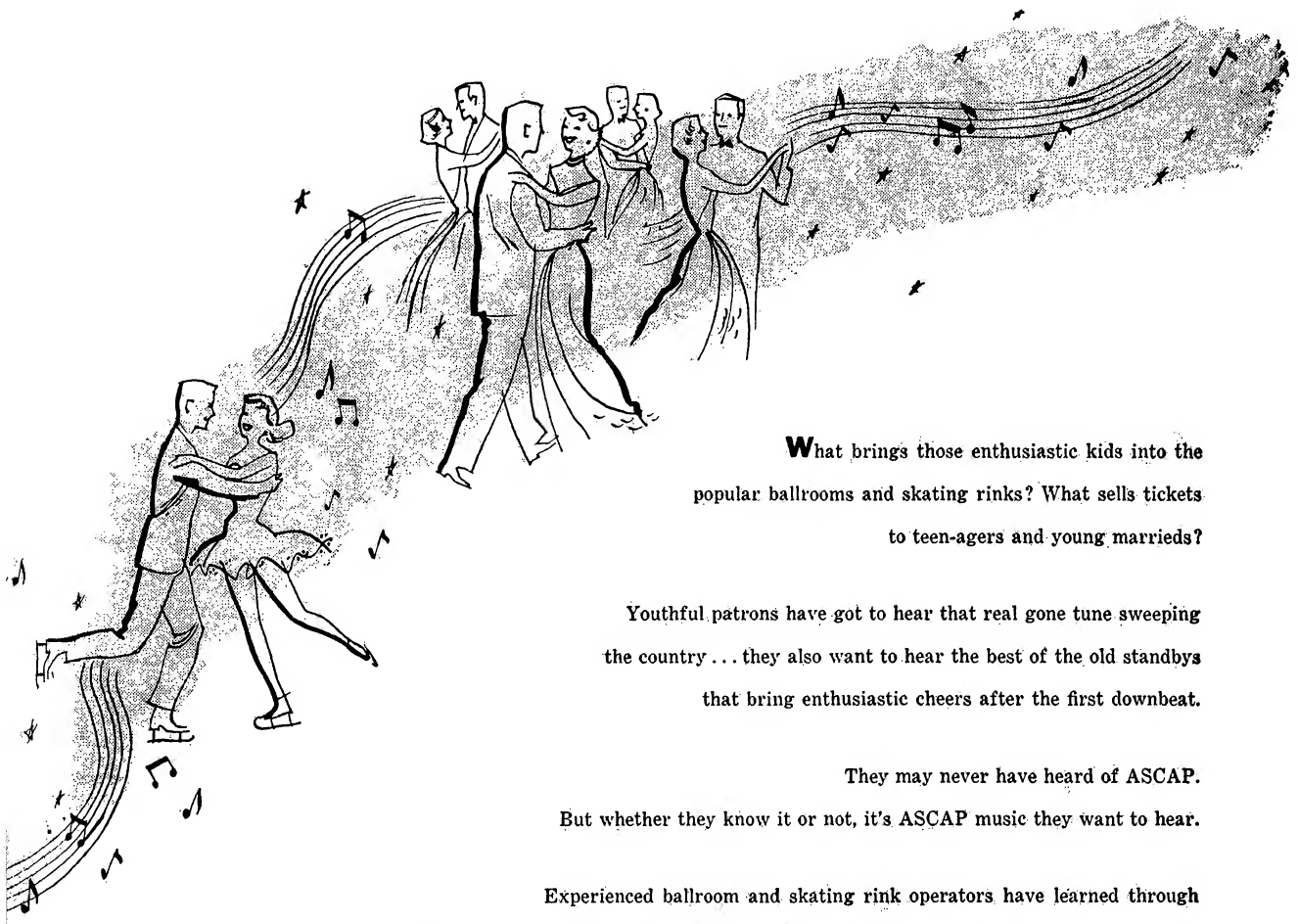
Successful operators know that customers aren't satisfied with just any music. They know it must be the songs and tunes their patrons want to hear – tunes that are smash hits of today and favorites of yesterday.

That's where ASCAP comes in. A single ASCAP license makes available the music people want to hear. That's why, all over America, ASCAP is helping put that special sparkle in your favorite entertainment spot.



MUSIC

...it sells more tickets



What brings those enthusiastic kids into the popular ballrooms and skating rinks? What sells tickets to teen-agers and young marrieds?

Youthful patrons have got to hear that real gone tune sweeping the country . . . they also want to hear the best of the old standbys that bring enthusiastic cheers after the first downbeat.

They may never have heard of ASCAP.
But whether they know it or not, it's ASCAP music they want to hear.

Experienced ballroom and skating rink operators have learned through the years that ASCAP music is the heart of their business – because it sells more tickets.

Their ASCAP license is the smallest item in their entertainment budget.
Yet it brings the biggest return in customer satisfaction and goodwill.

THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
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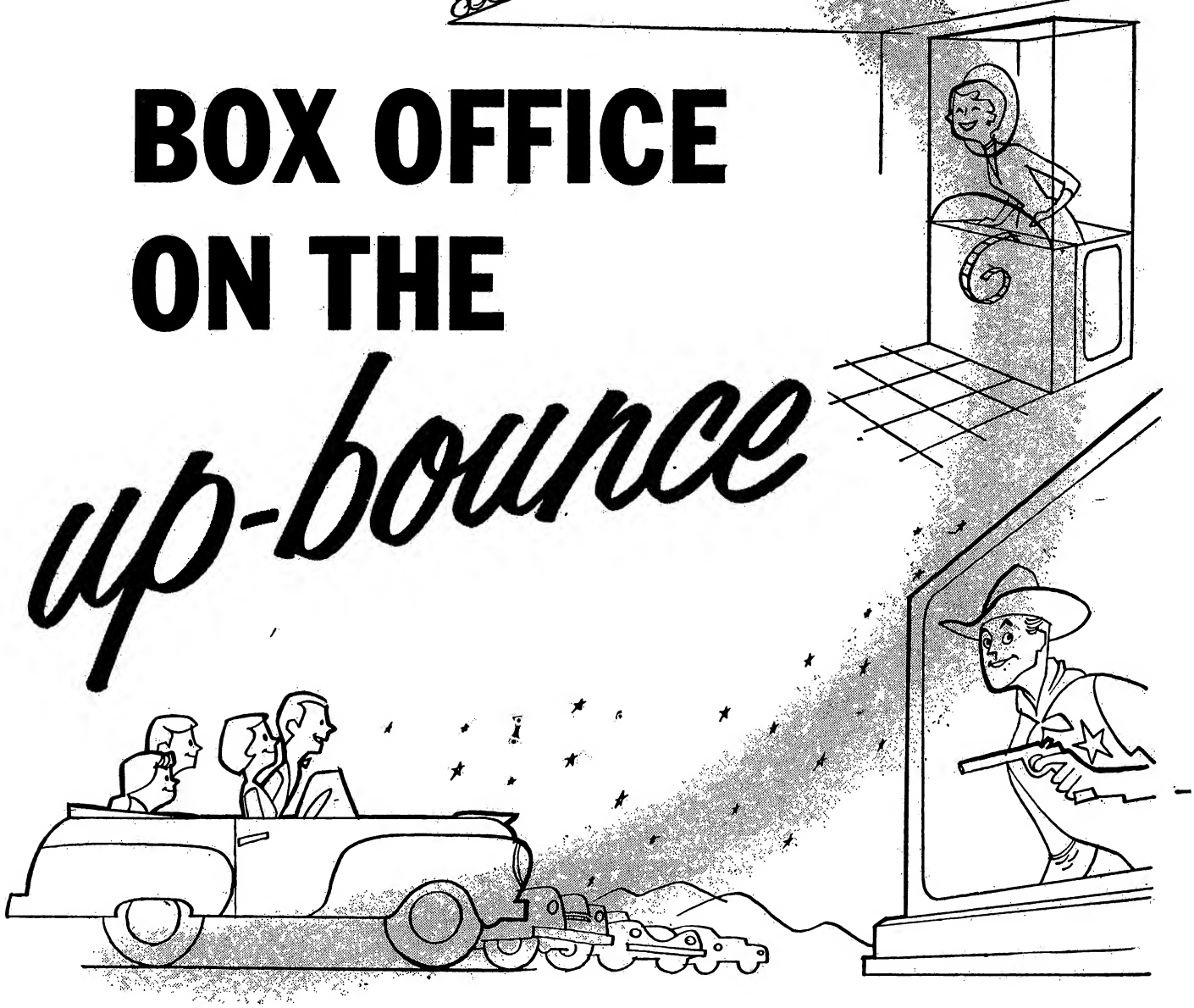
BIG FEATURE

BOX OFFICE ON THE *up-bounce*



Motion picture exhibitors aren't saying ruefully any more, "That's the way the ball bounces." They're watching the ball bounce – upward – as the box-office maintains its healthy forward surge.

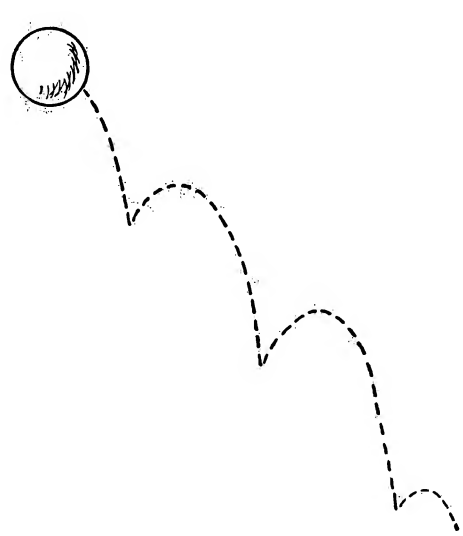
The reason?

Some say better pictures. Some say TV patrons are returning. But behind all reasons is the biggest reason of all – the show-wise, knowledgeable exhibitor with his awareness of entertainment values.

One way exhibitors are adding an extra selling force behind their box office is to make the surroundings of their theatre more inviting. They do this by providing incidental recorded music – in the lobby, in the theatre before show time, or between shows.

More and more theatres are finding that incidental music adds to the enjoyment of their customers, makes them more inclined to come again. (ASCAP music, of course!)

ASCAP is making its license for non-film uses available to theatre exhibitors at a very low fee, consistent with ASCAP's belief that a healthy motion picture industry is good for all of us.



WHAT MAKES A SONG A HIT?

Ask any user of ASCAP music – network exec, program manager, deejay, ork leader, night spot op, roller rink prop:

Why do some songs lead the parade – and remain popular through the years?

Why do others flare up like rockets – and then fade into oblivion?

You won't get a satisfactory answer. Nobody really knows. Popularity can't be predicted. In fact, the man who could guess right even 25% of the time could command any reward he asked from the entertainment industry.

Fortunately, users of ASCAP music don't have to be prophets. They know in advance that their ASCAP license automatically insures a majority of the popular hits.

ASCAP songs from 1914 to 1954 have consistently been among the top hits of the country. Impartial surveys show that the public has selected the songs of ASCAP composers and authors as the tunes that live forever.

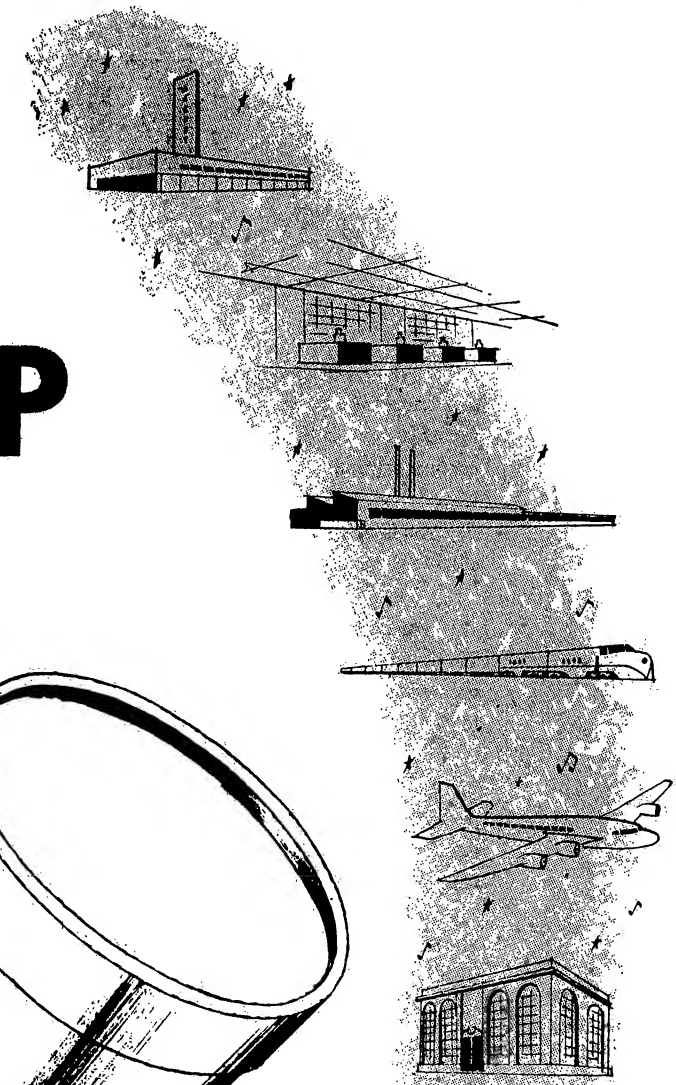
Academy winners since 1934:

1934 — "The Continental" — Con Conrad, Herbert Magidson
1935 — "Lullaby of Broadway" — Harry Warren, Al Dubin
1936 — "The Way You Look Tonight" — Jerome Kern, Dorothy Fields
1937 — "Sweet Leilani" — Harry Owens
1938 — "Thanks for the Memory" — Ralph Ranger, Leo Robin
1939 — "Over the Rainbow" — E. Y. Harburg, Harold Arlen
1940 — "When You Wish Upon A Star" — Ned Washington, Leigh Harline
1941 — "The Last Time I Saw Paris" — Jerome Kern, Oscar Hammerstein 2nd
1942 — "White Christmas" — Irving Berlin
1943 — "You'll Never Know" — Harry Warren, Mack Gordon
1944 — "Swinging On A Star" — James Van Heusen, Johnny Burke
1945 — "It Might As Well Be Spring" — Rodgers and Hammerstein
1946 — "On the Atchison, Topeka and Santa Fe" — H. Warren, J. Mercer
1947 — "Zip-A-Dee-Doo-Dah" — Allie Wrubel, Ray Gilbert
1948 — "Buttons and Bows" — Jay Livingston, Ray Evans
1949 — "Baby, It's Cold Outside" — Frank Loesser
1950 — "Mona Lisa" — Ray Evans, Jay Livingston
1951 — "In the Cool Cool Cool of the Evening" — H. Carmichael, J. Mercer
1952 — "Do Not Forsake Me, Oh My Darlin' " — Dimitri Tiomkin, Ned Washington
1953 — "Secret Love" — Sammy Fain, Paul Webster

ASCAP SONGS WIN THE 'OSCARS'

Year after year, ever since Oscars have been instituted, songs of ASCAP members have been acclaimed as the outstanding tunes used in motion pictures and have won Academy Awards

new fields for ASCAP MUSIC



Every day American industry and commerce find new uses for music.

Factory management, for instance, finds that music relaxes workers and helps quality and quantity of production. More and more personnel officials find, too, that music in cafeterias and recreation rooms keeps workers better satisfied with their jobs.

Downtown stores, suburban shopping centers, business and professional offices are joining the ever-growing list of users of recorded background music.

There's a simple reason for this growth — music helps sales. Shoppers find that music provides an air of hospitality, makes the surroundings more pleasant. They stay longer, spend more and come back more often.

By making available to the commercial user of music the entire repertory of the Society, ASCAP spares the user the cumbersome and costly process of seeking out the individual composers, authors and publishers in order to obtain the right to perform their music.

INCENTIVES

for the Symphonic and Concert Composer

If the contemporary Broadway theatre were to perform only the works of Shakespeare and other Elizabethan writers, today's shortage of theatres for the legitimate drama would not exist since only a small segment of the public would attend. This would not add to 20th century culture.

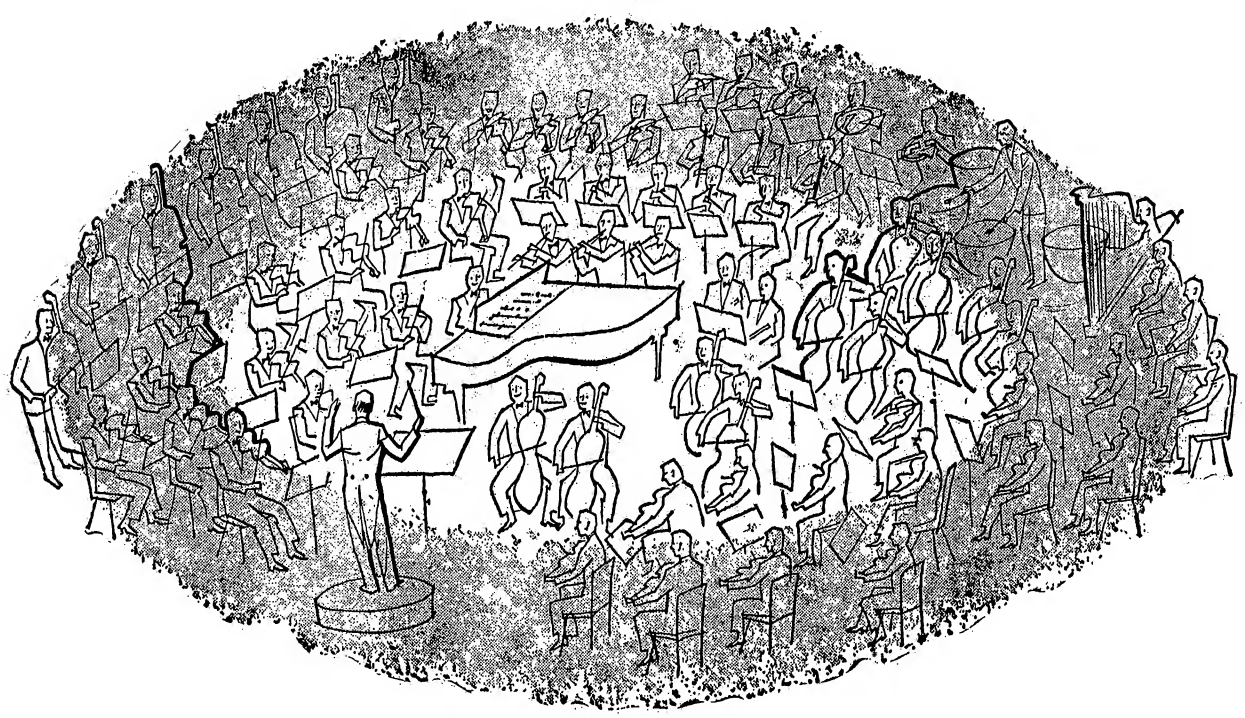
Yet in the American musical world, programs of symphony orchestras show just such a situation, despite voices raised in support of contemporary music.

Oftentimes this music is controversial. We in ASCAP do not favor any particular school. We do feel, however, that the creation of new works suitable for performance by symphony orchestras must be encouraged, if we, as a Nation, are to be known for culture as well as for material accomplishments.

We do not urge, of course, that the works of the masters be abandoned. They are as much a part of the contemporary scene as are the works of the great painters and sculptors that grace our museums. But we cannot build for the future without stimulating and encouraging contemporary creative talent.

We Americans can be proud that many works of our serious composers are also performed with a fair degree of regularity abroad, proving the maturity and wide acceptance of American composers.

A musical composition cannot become established without repeated performances, and every performance of an American work also helps to support the composer, thus encouraging him to new endeavors. We in the Society will do our part to see that the future of these talented Americans becomes increasingly brighter.



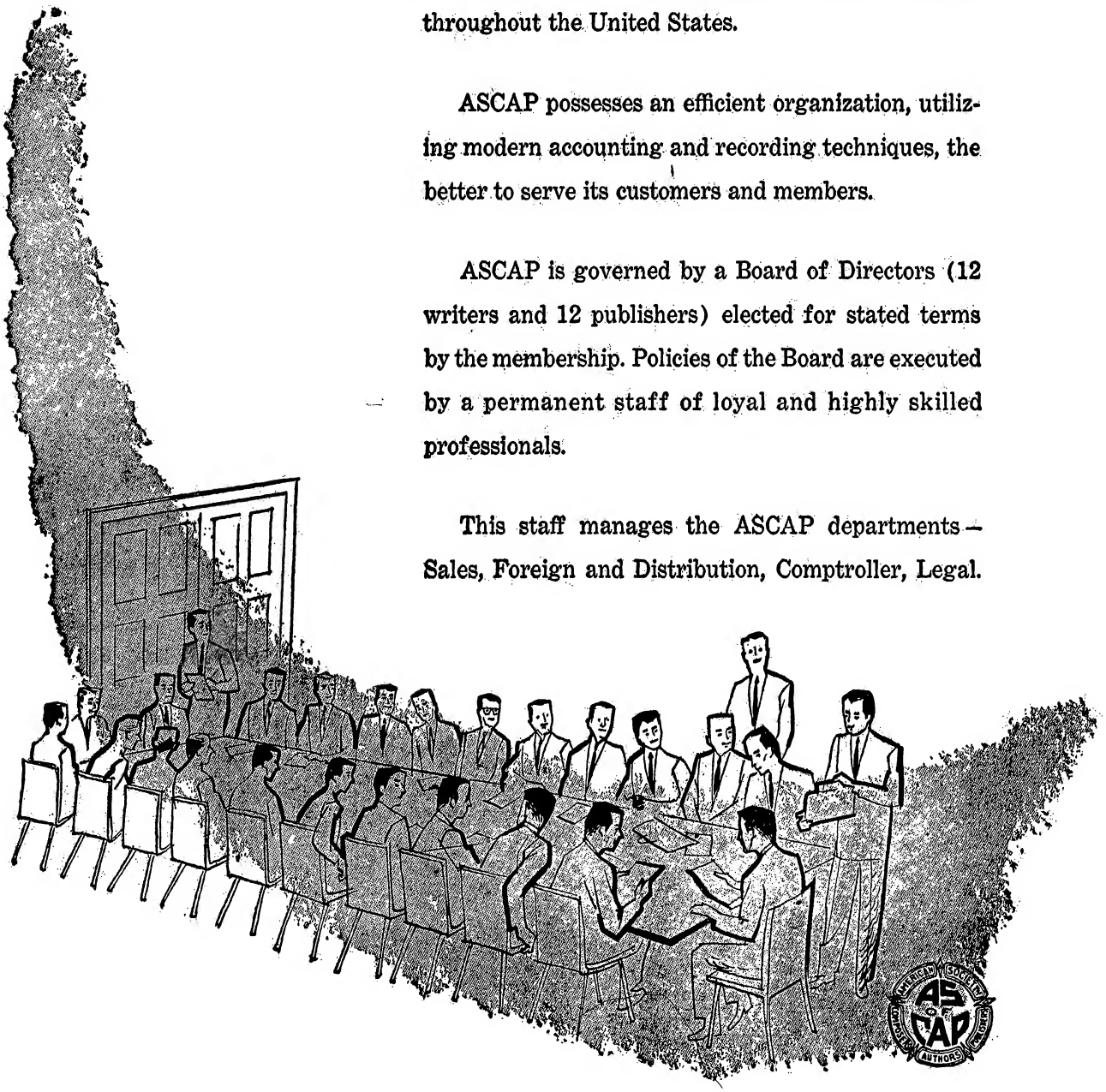
INSIDE ASCAP

ASCAP is a modern service organization, geared to the needs of the multi-billion-dollar entertainment industry and to the vastly increased use of music throughout the United States.

ASCAP possesses an efficient organization, utilizing modern accounting and recording techniques, the better to serve its customers and members.

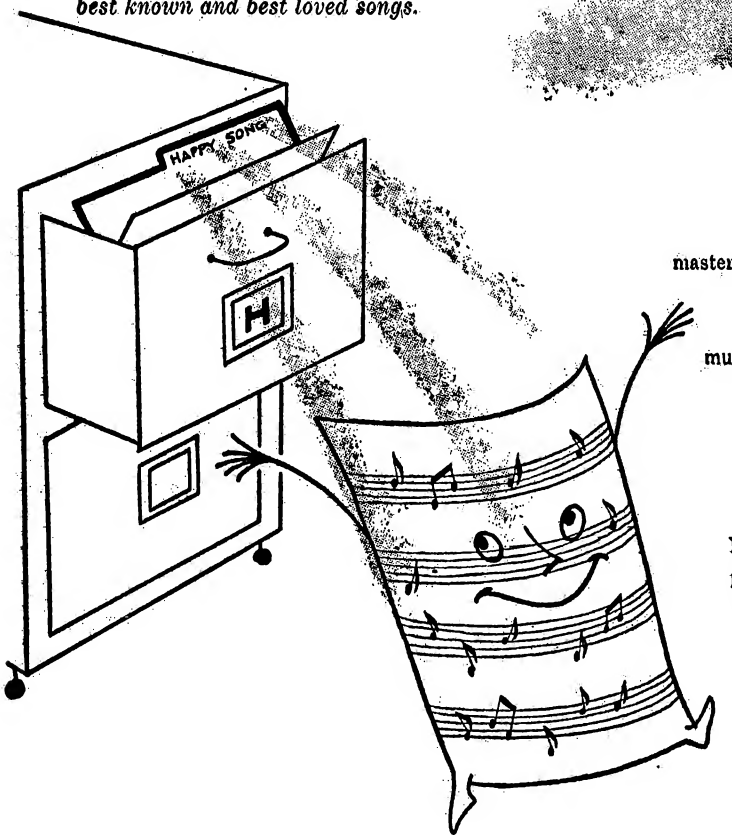
ASCAP is governed by a Board of Directors (12 writers and 12 publishers) elected for stated terms by the membership. Policies of the Board are executed by a permanent staff of loyal and highly skilled professionals.

This staff manages the ASCAP departments — Sales, Foreign and Distribution, Comptroller, Legal.



I am an ASCAP song.. my name is "Happy Song"!

My parents are ASCAP members. In the ASCAP Index Department, I was admitted to the great fellowship of America's best known and best loved songs.



I found out: ASCAP's **INDEX DEPARTMENT** houses the largest catalog of information on musical works in America.

Every work by an ASCAP member is cataloged in a master file on the 9th floor of 575 Madison Avenue, New York City. More than 2,500,000 cards now fill the bulging files of the Index Department. Each card preserves the history of a musical work: its title, date, composer and author, publisher.

"Who wrote that?" "Who published it?" "When was it copyrighted?" The Index Department staff answers hundreds of such queries a week.

Besides its service to commercial users, the ASCAP Index performs a useful public service by providing without cost information on this great repertory of American musical works to educators, writers, editors and researchers.

The Sales Department heard of me...

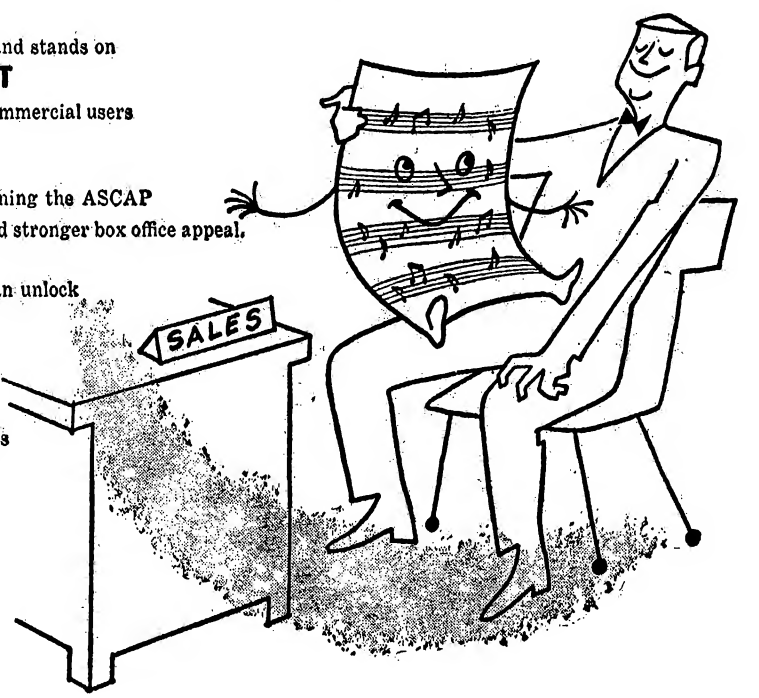
I found out: Since ASCAP music has proven itself and stands on its own merits, the ASCAP **SALES DEPARTMENT** in practice functions as a service department to help commercial users get the most out of their licenses.

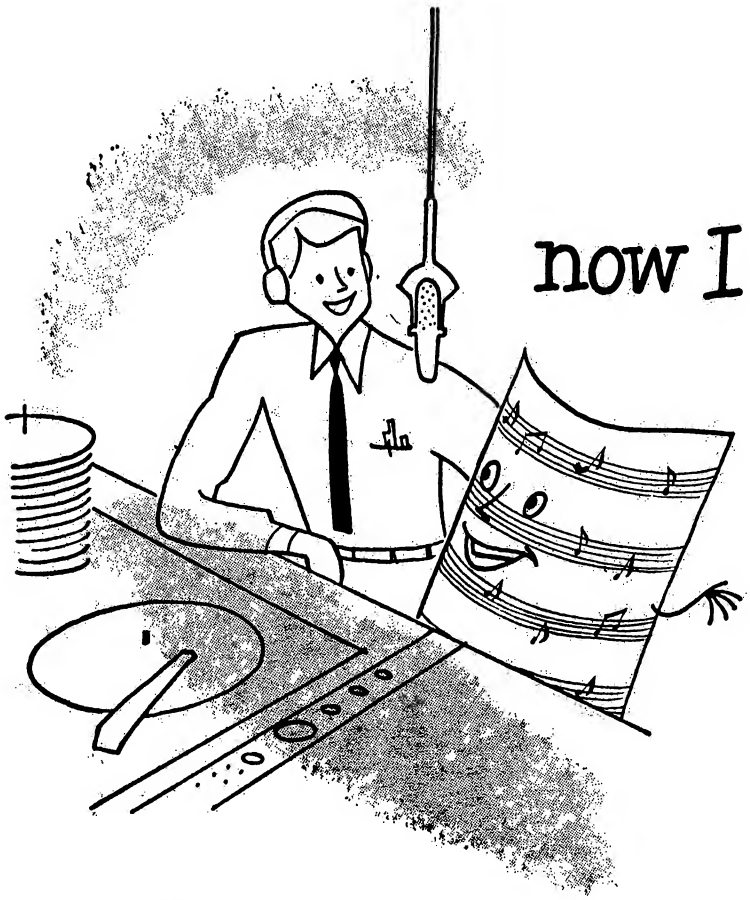
Old friends are provided with full information concerning the ASCAP repertory so that they may use it for bigger profits and stronger box office appeal.

New licensees are informed how an ASCAP license can unlock the door to a great American storehouse of musical treasures and lead to satisfied customers and a louder ring in the cash register.

Broadcasters are afforded services tailored to their needs through ASCAP's new Station Relations Department.

To music users, new and old, ASCAP stands ready to furnish programming and licensing information, through regional representatives and branch offices in principal U. S. cities.





now I am a hit!...

As a result of promotion by my publisher, recordings were made of me. I began dizzily spinning around in radio and television. I am on everybody's lips.

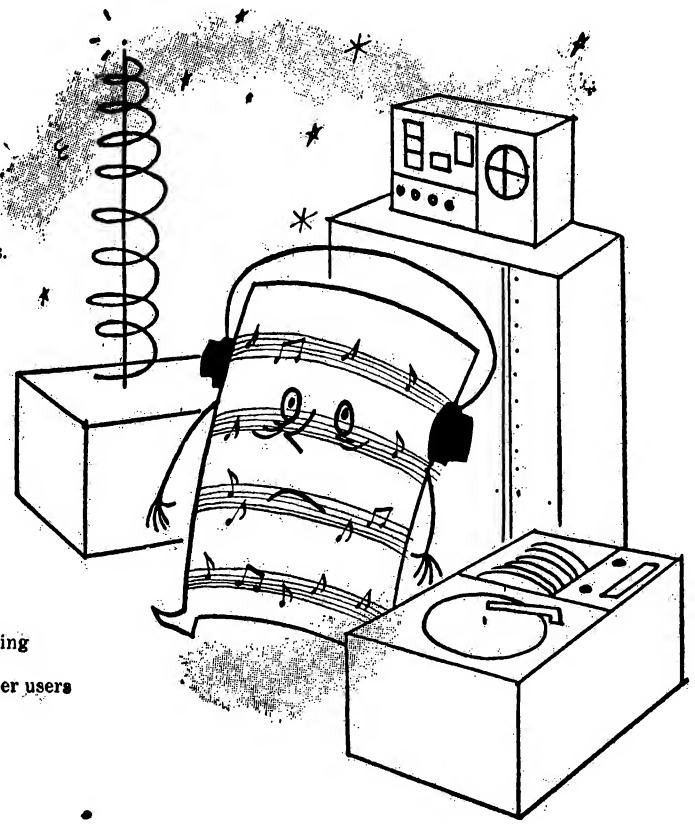
I am frantically busy...

as the Program Department tries to keep up with my thousands of performances all over the country.

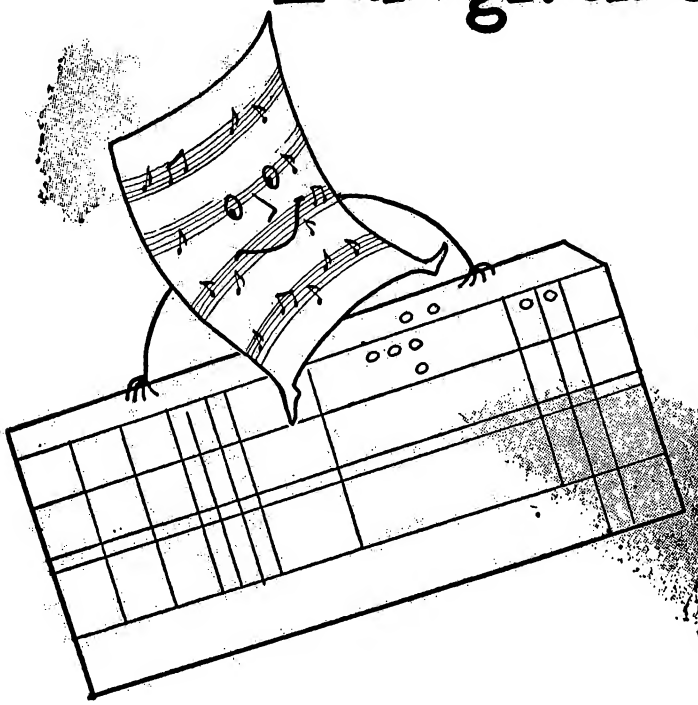
I found out: The **PROGRAM DEPARTMENT** surveys commercial uses of the music of ASCAP's members.

It's a big job, surveying performances. Every minute, any time of day or night, every day of the year, several thousand radio and television stations, who are major users of music, are playing ASCAP music.

Samplings of commercial uses over the nation have revealed fairly uniform use of the ASCAP repertory by representative groups. A specialized staff is constantly checking the radio-tv networks, independent radio-tv stations, and other users of ASCAP music all over the United States.



I am given a code number...



I found out: Results of surveys by the Program Department are sent to the **TABULATING DEPARTMENT** where performance credits for 3,963 members are kept up-to-date on complex IBM machines. These records constitute the primary factor in determining the distribution of revenues by the Royalty Department.

at last!... the Royalty Department!...

I found out: This is the way the free enterprise system works for composers. In the **ROYALTY DEPARTMENT** creators are compensated for their talent by the commercial enterprises that use their music profitably. By sharing in the profits that flow from their talents, composers and authors are provided with the incentive to keep on producing the musical works that make the entertainment world go 'round.

THE ASCAP REPERTORY

...outstanding in all categories

POPULAR SONGS... the hits of today and the enduring standards of tomorrow.

PRODUCTION NUMBERS... hit tunes from the most successful Broadway shows, past and present, and notable Hollywood musical films.

RHYTHM AND BLUES... new Latin tempos, favorite blues, syncopation and jazz – all unmistakably American.

FOLK SONGS... work songs, play songs, regional songs mirroring the history of the American people.

SACRED MUSIC... liturgical music, songs of faith, gospel hymns expressing the religious beliefs of Americans.

SYMPHONIC AND CONCERT WORKS... works of distinguished composers of great classics, daring innovators as well as creators in traditional patterns.

More than 3,900 writers and publishers are constantly adding new works to the extensive ASCAP repertory.

AMERICAN SOCIETY OF COMPOSERS AUTHORS AND PUBLISHERS ASCAP

"TIME FOR A CHANGE"

The time is ripe to modernize the section of the 1909 Copyright Act which allows juke boxes – alone among commercial users – to perform copyrighted music for profit without compensation to the creator. This outmoded clause is unfair to composers and highly discriminatory to all other users.

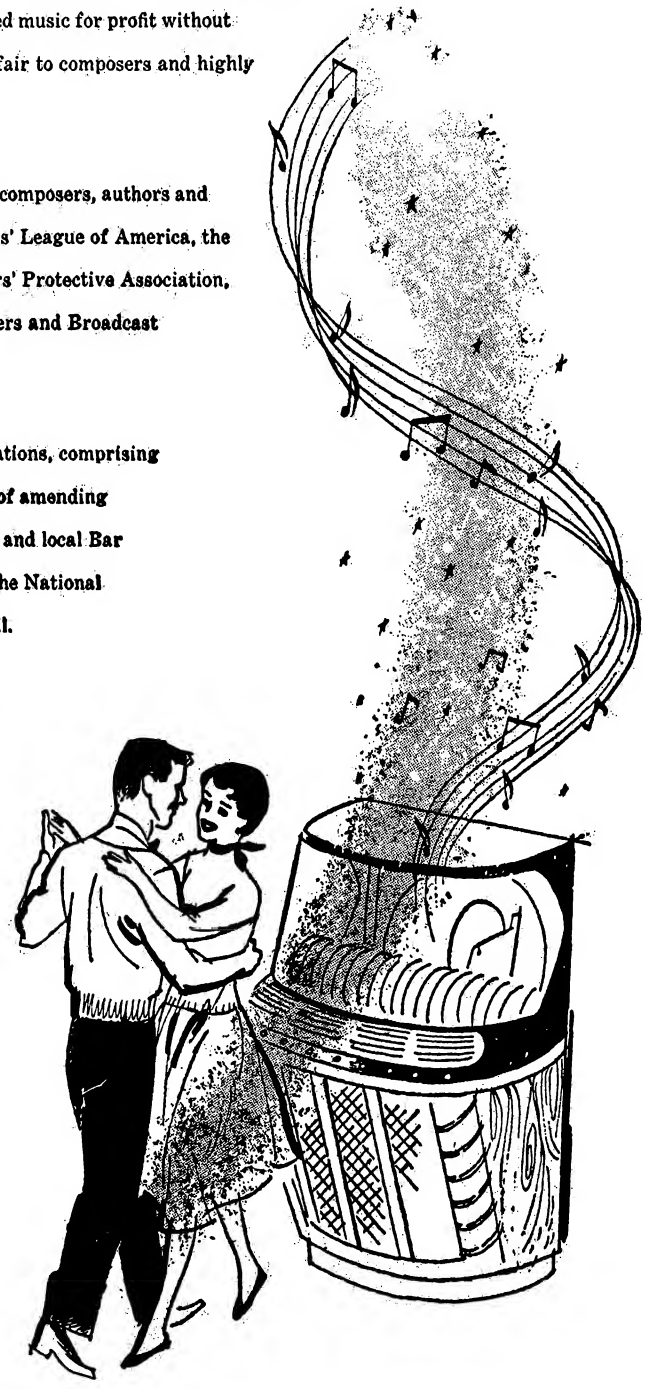
"It's time for a change." So say the vast majority of composers, authors and publishers and their organizations, including: the Authors' League of America, the Songwriters' Protective Association, the Music Publishers' Protective Association, the American Society of Composers, Authors and Publishers and Broadcast Music Incorporated.

"It's time for a change." So say responsible organizations, comprising millions of members, which have gone on record in favor of amending the Copyright Law: the American Bar Association, state and local Bar Associations, the General Federation of Women's Clubs, the National Federation of Music Clubs and the National Music Council.

"It's time for a change." So say influential members of Congress, who realize that modernizing the 1909 Copyright Act serves the best interests of both composers and juke box operators.

"It's time for a change." So say hundreds of editors, columnists, radio commentators, feature writers and reporters speaking to the Nation.

Backed by this powerful expression of public opinion, the composers, authors and publishers of America confidently expect that 1955 is the year in which this obsolete section of the Copyright Act will at last be modernized.



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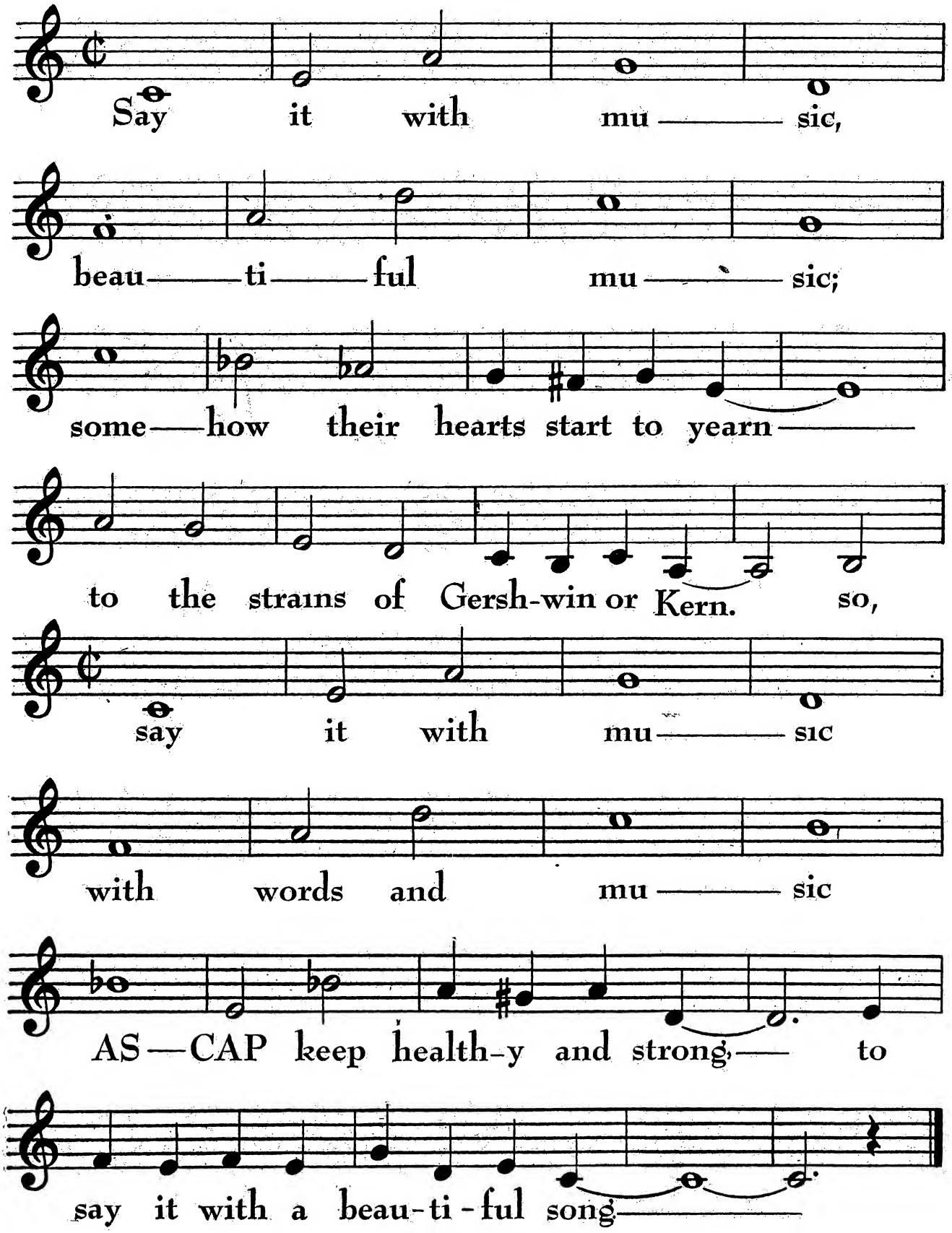

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Irving Berlin

FAMOUS MUSIC CORPORATION
PARAMOUNT MUSIC CORPORATION

PAUL WESTON

It's been a wonderful 40 YEARS!

JEAN SCHWARTZ

(Reading From Left to Right)

OUTSTANDING ASCAP COMPOSERS AND AUTHORS

TREASURE ISLAND, SAN FRANCISCO, CALIFORNIA, SEPTEMBER 24, 1940

Dr. Howard Hanson *(Opera, "Merry Mount")*

Charles Wakefield Cadman *("From the Land of the Sky-blue Water")*

Harry Armstrong *("Sweet Adeline")*

Bert Kalmar *("Three Little Words")*

Marshall Dill *(Director of the Fair, San Francisco)*

Harry Ruby *("Give Me the Simple Life")*

Shelton Brooks *("Some of These Days")*

George M. Cohan *("Yankee Doodle Dandy," "Over There")*

Jimmie McHugh *("I Can't Give You Anything But Love, Baby")*

William C. Handy *("St. Louis Blues")*

John Charles Thomas *(American Concert Artist)*

Albert Von Tilzer *("Take Me Out to the Ball Game")*

Sigmund Romberg *("Lover Come Back to Me")*

Albert Hay Malotte *("The Lord's Prayer")*

Ernie Burnett *("Melancholy Baby")*

L. Wolfe Gilbert *("Waiting for the Robert E. Lee")*

Mack Gordon *("Did You Ever See a Dream Walking")*

Eugene (Pete) Hayes *(Conductor of the San Francisco Orchestra)*

Harold Arlen *("Stormy Weather")*

Jerome Kern *("The Last Time I Saw Paris")*

Gene Buck *("Hello Frisco")*

Leo Robin *("Love in Bloom")*

Ralph Rainger *("June January")*

Harry Warren *("Chattanooga Choo-Choo")*

David Stamper *("Sally, Won't You Please Come Back")*

Jean Schwartz *("Chinatown")*

Johnny Mercer *("Blues in the Night")*

R. H. Burnside *(Famous Stage Director)*

Hoagy Carmichael *("Star Dust")*

Walter Donaldson *("My Blue Heaven")*

Peter De Rose *("Deep Purple")*

May Singhi Breen *("Forever and Ever")*

Ann Ronell *("Who' Afraid of the Big Bad Wolf")*

Irving Berlin *("God Bless America")*

Deems Taylor *("Through the Looking Glass")*

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ASCAP

HARRY
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On the
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Of ASCAP

FRANK SINATRA

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Here's to the Next 40!

ROBBINS
The Big
FEIST ★ MILLER

BEST WISHES

MILTON BERLE

Congratulations!

NACIO HERB BROWN

and

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and

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A BLUES SERENADE
A CHICKEN AIN'T NOTHING BUT A BIRD
A CHRISTMAS FESTIVAL
A SLIGHT CASE OF IVORY
A TRUMPETER'S LULLABY
AIN'T MISBEHAVIN'
ALL IN DOWN AND OUT (Sorry I Ain't Got It, You Could Get It If I Had It)
ALL MY LOVE
AMERICA, I LOVE YOU
AND HE'D SAY OO-LA LA WEE-WEE
ARRAH GO ON, I'M GONNA GO BACK TO OREGON
AZURE
BALTIMORE
BELLE OF THE BALL
BELLS OF AVALON, THE
BETWEEN THE DEVIL AND THE DEEP BLUE SEA
BILLY (I Always Dream of Bill)
(What Did I Do to Be So) BLACK AND BLUE
BLACK AND TAN FANTASY
BLAME IT ON MY LAST AFFAIR
BLUE (And Broken Hearted)
BLUE LOU
BLUE MOMENTS (Without You Dear)
BLUE SKIRT WALTZ
BLUE TANGO
BOY MEETS HORN
BRIGHT EYES
BRING ME A ROSE
BROWN EYES, WHY ARE YOU BLUE?
BUBBLE, BUBBLE, BUBBLE (Pink Champagne)
BUGLER'S HOLIDAY
BY THE GREAT HORN SPOON
BY THE WATERMELON VINE, LINDY LOU
BYE-LO
CABIN IN THE COTTON
CALL ME BACK PAL O' MINE
CARAVAN
CARRY ME BACK TO THE LONE PRAIRIE
CEMENT MIXER
CHEW CHEW CHEW (Chew Your Bubble Gum)
CHINA DOLL
CLINK CLINK ANOTHER DRINK
DADDY'S WONDERFUL PAL
DANCING WITH A DEB
DANNY BOY
DAWN OF TOMORROW
DEAR OLD SOUTHLAND
DIGA DIGA DOO
DINAH
DIZZY FINGERS
DOES YOUR HEART BEAT FOR ME?
DOIN' THE NEW LOW DOWN
DOIN' THE SUSI-Q
DON'T WORRY 'BOUT ME
DOWN AMONG THE SUGAR CANE
DOWN BY THE STATION
DREAM OF OLWEN, THE
EMALINE
EVERYTHING IS HOTSY TOTSY NOW
FANDANGO
FAREWELL BLUES
FIDDLE-FADDLE
FLAPPERETTE
FOR ME AND MY GAL
GATHER THE ROSE
GIRL IN SATIN, THE
GIRL OF MY DREAMS
GIVE ME ONE HOUR
GOLDEN TANGO, THE
GOODBYE, MY LADY LOVE
GREATEST MISTAKE OF MY LIFE, THE
HANNAH LEE
HANDS ACROSS THE TABLE
HAPPY AND GO LUCKY IN MY OLD KENTUCKY HOME
HAUNTING ME
HAVE YOU EVER MET THAT FUNNY REEFER MAN?
HELLO, HAWAII, HOW ARE YOU
HE'S LIVING THE LIFE OF REILLY
(What Has Become of) HINKY DINKY PARLAY VOO
HOLD, ME, THRILL ME, KISS ME
HOLD-TIGHT, HOLD TIGHT
HOME (When Shadows Fall)
HORSE AND BUGGY
HULLABALOO
HOW COME YOU DO ME LIKE YOU DO
HOW'M I DOIN'?
HOW'YA GONNA KEEP 'EM DOWN ON THE FARM?
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
I CAN'T GIVE YOU ANYTHING BUT LOVE
I CAN'T TELL WHY I LOVE YOU, BUT I DO
I DON'T CARE WHAT YOU USED TO BE
I DON'T MIND BEING ALL ALONE
I DON'T STAND A GHOST OF A CHANCE
I DON'T WANT A DOCTOR
I JUST CAN'T MAKE MY EYES BEHAVE
I LEFT MY SUGAR STANDING IN THE RAIN
I LET A SONG GO OUT OF MY HEART
I MUST HAVE THAT MAN
I SURRENDER, DEAR
I WONDER IF YOU MISS ME
IDAHO
IF DREAMS COME TRUE
IF I KNOCK THE "L" OUT OF KELLY
IF IT'S TRUE
IF YOU'LL SAY "YES," CHERIE
IF YOU'RE EVER IN MY ARMS AGAIN
I'LL BE IN MY DIXIE HOME AGAIN TOMORROW
I'LL HAVE THE LAST WALTZ WITH MOTHER
ILL WIND
I'M ALL BOUND 'ROUND WITH THE MASON DIXON LINE
I'M GETTIN SENTIMENTAL OVER YOU
I'M JUST WILD ABOUT ANIMAL CRACKERS
I'M LOST
IN A SENTIMENTAL MOOD
IN SHADOWLAND
IT AIN'T NOBODY'S BIZ'NESS WHAT I DO
IT DON'T MEAN A THING
IT MUST BE TRUE
IT WAS ONLY A SUN SHOWER
IT'S A MAN EVERYTIME, IT'S A MAN
IT'S RAINING
I'VE BEEN FLOATING DOWN THE OLD GREEN RIVER
I'VE GOT THE WORLD ON A STRING
JAZZ LEGATO
JAZZ PIZZICATO
JEALOUS
JESSIE
JUST A BABY'S PRAYER AT TWILIGHT
JUST A GIRL THAT MEN FORGET
JUST TRY TO PICTURE ME BACK HOME IN TENNESSEE
KENTUCKY TROTTER
KICKIN' THE GONG AROUND
KISSES (The Sweetest Kisses of All)
KITTEN ON THE KEYS
LADY WITH THE FAN, THE
LAMBETH WALK
LAUGHING SAMBA, THE
LEMON DROP
LET A SMILE BE YOUR UMBRELLA ON A RAINY DAY
LET'S ALL SING LIKE THE BIRDIES SING
LONESOME AND SORRY
LOVE IS THE THING
LOVESICK BLUES
LYING IN THE HAY
MADEMOISELLE DE PAREE
MA! HE'S MAKIN' EYES AT ME
MARGIE
MARY LOU
MAZIE
MICKEY DONOHUE
MINNIE THE MOOCHER
MINNIE THE MOOCHER'S WEDDIN' DAY
MISS JOHNSON PHONED AGAIN TODAY
MISTAKES
MOM-E-LE
MOOCH, THE
MOOD INDIGO
MOONGLOW
MOONLIGHT
MOTHER IN IRELAND
MR. GHOST GOES TO TOWN
MY DADDY ROCKS ME (With One Steady Roll)
MY DREAM OF THE BIG PARADE
MY HONEY'S LOVIN' ARMS
MY KID
MY MOTHER'S ROSARY
MY NAME IS KELLY (But I'm Living the Life of Reilly)
MY SUNNY TENNESSEE
MY WUBBA DOLLY
NOBODY'S SWEETHEART
OH! GEE, OH! GOSH, OH! GOLLY I'M IN LOVE
OH HOW I LAUGH WHEN I THINK HOW I CRIED ABOUT YOU
OH HOW I WISH I COULD SLEEP UNTIL MY DADDY COMES HOME
OH HOW SHE LIED TO ME
OH! WHAT A PAL WAS MARY
OLD MAN OF THE MOUNTAIN, THE
OLD PAL, WHY DON'T YOU ANSWER ME
ONE MORNING IN MAY
OOGIE, OGGIE, WA, WA
ORGAN GRINDER'S SWING
OUT WHERE THE BLUES BEGIN
PAVANNE
PENNY-WHISTLE SONG, THE
PHANTOM REGIMENT, THE
PLINK, PLANK, PLUNK!
POPCORN MAN
PRELUDE TO A KISS
PROMENADE
PYRAMID
RAILROAD MAN
RED ROSES TO A BLUE LADY
REGIMENTAL SONG
REPASZ BAND
RIVERBOAT SHUFFLE
ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY
ROSE OF THE RIO GRANDE
RUMBALERO
SADIE THOMPSON SONG, THE
SARABAND
SARONG
SAY SOMETHING SWEET TO YOUR SWEETHEART
SCAT SONG, THE
SCARLET RIBBONS
SCHOOL DAYS
SENTIMENTAL BABY
SENTIMENTAL GENTLEMAN FROM GEORGIA
SERENADE IN THE NIGHT
SERENATA
SHEIK OF ARABY, THE
SHE'S MINE, ALL MINE
SHOE SHINE BOY
SIDEWALKS OF CUBA
SINGIN' THE BLUES
SI PETITE
SLEIGH RIDE
SLIPPING THROUGH MY FINGERS
SLOW FREIGHT
SMOKE RINGS
SOLILIQUY
SOLITUDE
SOMETHING TO LIVE FOR
SOPHISTICATED LADY
SOPHISTICATED SWING
SPRING FEVER
SORGHUM SWITCH
ST. JAMES INFIRMARY
STAR DUST
STARS FELL ON ALABAMA
STEALING APPLES
STORMY WEATHER
STRAIGHTEN UP AND FLY RIGHT
SUMMER SKIES
SUNBONNET SUE
SWEET LORRAINE
SWEET ROSIE O'GRADY
SYNCOPATED CLOCK, THE
TAKE ME IN YOUR ARMS
TAKE MY WORD
THAT AIN'T RIGHT
THAT'S MY DESIRE
THAT TUMBLE-DOWN SHACK IN ATHLONE
THERE'LL BE A GREAT DAY IN THE MORNING
THERE'S SOMETHING ABOUT A SOLDIER
THERE'S SOMETHING ABOUT AN OLD LOVE
THERE'S SOMETHING NICE ABOUT EVERYONE, BUT THERE'S EVERYTHING NICE ABOUT YOU
TORMENTED
TRUCKIN'
TWENTY-ONE YEARS
TWO DIRTY LITTLE HANDS
TYPEWRITER, THE
UNTIL YOU CAME TO ME
WAITIN' FOR THE EVENIN' MAIL
WALTZING CAT, THE
WANITA, WANNA EAT?
WANNA EAT?
WASHBOARD BLUES
WEDDING BELLS ARE BREAKING UP THAT OLD GANG OF MINE
WHAT'S THE USE OF DREAMIN?
WHEN IT'S SLEEPY TIME DOWN SOUTH
WHEN MY SUGAR WALKS DOWN THE STREET
WHEN YOU AND I WERE YOUNG MAGGIE BLUES
WHEN YOUR OLD WEDDING RING WAS NEW
WHEN YOU'RE SMILING
WHERE DID YOU GET THAT GIRL?
WHITE WEDDING
WHO WOULDN'T BE BLUE
WHO'S SORRY NOW?
WONDER IF SHE'S LONELY TOO
YAAKA HULA HICKEY DULA
YOU, RASCAL, YOU
YOU'RE A MILLION MILES FROM NOWHERE WHEN YOU'RE 1 LITTLE MILE FROM HOME
YOU'RE NOT THE KIND

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SOME SONGS WE'VE WRITTEN

FAITH

I Believe
My Friend
One God
The Gentle Carpenter

POPULAR

Sonata
Beloved, Be Faithful
Delilah
Rickety Rickshaw
Keep an Eye on Your Heart
I Wuv a Wabbit
Nearer My Love to Me
This Too Shall Pass Away

LATIN

Tico Tico
Come to the Mardi Gras
Made for Each Other
Play the Playera
Vem Vem
Yo Te Amo Mucho (And That's That)

JAZZ

Castle Rock
Perdido
Shenandoah Shuffle
Louisville Lodge Meeting
Be My Baby
You Blew Out the Flame
Good Morning, Heartache

FOLK

Across the Wide Missouri
I Remember You, Love
The Flying Dutchman
Three Things (a Man Must Do)
Iron Horse

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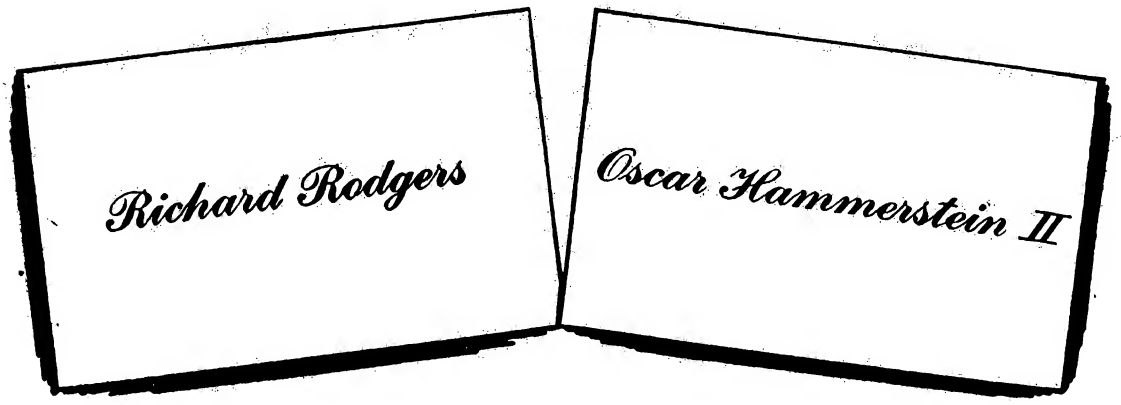
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Mr. Lou Singer
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I have heard all of your "LITTLE SONGS ON BIG SUBJECTS" and my wish is that they all grow to become very big songs. They cannot be sung too loud or too often to suit me. The more who hear them, the more who sing them, the more who believe them, the nearer we shall get to peace and happiness on earth. Good luck to you.

Sincerely,

Oscar Hammerstein

OSCAR HAMMERSTEIN, II

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published by ARGOSY MUSIC CORP.

TO THE GREAT HEARTS
AND WISDOM OF THE
MEN WHO FOUNDED ASCAP
40 YEARS AGO, MY
GRATEFUL APPRECIATION

ARTHUR FREED

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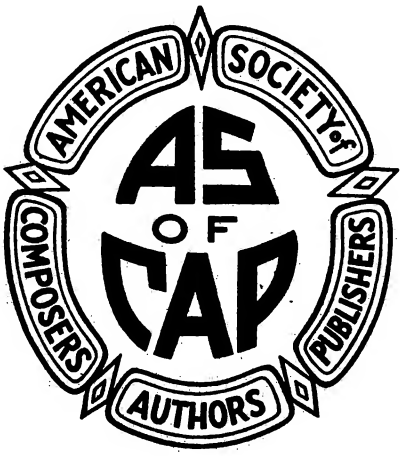

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AWAY DOWN SOUTH IN HEAVEN
YA GOTTA KNOW HOW TO LOVE
I'LL ALWAYS BE IN LOVE WITH YOU
OH BOY, WHAT A GIRL!
SWINGY LITTLE THINGY
YOU FIT INTO THE PICTURE
FLAT FOOT FLOOGIE
MORE THAN EVER
YOU SHOWED ME THE WAY
THAT'S MY WEAKNESS NOW
DO SOMETHING
IN MY GONDOLA
CONGRATULATIONS
GOOD LITTLE, BAD LITTLE YOU
DREAM SWEETHEART
DAY AFTER DAY
THE MAN WHO COMES AROUND
MOONLIGHT ON THE RIVER
...ONCE IN A WHILE

and on the horizon:

TWO LITTLE SUNBEAMS
IF I EVER GET LUCKY
JUST FOR TODAY
SMALL WONDER

BUD GREEN

With Compliments

SOPHIE TUCKER

"TAKES TWO"
and, ASCAP,
WE'RE WITH YOU!

AL HOFFMAN
and
DICK MANNING

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SOMEBODY GOOFED
GILLY GILLY OSSENFEFFER
I CAN'T TELL A WALTZ FROM A TANGO

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ON ITS
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AND IS HAPPY TO ANNOUNCE
THESE HITS

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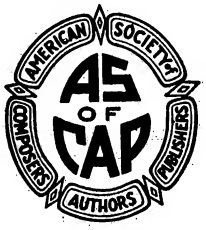

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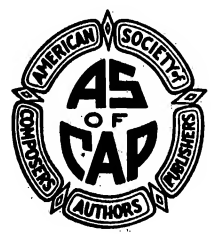

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"I Can't Give You Anything But Love, Baby"

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I Can't Believe That You're In Love With Me

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
ON THE SUNNY SIDE OF THE STREET
I COULDN'T SLEEP A WINK LAST NIGHT
I FEEL A SONG COMIN' ON
IT'S A MOST UNUSUAL DAY
I'M IN THE MOOD FOR LOVE
I MUST HAVE THAT MAN
DREAM DREAM DREAM
YOU'RE A SWEETHEART
EXACTLY LIKE YOU
SOUTH AMERICAN WAY
I'M SHOOTING HIGH
CUBAN LOVE SONG
DINNER AT EIGHT
LET'S GET LOST
MY OWN
LOVELY LADY
DIGGA DIGGA DOO
LOST IN A FOG
WHERE ARE YOU
DON'T BLAME ME
THE MUSIC STOPPED
CAN'T GET OUT OF THIS MOOD
SPRING CAME EARLY THIS YEAR *(New)
THANK YOU FOR A LOVELY EVENING
COMIN' IN ON A WING AND A PRAYER
WHEN MY SUGAR WALKS DOWN THE STREET
THIS IS A LOVELY WAY TO SPEND AN EVENING

WHEN MY SUGAR WALKS DOWN THE STREET

Sung by JUDY GARLAND in the Warner Bros. Picture

"A STAR IS BORN"

RAMONA
IN A LITTLE SPANISH TOWN
IT HAPPENED IN MONTEREY
I UNDERSTAND
LITTLE MAN YOU'VE HAD A BUSY DAY
DON'T WAKE ME UP, LET ME DREAM
DREAMER'S HOLIDAY
AS LONG AS YOU'RE NOT IN LOVE
WHY DON'T YOU FALL IN LOVE WITH ME
(PARTIAL LIST)

Composed by

MABEL WAYNE

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George M. Cohan and ASCAP

GIVE MY REGARDS TO BROADWAY
MARY'S A GRAND OLD NAME
FORTY-FIVE MINUTES FROM BROADWAY
HARRIGAN
YANKEE DOODLE BOY
SO LONG MARY
YOU'RE A GRAND OLD FLAG
ALWAYS LEAVE THEM LAUGHING WHEN YOU SAY GOOD-BYE
GOOD-BYE FLO
I GUESS I'LL HAVE TO TELEGRAPH MY BABY
I'M AWFULLY STRONG FOR YOU
IN A KINGDOM OF OUR OWN
INDIANS AND TREES
I WANT TO BE A POPULAR MILLIONAIRE
I WANT TO HEAR A YANKEE DOODLE TUNE
I WAS BORN IN VIRGINIA
LIFE'S A FUNNY PROPOSITION AFTER ALL
LOVE DREAMS
NELLIE KELLY I LOVE YOU
OH, YOU WONDERFUL GIRL
THEN I'D BE SATISFIED WITH LIFE
UNTIL MY LUCK COMES ROLLING ALONG
A DARN GOOD CRY
VENUS MY SHINING LOVE
VOICE IN MY HEART
WHEN WE ARE M-A-double R-I-E-D
YOU REMIND ME OF MY MOTHER
AND 400 MORE

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I am proud to be a contributor to the mighty works of ASCAP.

Following is a partial list of my songs:

SAVE YOUR SORROWS FOR TOMORROW
NO! NO! A THOUSAND TIMES NO!
POTATOES ARE CHEAPER—TOMATOES ARE CHEAPER
WHEN I'M THE PRESIDENT (WE WANT CANTOR)
COMES A-LONG A-LOVE
99 OUT OF A 100
YOU GOTTA BE A FOOTBALL HERO
ON A DEW DEW DEWY DAY
HO-HO, HA-HA, ME TOO
ON THE BEACH AT BALI BALI
OVER SOMEBODY ELSE'S SHOULDER
ROSES REMIND ME OF YOU
GOT THE BENCH—GOT THE PARK
PRETENDING
MARCHING HOME TO YOU (Step by Step—Mile by Mile)
FOR SENTIMENTAL REASONS
WEAR A HAT WITH A SILVER LINING
EVERY NOW AND THEN
WANNA EAT? WANNA EAT? WANITA

— Symphonic Works —

SOUNDS OF SEQUOIA
FEATHER SUITE

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ASCAP

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I'm on my 33rd . .

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SINCE 1921

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Don't forget who saves the day on the most important night
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Johnny Marks, ASCAP 1939

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Some of My Songs

SOME OF THESE DAYS
DARKTOWN STRUTTERS BALL
ALL NIGHT LONG
JEAN
YOU AIN'T TALKING TO ME
THE BEE AND THE ROSE
AFTER ALL THESE YEARS
SINCE YOU WENT AWAY
WALKING THE DOG
HONEY GAL

CONGRATULATIONS

FROM

TED SNYDER

"My Wife's Gone To The Country"
"Mysterious Rag"
"Kiss Me My Honey, Kiss Me"
"The Sheik Of Araby"
"Who's Sorry Now"
"Under The Moon"
"I Want To Be In Dixie"
"Wild Cherry Rag"

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Leo Robin
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RAY GILBERT

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BROWN AND HENDERSON

CONGRATULATE

ASCAP

ON ITS 40th ANNIVERSARY

MILTON
AGER

A.S.C.A.P.
1918

Best Wishes

MORT DIXON

Songs Through The Years by

CHARLES TOBIAS

1927 Me Too (Ho-Ho-Ha-Ha)
Just Another Day Wasted Away

1928 On a Dew Dew Dewy Day
Get Out and Get Under the Moon

1929 Down Among the Sugar Cane
Miss You

1930 When Your Hair Has Turned to Silver
Somewhere in Old Wyoming

1931 You'll Be Mine in Apple Blossom Time
Making the Best of Each Day

1932 Somebody Loves You
Sing a Little Low Down Tune

1933 In the Valley of the Moon
Two Tickets to Georgia

1934 Goodnight Little Girl of My Dreams
Throw Another Log on the Fire

1935 Tiny Little Finger Prints
Flowers for Madame
Let's Swing It

1936 The Broken Record
Wake Up and Sing

1937 Gee But You're Swell
I'll Bet You Tell That to All the Girls

1938 Little Lady Make Believe
Is That the Way to Treat a Sweetheart?

1939 Comes Love
Little Curly Hair in a High Chair

1940 Rose O'Day
Trade Winds

1941 Miss You
I Came Here to Talk for Joe

1942 Don't Sit Under the Apple Tree
We Did It Before and We Can Do It Again

1943 Wait for Me Mary
You're Irish and You're Beautiful
I Wish That I Could Hide Inside This Letter

1944 Just a Prayer Away
Time Waits for No One
Don't Sweetheart Me

1945 For the First Time
As Long as I Live
Tomorrow Is Forever

1946 No Can Do
Coax Me a Little Bit

1947 The Old Lamplighter

1948 I Remember Mama

1949 That's Where I Came In
Rosewood Spinet

1950 Zing Zing—Zoom Zoom

1951 Faithfully Yours

1952 If Someone Had Told Me
Milwaukee Polka
Cloud Lucky Seven

1953 May I Sing to You
When I Needed You Most

1954 THE MAMA DOLL SONG
TIME WAITS FOR NO ONE

IRA GERSHWIN

ASCAP
1920

RALPH BLANE

CENSORS WRECKED

"THE FRENCH LINE"

"ATHENA"

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By Musical "Lease Lend" we have contributed to the ASCAP repertoir hits and standards of such calibre as **SHOW ME THE WAY TO GO HOME, MOONLIGHT ON THE GANGES, GARDEN IN THE RAIN, IF I HAD YOU, JOLLY GOOD COMPANY, WHEN THE ORGAN PLAYED AT TWILIGHT, BY THE FIRESIDE, GOODNIGHT SWEETHEART, JUST AN ECHO IN THE VALLEY, BUTTERFLIES IN THE RAIN, TRY A LITTLE TENDERNESS, OLD FAITHFUL, MIDNIGHT IN MAYFAIR, WHISTLING WALTZ, THE VERY THOUGHT OF YOU, LET'S ALL SING LIKE THE BIRDIES, LAMBETH WALK, UNDERNEATH THE ARCHES, WE'LL MEET AGAIN, THERE'LL ALWAYS BE AN ENGLAND, A TREE IN THE MEADOW, CRUISING DOWN THE RIVER,** Etc., Etc.

CAMPBELL, CONNELLY I . (ASCAP)
565 Fifth Avenue, New York

REG CONNELLY INC. (ASCAP)
1650 Broadway, New York

JOHNNY BURKE

To ASCAP

for forty years
the leader in
a great musical tradition .
representing the very
finest of America's
creative musical talents . . .

congratulations!

Congratulations ASCAP

•

My Personal Thanks
for Your Wonderful
Cooperation
on My
KFWB—Los Angeles
Programs

•

LARRY FINLEY

I Have Served Under Five Presidents In Succession

GENE BUCK
DEEMS TAYLOR
FRED E. AHLERT
OTTO A. HARBACH
STANLEY ADAMS

And Shall Continue To Serve ASCAP

L. WOLFE GILBERT

Chairman West Coast ASCAP Committee
Member of Board of Directors of ASCAP

P.S.: I'm flattered. Tony Martin (and Mercury) selected my song as the title for Tony's newest Record Album "DREAMLAND RENDEZVOUS."

★

Best

to

ASCAP

and

All

My Fellow

Members

Always

Sez,

ZEZ CONFREY

★

Happy 40th

HAROLD ADAMSON

Dear ASCAP:

I LOVE YOU!

HARRY RICHMAN

"ONE MAN'S ASCAP FAMILY"

GUS KAHN—January 20, 1921
GRACE LEBOY KAHN—September 21, 1928
DONALD KAHN—June 26, 1947

GUS KAHN MUSIC COMPANY
December 11, 1952

MUSIC
by
ALEXANDER LASZLO

Gould Publications of California, Inc.
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Congratulations to—

ASCAP

Billy Nalle

From the heart of London's Theaterland comes greetings to ASCAP from

WINIFRED ATWELL

Starring in "Pardon My French," Prince of Wales Theater, Piccadilly Circus, London

(Now entering its Second Year)

Recordings | **U.S.A., *London and Columbia***
G. BRITAIN, *Decca and Phillips*

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Gold Pan Alley of Song

Continued from page 1

had to be played and replayed, and with the passing of time, the repetitive plugs of Youmans and Kern, Herbert and Friml, Porter and Romberg, Rodgers and Berlin, or name anybody you want, likewise have created the durable songs. These are our great standards. And nobody—neither the producer and least of all the writer—knows what he had until such plugging takes place. I recall the pannings we got "As Thousands Cheer,' a Music Box show, but in time 'Heat Wave' and 'Easter Parade' emerged, despite the Broadway critical opi that 'there isn't a good tune in the ..

"Sometimes it takes an interpretation to do it, which is where the records now play so important a role, because Cole Porter's 'Begin the Begui ' meant nothing originally in his 'Jubilee' until an Artie Shaw recording gave it the proper lustre. True, sometimes these 'interpretations' become a little ridiculous, as the time I was intrigued with one of those 'progressive' bands. I listened to their record style, was impressed by some fancy noodling, and was frankly surprised to discover they were playing my 'Blue Skies.'"

'De-Humanizing' of the Business

The "de-humanizing" of the music business is one of Berlin's salient observations because of the disk development. He recalls how writers and pluggers and performers were a clannish, warm and intimate group. They discussed their songs on a man-to-man basis in yesteryear eating-greeting spots like Wolpin's and Freeman's in New York (pre-Lindy's), Henrici's in Chicago, Coffee Dan's in Frisco, and in the many more then existing theatrical clubs where vaudevillians congregated. The writers and pluggers personally saw what a performer could or couldn't do with a new song at its break-in at the Orpheum or the Palace, Hammerstein's or the Winter Garden. The electronic evolution in today's show biz has taken the music biz into the same impersonal stride.

In another era some writers specialized in ballads, some in ragtime; some were known for their novelty and comedy flair and some had a knack for tailoring a song especially for some headliner, knowing that if Jolson or Nora Bayes, Belle Baker or Van & Schenck clicked with it, it was good for plugs right down the line in the length and breadth of vaudeville.

A Tough Business

The unique intra-trade reputation that "it's a tossup whether Berlin is better businessman than songwriter, or vice versa" is not denied by Berlin. "Songwriting is a business, and a hard business," he states, "and a good songwriter stays up there for a long time only if he averages out good, such as Jolson and Crosby, Cantor and Lauder, and in more recent days, Como and Eddie Fisher figure to stay up there a long time.

"One 'Sh-Boom' or 'Oop-Shoop' doesn't make a hit writer, and on the other hand a guy like Vincent Youmans, who wrote only a handful of tunes, had that durable quality which makes him as popular today when 'Tea for Two' or 'Time On My Hands' or 'Great Day' first started, if not more so."

Berlin's appraisal of the music business is (1) that the audiences haven't changed; the change has been chiefly intra-trade; and (2), this thing called "standards" is not restricted to the yesteryear songs. There's no telling what will become a standard.

It's Still the Same Pattern

"Gus Edwards' 'School Days' and 'Sunbonnet Sue,'" says Berlin, "would click with the kids today as they did 40 years ago, so don't let us say that the public's tastes have changed. The business has changed, yes. It is more competitive; there are more songwriters and more music publishers. There are more record labels, and there are more people interested in mu- So maybe it takes longer for something to break through, just as thanks to this network of disk jockeys, born of the many phonograph record manufacturers on the market, there is greater opportunity for a 'Sh-Boom' and some new artist to become a hit. But we had our ' ut songs' and novelties in another era too, so that is no great surprise.

"They talk about hillbilly and cornball songs. What do you think 'The Last Roundup' and 'Home On The Range' are? They're hillbillies, but they're also now great American standards. Just like 'Goodnight Irene' and 'Tennessee Waltz' [both BMI catalog items—Ed.] will become standards too in time.

"True," he continues, "today an interpretation means more than a song. And then I'm not so sure if that differs so much from what Jolson could do with a song—his was an 'interpretation' too and it made many a song."

That "Compulsory License"

This brings Berlin to one of his pet gripes about the Copyright Act in relationship to the compulsory license. "Once anybody cuts a record everybody else may do so by merely filing a 'notice of user.' Not only does this force us into competition with ourselves but the Government even puts a pricetag limitation on the competition. This isn't true of any other creative artist who invariably can control the merchandising of his own material. Paradoxically, if this philosophy of 'notice of user' were carried through, then if I granted Metro the synchronization rights of one of my works or scores (for a negotiated fee, of course), that should permit Fox or Paramount to do the same. It's a paradox that we can control all our rights, excepting that one little thing, compulsory license."

(This doesn't take in the trade aspect where any diskery could, at will, back up a Berlin or a Porter hit with p.d.—public domain tune—or some other "dog" it may have bought outright for a few bucks. Which has been known to happen. Disk labels have even uncoupled previously selling back-to-back tunes, and substituted another item on the 'B' side for economic reasons of their own.)

Berlin's stance on ASCAP ties in with his forthright attitude that "writing songs is a profession. We have good songs and bad songs, good shows and bad shows, there are good editions of VARIETY and sometimes they're not as good, but it all averages out on the upside if you know your business.

"Songwriting has become a business because that's what it is for over 3,000 professional writer-members of ASCAP, and over 7,000 publishers. We're living in a commercial country, so economics is the barometer of success in our profession as it is in any other business. What produce is worthy of its hire.

But without ASCAP's performance revenue I couldn't survive. Without those quarterly remittances from a performing rights society like ASCAP I would have to close shop and see my 30-year-old organization go down the drain because sheet music and records and revenues from foreign affiliates no longer can keep a publisher going. But ASCAP is just as good for the user of music, as it is for the writers and publishers—it is a constantly replenishing reservoir that never runs dry or can be permitted to run dry."

Tin Pan Alley Passes Up Pigskin Tunes But Rah-Rah Boys Fill Gap

By JIM WALSH

Judging from the number of pop songs turned out, the Brill Building contingent in general appears to favor baseball over football. Ditties turned out about the so-called "national sport" are countless but those devoted to praising the glories of the gridiron pastime are few in comparison.

This statement leaves out of consideration the hundreds of songs written by college students or alumni in honor of the football teams of their alma maters, even though some of the numbers have become so popular with the general public they almost rate as standard pop songs. Typical are "The Washington and Lee Swing," by Thornton Allen, M. W. Sheafe & C. A. Robbins (slow down the tempo a bit and it sounds a lot like "Chinatown, My Chinatown"); "A Ramblin' Wreck From Georgia Tech,"; Frank Crumit's memorable "Buckeye Battle Cry," and W. T. Purdy's "On, Wisconsin!" which, with simple changes in the lyric, appears to have furnished the football songs for half the high schools in the country.

Probably Yale's "Boola Song" deserves rating as a bonafide popular ditty, even though nobody seems sure who wrote it. The ditty has been credited at different times to A. M. Hirsch, Cole Porter and "Sonny" Cunha. Shortly after it appeared in 1901, it was introduced into a comic talking record of the type so popular in the early days of talking machines. The record, "A Night Trip to Buffalo; or Two Irishmen in a Sleeper" contained a scene in which there was some loud rah-rahing, leading to an irate inquiry from a sleepy passenger, "Well, porter, who are those howling maniacs?" The porter replied, "Dem's de Yale College football boys, suh, celebratin' dere victory over de Harvard boys!"

It might have been a good idea to make a second version of the record in which the Crimson rejoiced in its victory over the Blue, to please those with Harvard preferences. That sort of a stunt was pulled by an English comedian, Eric Foster, who made allegedly comic monologs and "descriptive specialties" for the Edison Bell Co. 40-odd years ago. Foster waxed a series of platters about imaginary football games. If the label read "Newcastle vs. Manchester," Newcastle won the game. If it said "Manchester vs. Newcastle," Manchester walked off with the victory.

Probably the biggest selling football "specialty" of all time is Andy Griffith's "What It Was, Was Football," of a year ago, first issued by a small record company in North Carolina and then picked up by Capitol. Griffith, a Carolina school teacher, succeeded at least momentarily in reviving the great monolog days of "Uncle Josh," "Flanagan," "Casey" and "Cohen."

Going half a century farther back into history, Charles Zimmerman wrote a song called "Football," sung by the late Dave Montgomery and the still current Fred Stone in "The Wizard of Oz." Like many latter-day critics, it described football as a combination of skullduggery, skull cracking and mayhem.

Elsie Janis' Number

In 1909, Elsie Janis was appearing in a musicomedy, "The Fair Coed," by Gustave Luders. One of the production numbers was a football song, "The Day of the Game." It was recorded for Victor by the Peerless Quartet. (It isn't on record that Miss Janis wrote a football song, but in 1912 she authored "That Fascinating Baseball Slide.") About the same time, Cecil Lane and C. M. Chapel came through with a ditty called "Rah! Rah! Rah!" but in spite of its collegiate title it didn't refer directly to the pigskin parade.

Many other songs, treating college life with irony or humor could be quoted, but their association with football is usually slight, including perhaps just a passing mention. "Collegiate" in 1925 set off the trend. It was followed by "The Collegiate Blues," "Freshie," "Speedy Boy," "Th Whoopee Hat Brigade," "Oh, How We Love Our Alma Mater," "He Ain't Never Been to College" and "Doin' the Raccoon." Years earlier, there had been many others of the same general type. Representative specimens are "That College Rag," "What's the Matter With Father?" "College Life," "He's a College Boy" and "When It's Night Time in Italy It's Wednesday Over Here," the latter's hero being "rah rah college boy." However, there wasn't any doubt about the football flavor of "I Scream, You Scream, We All Scream for Ice Cream," cleffed in 1927 by Howard Johnson, Billy Moll and Robert King (Bob Kelser.) The lyric told of the prowess of the gridiron warriors of the Eskimo college team of Oogie Wa Wa. And half a generation after, "Collegiate" made the tunesmiths college-conscious, there were a couple of

(Continued on page 122)

For 24 years I've been
PROUD
to be a member in

Harry Barris

Congratulations
MALCOLM BEELBY

BOBBY TROUP

I am proud to be associated
with such a great bunch of guys.
NELSON RIDDLE

INEZ JAMES
Congratulations!
BUDDY PEPPER

HOW MUCH A HIT SONG EARNS

A Fort Knox For Creators

Living in a nation which measures success by the economic factors, there is no reason why any organization of music ators should have any other yardstick. The utilization of music for merchandising of wares over the air, in canned or synchronized form and in person, brooks no lofty approach. The Music Business is just that—a realistic business despite all its artistic overtones and creative values.

The 40 years of progress by the American Society of Composers, Authors & Publishers is an American success story all its own. Unlike the legendary itinerant peddlers or the doughty frontier-breakers who became merchant princes and railroad tycoons, not all of the visionary nine stalwarts, who founded ASCAP in 1914, lived to see the occasion seven years later when some $24,000 constituted the first royalty melon in 1921. But they had founded a potent dynasty of great substance. Perhaps they never envisioned the rich ore in America's music lore just as most of the covered wagon pioneers didn't realize the full potential of the American frontier.

The dollar-sign saga of ASCAP is unavoidable because the succession of legal test suits by potential music licensees put a large economic yardstick on the usage of music for public performance for profit. That it must be worthy of its hire is best answered by the $5,500,000 per annum that the Society realized in 1940; and twice that a decade later; and almost thrice that as of this writing.

More important is the Society's function as a custodian of the creative property rights of a group of more than 3,250 songsmiths and over 700 music publishers whose 500,000 copyrights have resulted in what a recent Nation's Business article summed up as "Music Industry Plays Billion $ Tune," to quote that financial monthly's exact headline.

But that "billion $" covers the whole works from disk sales, on which the writers and publishers collect only 2c per side, to the grand rights. ASCAP controls only the performance values or the "small rights," which may appear to be a misnomer in view of the current year's expected $16,000,000 distribution. But maybe on second look, this music bill isn't so large when it's considered that it averages out to under $3,000 per annum per riter on the ASCAP roster.

ASCAP's service has been analyzed time and again. There no question that a Stephen Foster could never have died penniless were there an ASCAP in his time. We have no state-owned or subsidized agencies for the lively arts—music, drama, ballet and the like—as obtains in many European and South American countries. We don't need it. Artistic patronage must appear to many as dangerous in putting the creator at the will and whim of some affluent bureaucratic agency or individual. ASCAP is a more realistic source of patronage because it is controlled by its creator-members. The more they put in the more they realize with the successive years, as the new forms of show biz merchandising flourish.

There have been periodic interruptions by legal decree and industry variations, but the economic chart of ASCAP best tells the story that, as American industry segues from radio to television, as performing rights from Hollywood and ballrooms, theatres and niteries, and all other users increase or diminish, one or another segment comes to the fore as a greater contributor for the use of the Society's rich treasury of music in the form of public performance for profit.

After 40 years, ASCAP looms as a Gibraltar in the American entertainment industry because, as vaudeville and the silents experienced eclipse, the new show biz values have emerged as greater giants, able and willing to avail itself of the Society's rich fountainhead of music. Thus, the music biz emerges as perhaps the strongest single segment in show business—this despite the incursions into its other intra-trade problems, which run the gamut from shattered music sales, an obsolete compulsory licensing proviso under the 1909 statute, and not forgetting that ole debbil jukebox.

With it all, the Society is a sunny Fort Knox-type umbrella that shields its membership against economic clouds for most of their lifetimes. This is indeed a healthy note that reverberates 40 years later after nine visionary gents shuttled between the old Lambs Club and Luchow's on 14th Street—and came uptown to Shanley's Restaurant for that now historic Victor Herbert test case.

Abel

ASCAP VS. BMI POINT SYSTEMS

By HERM SCHOENFELD

The story of ASCAP as the backbone of the modern pop music business is graphically underscored in the money figures. While the take from sheet music sales has virtually declined to the vanishing point and the 2c per disk side makes neither publisher nor tunesmith rich, the growing revenue from ASCAP has filled in the income gaps. In short, without performance money, the pop music biz could not survive today.

In straight cash terms, a top tune of the stature of "I Believe" or "O Mein Papa" earns around $12-$15,000 for its publisher from ASCAP performances at the peak of its popularity. Beyond the current performances, moreover, a hit song has deferred values in contributing eventually to a publisher's availability and seniority ratings.

For an ASCAP writer, a hit song means a quick $4,000 to $5,000 in the bank if he does both words and music (with proportionate splits for collaborating tunesmiths). In addition, a hit makes important contributions to the long-term classification brackets and will give the writer approximately another $20,000 spread out over many years.

Paging The IBM's

Since the 1950 antitrust consent decrees, ASCAP's distribution systems have undergone complex mathematical revisions, calling for International Business Machine's computations, but the fundamental unit of calculation still is the plug — the music biz foundation stone.

During 1953, ASCAP's log showed a total of some 35,000,000

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'My Friend' Plaintiffs Seek to Strike Charge Vs. Paul Cohen's Outside Cos.

A motion comes up for argument tomorrow (Thurs.) in N. Y. Supreme Court to strike out the fourth separate defense by George Paxton Inc., Ervin Drake, Jimmy Shirl, Radio Corp. of America and Music Dealers Service Inc. to the large damage suit brought by Kingsway Music Corp., Joseph Diamond and Paul Cohen.

Latter want twice $250,000 damages on the allegation that Cohen and Diamond gave Drake and Shirl the idea for "My Friend," which Eddie Fisher recorded for RCA Victor.

Cohen also wants to be declared one-third collaborator of the song, because it was his "idea" and Kingsway (which is owned by Diamond, who is also an attorney) wants declaratory relief and 75% of the estimated $250,000 profits, or $187,500, for also having first given the idea to Drake and Shirl in "friendship, trust and confidence" in the expectation that the song idea—the friendship of man with God—would be ceded to Kingsway, Diamond and Cohen.

When Paxton published the song (MDS is technical co-defendant as sheet music distributor, in the same way that RCA becomes a technical co-defendant), the defendants, through Lewis A. Dreyer, generally denied the first three causes for action. In greater detail, for a fourth separate defense, they set forth that plaintiff Paul Cohen, for more than five years prior to now, has been employed by Decca as a&r executive of country & western recordings; that he picks the tunes for Red Foley (who made "My Friend" on the Decca label); and that Cohen allegedly has a "financial or proprietary interest" in Kingsway along with "one or more music publishing corporations other than Kingsway."

It goes on that Decca allegedly doesn't know about Cohen's songwriting and publishing activities "under an assumed name," etc.

Harold Orenstein, for Diamond, Cohen and Kingway, are moving to strike out these allegations as unnecessary, scandalous and tending to prejudice the trial of this action. This is the motion that comes to bat in court tomorrow (Thurs.). Attorney Dreyer for the defendants, incidentally, is the son of veteran music man Dave Dreyer, songsmith and longtime general professional manager for Irving Berlin until going into business on his own.

Trial will not come up for about a year in cases of this nature.

Rhymes With a Reason

One of the top examples of ASCAP's public service in song is best exemplified by the contribution of two of the Society's writers, Hy Zaret and Al Singer. Team, called "the Rodgers & Hammerstein of Public Service Songs," have penned such topical items as "Little Songs On Big Subjects" (on Americanism), "Little Songs For Living Longer" (safety). The public service songs have received numerous awards.

Two-Sided Break For Pubs Paying Off on Platters

The record companies are beginning to pave the way for publishers to get a double crack at the hit lists by giving the same firm both sides of the platter. This is a departure from previous coupling practice, and the diskers who've given the pubs the two-sided break have discovered that it's paying off.

Heretofore, the disk company artists & repertoire men believed that splitting the disk between two firms would get the platter a double-barrelled promotion. They've since discovered, however, that a lot of publishers had been sneaking in on the back of hit sides without putting any effort at all in pushing their song. Once a publisher discovered that the other side was breaking through, the diskery could get no cooperation from him to exploit his side.

The diskers now figure that if a publisher is on both sides of an etching, he'll spend more money on promotion and even if one tune seems to get an edge, he'll not relax his effort to push the slow side.

E. H. Morris' music firms have been playing an important part in beating down the diskery reluctance to back-to-back the same publisher. In the past couple of months, Sid Kornheiser, Morris' general professional manager, set the firm's "Mr. Sandman" and "They Were Doing the Mambo" with Vaughn Monroe at RCA Victor, "Come of Age" and "Every Time I Love You" with Joni James at MGM, and "Mr. Sandman" and "I Don't Want to See You Crying" with The Chordettes at Cadence. The Warner Bros. firms also got in on the two-on-one kick with LeRoy Holmes' MGM coupling of "Tara's Theme" and "Jamie."

Ozoners New Outlets For Tyro Singers

Drive-in theatres have opened up a new in-person outlet for tyro singers. With hardtop presentation houses on the wane the past few years, young disk talent has been hardpressed for "live" showcasings. The ozoner circuit now offers them the opportunity to get out of the recording studio and perform in front of an audience.

The drive-in belt is being trailblazed by crooner Glenn Taylor. For the past three months, Taylor has been one-nighting in ozoners through New England. Taylor booked his own dates with the ozoner operators and worked on a percentage basis. The drive-in ops pitched in on the exploitation of the date by buying spots on local radio stations and by promoting Taylor's disks on the deejay programs. Several ops already have booked Taylor for return dates next season.

Taylor etches for the indie Primos label. His current release is "You Send Me" and "Please Return," which he co-penned with Al Roggio.

PHILIPS NAMES FRANZ TO NEWELL DISK POST

London, Oct. 19.

Johnnie Franz, piano-accompanist and exploitation personality with the Feldman music-publishing firm, is joining Philips Records Division as recording manager, i cession to Norman Newell.

Franz, who has been in music-publishing for 17 years, mostly under the Francis, Day & Hunter banner, has been accompanist to Anne Shelton, Eve Boswell, Muriel Smith, etc.

His appointment coincides with the departure of Leonard Smith from the post of commercial manager of Philips Records. He resigned last week, and is being succeeded by Jack Philips.

Decca's New Det. Mgr.

Jay Lagusker, manager of Decca Records' order and service department, has been named head of the company's Detroit branch. He's been with the label for nine years.

Eric Steinmetz, his assistant, moves up to head the service operation.

'Almost-Original-Cast' Album for 'Show Biz' In Decca Salvaging Job

Hollywood, Oct. 19.

Decca is salvaging virtually all of the soundtrack from Irving Berlin's "There's No Business Like Show Business" in an "almost-original-cast" album that will be put together within the next few weeks. Only one of the cast toppers who will be missing is Marilyn Monroe, who's under contract to RCA Victor and who has already cut several "Show Business" sides for the Little Dog Label.

Patient negotiation cleared the way for use of Johnnie Ray's voice. Ray is under contract to Columbia, but that label okayed the "loanout" for the album. Ethel Merman and Donald O'Connor, costarred, are under contract to Decca anyway. Dan Dailey is with Decca. Mitzi Gaynor, who's not under disk pact, has been cleared by the studio for use on the album.

Decca is now putting togeth the soundtrack sections and working on re-recording Miss Monroe's tunes. No decision has been made yet as to the singer who'll do the Monroe part.

Mary McCoy, former Sammy Kaye band thrush, has been signed by Epic Records, Columbia Records' subsid label. Her first sides will be released mid-October.

Indie Diskers Join Swing To 45 DJ Cuffos

The indie diskers are now joining the swing to 45 rpm platters for their cuffo disk jockey services. Some of them are doing it because of the cost-savings involved in using the 45s, but other indies are finding they have no choice but to go along with the 45 rpm trend.

This "coercion" stems from the fact that the major disk companies, which do most of the pressing for the indie labels, are now concentrating on the 45 rpm platters. The indie labels discover they can't get fast action from the pressing plants if they want the oldstyle

(Continued on page 123)

INDIE LABEL MAKES OWN MDSE. TIEUP FOR XMAS

An indie disk company, Prevue Records, is pushing its own merchandise tieup with one of its releases for the Christmas market. Titled "I Want A Puppy In My Stocking For Xmas," the disk is being sold in conjunction with a toy French poodle also marketed by Prevue. Total price is slightly under $4 for the disk and poodle.

Prevue is operated by Joe Godridge, who also is co-writer on the tune and publishes it via his own Dray Music firm, a BMI affiliate.

ASCAP's Braille Plug

The American Society of Composers, Authors & Publishers is sponsoring the October issue of the Braille Musician mag.

According to Stanley Adams, ASCAP prexy, the Society will make its sponsorship of the mag an annual affair.

DAY-'LOVE ME' AS COL'S NEXT BIG SOUNDTRACK

Hollywood, Oct. 19.

Columbia's next big soundtrack album will be "Love Me or Leave Me," from the Metro musical starring Doris Day. Plattery got the package automatically, since Miss Day is under contract and neither James Cagney nor Richard Anderson, other top players, have any disk commitments.

"Love Me" is the biography of Ruth Etting, one of the top femme singers of the post World War I era. Score will include top hits of the late 1920s and early '30s.

Jocks, Jukes and Disks

By MIKE GROSS

LeRoy Holmes Orch: "Tara's Theme"-"Jamie" (MGM). Motion picture themes seem to be right up LeRoy Holmes' alley. He scored with "High and The Mighty" and he's back just as strong with "Tara's Theme," from Max Steiner's background music for "Gone With The Wind." It's an intriguing theme and Holmes gives it a slick orch workover. **Fred Lowery's** whistling, as on "HATM," enhances the "GWTW" melody. A natural enthusiasm could rub off on the disk buyers. "Black Velvet" lacks any distinguishing qualities to make any noise anywhere.

Sophie Tucker: "Middle Age Mambo"-"Down South" (Mercury). "Middle Age Mambo" is a good piece of material for Sophie Tucker but it'll do more for her on the nitery floor than on the turntable. Tune has a cute chile beat but it's middleage message is not for the teenager who controls the disk-destiny with deejay requests and retail purchases. Her rendition of "Down South" rates play especially on the juke level.

Ames Bros.: "The Naughty Lady Of Shady Lane"-"Adio" (Victor). Give the Ames Bros. a jaunty item, whether it adds up lyrically or not, and they take it for a zingy ride. However, it does have some appeal and could get to mean something in the spinning ratings. "Adio" makes more sense than "Naughty Lady" and since it has a pleasant romantic line, it could take the play away.

De John Sisters: "Mandolino"-"Lover's Slang" (Epic). "Mandolino" is bright item that gets a frisky workover by the De John Sisters. Fact that it's breezy and gay should win deejay and juke play. "Lover's Slang" is the kind of novelty trap that some performers fall into for no conceivable reason.

Juliette: "Let Me Remember"-"Am I Wasting My Time On You" (Label X). Juliette's disk demeanor is okay. All she needs now to make a dent on the platter market is some above par material. All she has to work with on this coupling is an ordinary ballad and a reminiscent rhythm riff. She sounds fine on the ballad, "Let Me Remember," but it's not enough to crash through the platter competition. There's a neat change of pace display on the flip but it's hardly worth the effort.

Sammy Kaye Orch: "Rosary of Roses"-"Darling I Love You" (Columbia). "Rosary of Roses" has a lot of one of Sammy Kaye's clicks, "Mission of St. Augustine," in it, so it has a good chance to repeat its predecessor's success. Tune blends romance and religion with a simple melodic beat and crooner **Jeff Clay** does an effective job in telling us all about it. Best thing about "Darling I Love You" is its lilting waltz tempo, which is enough to nab some jock and juke play.

Frank Chacksfield Orch: "Misty Valley"-"Black Velvet" (London). When Frank Chacksfield has a good melodic line to work from, he never disappoints. "Misty Valley" gives him a chance to bring forth his rich and imaginative orch styling. It's the kind of slice the disk jockeys could latch on to and their in all spinning departments. On the flip side, Holmes works over another pic melody, "Jamie," from "A Bullet Is Waiting," but it shoots ide of its mark.

Rosemary Clooney: "Mambo Italiano"-"We'll Be Together Again" (Columbia). Combination of the Italian kick and the mambo beat adds up to hit bracket material Rosemary Clooney. It's clever idea spicing a spaghetti song with chile and thrush takes advantage of the opportunity. She belts with the kind of enthusiasm that means spins on all levels. "We'll Be Together Agai " is a mild ballad that won't get too far.

Georgia Gibbs: "Mambo Baby"-"Love Me" (Mercury). You can't blame Georgia Gibbs for taking a crack at the mambo vogue but she won't get far with it. It's a synthetic chile-sprinkled item which she belts according to Pedro. "Love Me" gives her the opportunity to shout out a blues-styled number but it's doubtful if even the noise-loving juke trade will go for it.

Smith Bros.: "In A Little Spanish Town" — "Lonely Little Petunia" (Label X). There's been some spinning interest in the instrumental versions of "In A Little Spanish Town" so it's inevitable that a vocal combo should take a crack at a lyric workover. The Smith Bros.' updated harmony technique doesn't seem to work on this one, though. Their nervous buoyancy may find some favor with the coinbox clientele. "Lonely Little Petunia" is a half-baked novelty that won't get much chance to bloom.

Best Bets

LeROY HOLMES ORCH. (*MGM*) — **TARA'S THEME** *Jamie*

ROSEMARY CLOONEY (*Columbia*) — **ITALIANO MAMBO** *We'll Be Together Again*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
162d Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THE GREATEST FEELING IN THE WORLD
and
LUXEMBOURG POLKA

Frazier's Earthy Liner Almost Eclipses Set Of Lee Wiley's R&H Vocals

"Lee Wiley Sings Rodgers & Hart" (Storyville 10-inch LP) may even match the breathless wordage of George Frazier's jacket "liner," but it's gonna be a close race whether the obviously devoted aficianado of the Wiley-R&H school doesn't eclipse the magic, with which he endowed this prime interpreter of early Rodgers—Hart, by his own arresting literary style. No gainsaying Miss Wiley's prowess as a full-blown songstress who knows what to do with a lyric, especially such wordage as the late great Lorenz (Larry) Hart whipped up for this eight-part portfolio.

It is sufficiently intermingled with old familiars and not-so-familiars to intrigue the most ardent R&H devotees. In sequence Miss Wiley, aided and abetted by a truly fine group, of which Ruby Braff's mellow muted trumpet is not the least of it, uncorks "My Heart Stood Still" (from "Connecticut Yankee," 1927); "You Took Advantage of Me" ("Present Arms," 1928); "My Romance" (from "Jumbo," 1935), and "Glad to Be Unhappy" ("On Your Toes, 1936). The flip quartet comprises "Mountain Greenery" (from the 1926 "Garrick Gaieties"); "My Funny Valentine" ("Babes In Arms," 1937); "It Never Entered My Mind" ("Higher and Higher," 1940) and "Give It Back

(Continued on page 122)

Longhair Disk Reviews

Bellini: Norma (Angel). Impressive rendition of the richly-melodious, dramatic opera by La Scala forces under the sure baton of Tullio Serafin. Maria Callas, who has the proper colorful voice for the title role, does a superb job, vocally and histrionically. Ebe Stignani, a resonant contralto, is excellent as Adalgisa, and Mario Filippeschi and Nicola Rossi-Lemeni furnish good support in other leads. Choice album.

Offenbach: Gaite Parisienne & Chopin: Les Sylphides (Columbia) Two familiar ballet scores get unusually good performances by a top combo, the Philadelphia Orch under Eugene Ormandy.

Liszt: Hungarian Rhapsodies Nos. 1-7 (Vox). There's surprising musical content in these encore pieces, when as beautifully played here by skilled, sensitive pianist Alexander Borovsky.

Tchaikovsky: Symphony No. 4 (Angel). Rousing yet musicianly reading of the warhorse by the Philharmonia under Herbert von Karajan.

Berlioz: Harold In Italy (Westminister). Virile yet poetic performance of the dramatic tone-poem. Viola soloist Frederick Riddle has a sweet, rich tone, used with refinement and skill. London Philharmonic under Herman Scherchen adds fine support.

Haydn & Boccherini Cello Concertos (London). Facile readings of two charming, melodious classics. Cellist Pierre Fournier's fine phrasing and refined playing stand out. Karl Munchinger's Stuttgart Chamber Orch in nice assists.

Schumann: Carnaval & Franck; Prelude, Chorale & Fugue (RCA Victor). Sumptuous piano playing by Artur Rubinstein, either in the rugged, spacious Franck or the more delicate, fragrant Schumann.

Holst: The Planets (London). Sonorous symphonic suite offers vivid pictorial pieces excellently performed by the London Symphony under Sir Malcolm Sargent.

Schumann: Symphony No. 4 & Liszt: Les Preludes (Mercury). Paul Paray and the Detroit Symph bring proper drive and force to the flamboyant Liszt, while investing the sunny Schumann symphony with warmth and flavor.

Beethoven: Symphony No. 1, Egmont & Leonore No. 3 Overtures (Angel). Substantial renditions of attractive works by the Philharmoni under Karajan. The symphony properly light and Mozartian.

Schubert: Death & Malden Quartet, Quartettsatz (Vox). Barchet Quartet in solid readings of two serious but appealing Schubert works.

Bron.

Coslow Now Pleasant; Pushing 'Acres' Religioso

Sam Coslow Music has changed its tag to Pleasant Music. It'll remain affiliated with ASCAP.

Pleasant currently is prepping a push on the religioso tune, "God's Green Acres." It's already been sold to six foreign countries. Tune was written by Billy Kaye and H. J. Lensfelder.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

Survey Week of October 8-14, 1954

Cara Mi	Feist
Count Your Blessings—†"White Christmas"	Berli
Fanny—*"Fanny"	Chappell
Goodnight, Sweetheart, Goodnight	Arc
Hajji Baba—†"Adventures of Hajji Baba"	Remick
Heaven Was Never Like This	Famous
Hernando's Hideaway—*"Pajama Game"	Frank
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
Hold My Hand—†"Susan Slept Here"	Raphael
I Have To Tell You	Chappell
I Need You Now	Miller
If I Give My Heart To You	Miller
I'm A Fool To Care	Peer
In The Chapel In The Moonlight	Shapiro-B
Little Shoemaker	Bourne
Love, You Didn't Do Right—†"White Christmas"	Berlin
Man That Got Away—†"A Star Is Born"	Harwi
Mood Indigo	Mills
Muskrat Ramble	Simon
Papa Loves Mambo	Shapiro-B
Sabrina—†"Sabrina"	Famous
Sh-Boom	H & R
Skokiaan	Shapiro-B
Smile	Bourne
Song Of Barefoot Contessa—†"Barefoot Contessa"	Chappell
Sway	Peer
There's A Small Hotel—*"On Your Toes"	Chappell
This Ole House	Hamblen
You're Nobody 'Til Somebody Loves You	Southern

Top 30 Songs on TV

(More In Case of Ties)

Count Your Blessings—†"White Christmas"	Berlin
Goodnight, Sweetheart, Goodnight	Arc
Hernando's Hideaway—*"Pajama Game"	Frank
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
I Cried	Meadowbrook
I Need You Now	Miller
I Wouldn't Walk Across The Street	Hawthorne
If I Give My Heart To You	Miller
I'm A Fool To Care	Peer
In The Chapel In The Moonlight	Shapiro-B
Joey	Lowell
Little Shoemaker	Bourne
Mama Doll Song	Lear
Man That Got Away—†"A Star Is Born"	Harwin
Muskrat Ramble	Simon
Never Underestimate	Laurel
One Arabian Night	Meridian
Papa Loves Mambo	Shapiro-B
Sh-Boom	H&R
Shangri-La	Robbins
Sisters—†"White Christmas"	Berlin
Skokiaan	Shapiro-B
Smile	Bourne
Steam Heat—*"Pajama Game"	Frank
Sway	Peer
Teach Me Tonight	Hub
They Were Doing The M	Mayfair
This Ole House	Hamblen
Uno	Peer

† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1.	IF I GIVE MY HEART TO YOU (6)	*Doris Day*	*Columbia*
		Denise Lor	*Majar*
		Connee Boswell	*Decca*
		Dinah Shore	*Victor*
		Eddie Fisher	*Victor*
2.	I NEED YOU NOW (7)	*Rosemary Clooney*	*Columbia*
		Sammy Davis, Jr.	*Decca*
3.	HEY THERE (13)	*Perry Como*	*Vi*
		Rosemary Clooney	*Columbia*
4.	PAPA LOVES MAMBO (2)	*Crew Cuts*	*Mercury*
5.	THIS OLE HOUSE (8)	*Stan Freberg*	*Capitol*
		Don Cornell	*Coral*
6.	SH-BOOM (14)	*Ralph Marterie*	*Mercury*
		Four Lads	*Columbia*
7.	HOLD MY HAND (3)	*Louis Armstrong*	*Decca*
		Ray Anthony	*Capitol*
8.	SKOKIAAN (8)	*Bill Haley-Comets*	*Decca*
		Les Paul-Mary Ford	*Capitol*
9.	SHAKE, RATTLE AND ROLL (1)		
10.	WHITHER THOU GOEST (1)		

Second Group

HIGH AND THE MIGHTY	*Victor Young*	*Decca*
	LeRoy Holmes	*MGM*
	Johnny Desmond	*Coral*
SMILE	*Les Baxter*	*Capitol*
	Nat (King) Cole	*Capitol*
FORTUNE IN DREAMS	*Sunny Gale*	*Victor*
	Kay Starr	*Capitol*
HONEY LOVE	*Vicki Young*	*Capitol*
	Drifters	*Atlantic*
I CRIED	*Patti Page*	*Mercury*
	McGuire Sisters	*Coral*
GOODNIGHT, SWEETHEART, GOODNIGHT	*Sunny Gale*	*Victor*
	McGuire Sisters	*Coral*
MUSKRAT RAMBLE	*Matys Brothers*	*Essex*
	Crew Cuts	*Mercury*
OOP-SHOOP	*Vaughn Monroe*	*Victor*
THEY WERE DOING THE MAMBO	*Les Paul-Mary Ford*	*Capitol*
I'M A FOOL TO CARE		

(Figures in parentheses indicate number of weeks song has been in the Top 10)

SEE $300,000,000 HI-FI BIZ

Big 'Annuities' in Kidisks; Material The Big Problem: Rosemary Clooney

Hollywood, Oct. 19.

Only a handful of pop artists have made the grade in the kidisk field as well, but those who have can depend on "annuities" for many years to come. Beyond that, however, it's one of the "most satisfying aspects of recording," according to Rosemary Clooney who is one of the top children's record artists as well as one of the top pop artists on the Columbia label.

Miss Clooney has recorded approximately 100 kid sides since she hit the top as a single. Once the original cost of the date is paid off, the royalties come in at a pleasingly regular pace. "About one third of my record income," Miss Clooney reveals, "comes from children's records alone."

Field is one that poses constant problems from the standpoint of material. Kids generally don't get to hear a record until after it's purchased, so largely the material depends upon parental tastes. Pop may buy it and bring it home but there's no way of telling, afterward, how often it's played.

Working In Vacuum

"It's disconcerting sometimes," Miss Clooney says, "because the field is so different from the pop one. There are no disk jockeys playing the childrens' records and no charts devoted exclusively to how they're being received around the country. You never know how you're doing."

In theory, of course, an artist with too many disks that the kids don't dig will soon find sales slipping—a circumstance paralleling what happens in the pop field. Since the purchaser isn't the consumer, however, this is no real criterion.

From the recording standpoint, the big problem is in finding the proper material. "People submit children's tunes to us all the time, but it's difficult to find things we think will really fill the bill. When we do, we hold on to the tune and when we can get four of them, we cut a session.

"They must be simple and they must be logical. Kids have very definite ideas on the subject. Someone once wrote one about 'Francis, the Talking Mule' and it seemed like a cute song. We tried it out on a youngster, however, and got a rejection. She didn't want to hear about Francis, she wanted to hear Francis."

One of the biggest stumbling blocks, however, Miss Clooney has overcome with ease, as the 100 sides attest. "For some reason," she points out, "children aren't too fond of a woman's voice on records. They prefer that their material be recorded by men. Maybe it's because they associate a woman's voice with mother's all-day-long discipline."

Youth Will Be Served

While bigname concert artists find it difficult to sell out for a single concert in N. Y. in a season, a group of German school kids, the Obernkirchen Children's Choir, is setting some sort of record in N. Y.

Making their U. S. debut with three concerts in Town Hall, N. Y., in late September, kids sold out all three, before going out on tour, and had to sked an extra concert Oct. 31. Now they've had to add a fifth Town Hall concert, on Nov. 7, plus a concert in Brooklyn Nov. 5, before sailing home. Kurt Weinhold, of Columbia Artists Mgt., is handling the U. S. bookings.

'Private Hell 36' Just One Happy Disking Family

Hollywood, Oct. 19.

Taking a leaf from the "loanout" book of the motion picture companies, several diskeries have given an unprecedented okay to credit the instrumentalists who made the "Private Hell 36" soundtrack from which Coral has assembled an album for release early next month. Score was written and conducted by Leith Stevens and is one of the first all-jazz scores for a motion picture.

Because of the quality of the work, Coral wanted to give liner credit to all the instrumentalists who participated, including some of the best known jazz men on the coast. Other labels agreed that credit would be permissible and clearances were granted.

Personnel on the soundtrack includes Sal Franzella and Leonard Niehaus, alto saxes; Bob Cooper and Jim Giuffre, tenor saxes; Bob Gordon, baritone; Bud Shanks, bass sax; Paul Sarmento, tuba; Pete Candoli, Charlie Grifford, Shorty Rogers and Carlton McBeth, trumpets; Milt Bernhardt, Harry Betts, Bob Enevoldsen and George Roberts, trombones; John Graas, horn; Claude Williamson, piano; Shelly Manne, drums and Joe Mondragon, bass.

Liner lists Guiffre, Cooper and Williamson, courtesy of Capitol Records; Rogers, Bernhardt and Franzell, courtesy of RCA Victor; Gordon and Shanks, courtesy of Pacific Jazz, and Manne and Niehaus, courtesy of Contemporary Records.

George Cates, Coral's Coast recording director, called it the "greatest example yet of cooperation between record companies."

Label may also issue one part of the score as a single.

COAST TREND LABEL EYEING CO-OP SETUP

Hollywood, Oct. 19.

Trend Records, Coast odd-label, is undergoing a period of reorganization and may wind up as a co-operative platter outfit. Prexy Albert Marx already has huddled with several disk artists in an effort to learn when they will be free of existing contracts and whether they would be interested in joining Trend on a participating basis.

Outfit currently has Jerry Fielding and Herb Jeffries under contract and recently released the Lancers to Coral.

Mana-Zucca's Pops

Mme. Mana-Zucca, composer of longhair and standard numbers (her big hit is "I Love Life"), has just had two pop tunes published, "Jennie" and "I Know, I Know It's Love." Mazica Records recently issued the tunes, with Jimi Beni as vocalist and the Ernie Warren Trio backgrounding.

Composer has also just completed a violin concerto for the longhair trade.

CORAL VIES WITH VICTOR ON 'BOY FRIEND' ALBUM

Coral Records will lock horns with RCA Victor via its album of "The Boy Friend," current click on Broadway. Coral will buck Victor's original cast set with a special package of the score featuring Teresa Brewer, Don Cornell and Paul Whiteman.

Bob Tiele, Coral's artists & repertoire topper, is banking on his name pactees to give the original cast set a run for its money. The Victor album features comparative unknowns to the U. S. disk market, since the majority of the featured players in the musical were imported from England.

"Boy Friend" was written by Sandy Wilson and was produced by Cy Feuer and Ernest Martin. Score is published by Chappell.

GERMAN FIRMS ENTER MARKET

The hi-fi boom is still curving sharply upwards. The high-fidelity equipment makers, who shared in a $100,000,000 gross in 1953, will hit the $200,000,000 sales marker this year and, according to present indications, will move into the $300,000,000 bracket in 1955 when a tapering off process is expected to occur.

The prosperity sign was evident at the Audio Fair at the Hotel New Yorker, N. Y., which wound up a four-day stand Sunday (17) after attracting a record crowd of 30,000 potential customers. As against some 120 exhibitors last year, the 1954 Audio Fair housed about 150 exhibits this year.

One significant feature of this year's Audio Fair was the entry of German manufacturers into the American hi-fi market for the first time. Up to now, Americans and British have had a virtual monopoly on this field. The Germans, however, were represented by several equipment manufacturers, such as Telefunken, the Siemans group, Grundig-Majestic International and others.

Lowpriced Tapes

While few technical innovations were shown in the hi-fi field, the emergence of lowpriced hi-fi tape machines was a notable feature of the fair. Engineers pointed out that the quality of $150 type machine today was only available in $300 machines a couple of years ago. Primarily responsible for the rise in quality among the lowpriced units has been the availability of cheap, but good recording heads.

Haynes-Griffin, Madison Ave., N. Y., record shop, conducted an experiment of selling hi-fi disks at the fair. Sales activity was unusually high, with Haynes-Griffin liquidating its exhibit costs via the sales and, at the same time, getting its advertising message across.

All the major disk labels, such as RCA Victor, Columbia, Capitol and Mercury, were represented with exhibs, both Victor and Col also showcasing their hi-fi equipment lines. Victor had the most extensive layout with exhibits in four rooms displaying their full line of readymade sets and component parts.

Robert Stephens, of the Stephens Manufacturing Corp., displayed a microphone designed for video and film studio purposes. Mike is designed to be carried in a pocket, with a built-in transmitter. Unit eliminates the need for audio booms and permits thespers to move freely in front of a camera without worrying about the voice pickup.

Pact Gina As Coral's Wax Doll

Music publisher Larry Spier helped "agent" a diskery contract for Italian film star Gina Lollobrigida with Coral Records, subsid of Decca, because of the fact that he has Ulpio Minucci under contract. Latter has been called "the Jerome Kern of Italy," and is currently cleffing in the States; he's slated to do a Broadway show. He composed "The Barefoot Contessa" score.

Miss Lollobrigida waxed two sides before returning to Italy this week with her doctor-husband Dr. Milko Skofre. Both are by Minucci. "Mamma Lontana" ("my mother who is far away") is done in Italian, and "I'll Never Know," which she sings in English (American lyric by Roy Jordan). Della & Violet Grattan actually agented the Coral-Lollobrigida deal, under Spier's friendly auspices.

Cesare Valletti, Metropolitan Opera and La Scala, Milan, tenor, will be presented by S. Hurok in his first New York recital Nov. 2, at Town Hall.

Longhairs May Find It Tough to Get Carnegie Hall Date; Jazzmen Jumping

The New York jazz market has grown to such proportions that it's supporting a major jazz concert on a weekly basis. At least, that's what's indicated at Carnegie Hall, where various musical troupes have been drawing capacity and near-capacity crowds for the past four Saturday nights, most of them with two performances. And at least three or four more jazz bashes at the Hall are due before the end of this year.

The latest jazz package, with the Duke Ellington band and small combos headed by Dave Brubeck, Gerry Mulligan and Stan Getz, rolled into Carnegie Hall Saturday night (16) with a superlative layout that held the 2,700 payees from midnight to past 3 a.m. Sunday morning. A few hours earlier, the troupe played an 8:30 p.m. show at the Mosque Theatre in Newark.

Musically, this was the best concert of the season to date. Promoted by Norman Granz, who also operates "Jazz At the Philharmonic," this was a well-integrated and mature display of the best in modern jazz without the usual exhibitionistic trappings that have usually gone along with these type of affairs.

This was actually two separate concerts for the price of one. The first half was given over to the younger generation of jazzmen while Ellington's crew carried the second half. There was no connection between the two halves, except that Ellington emceed both parts and perhaps represents a jazzman who has created a jazz style that's as modern today as it was 25 years ago.

The Stan Getz Quartet opened the show and demonstrated that Getz, who has had some unfortunate personal breaks in the last couple of years, is still a great modern jazz tenor man. He can swing and he can play the slow ballads prettily, and backed by an excellent outfit featuring Bob Brookmeyer on trombone, Getz registered solidly with the aficionados.

Dave Brubeck's Quartet, a group that has catapulted to the top in the last year or so due mainly to its recordings on the Fantasy label and now on Columbia Records, again delivered some of its distinctive combination of jazz and classical musical ideas. This combo's stint, unfortunately, was marred by a poor microphone balance which had the drums practically drowning out the other players.

Biggest hit of the first half was Gerry Mulligan's crew. Mulligan, a Coast youngster who has achieved a reputation for being of the super-cool set, put on a little heat during his performance and scored a standout triumph for his "chamber music" jazz conception.

During the second half, the old master, Ellington, took over for a spectacular display of swing and showmanship. His 15-man organization blew up a storm with series of jumping arrangements that featured all of the band's sidemen in solo spots. It was brilliant display of big band jazz capped by Ellington's piano rundown of a handful of his best-known compositions. *Herm.*

MGM's Pic Tune Jag

Hollywood, Oct. 19.

Continuing impact of film scores and songs on the music biz in general is indicated by next week's MGM Records release schedule, which features six sides of film music in addition to the big "Brigadoon" album package.

Single sides are "Tara's Theme" (from "Gone With the Wind") and "Jamie" (from "A Bullet Is Waiting") by Leroy Holmes; "The Song From Desiree," "We Meet Again," recorded by Alan Dean; "Hajji Baba," by the Four Joes; "Woman's World," by Bob Stewart; and "The Best Things Happen While You're Dancing" (from "White Christmas"), by Blue Barron's Orch.

Mambo Fever Hits Peak in Music Biz, With More to Come

Music publishers and record companies have caught the mambo fever. They've opened up all valves in the current mambo push and are flooding the market with variations on the theme, hoping to cash in on some of the gravy before the law of diminishing returns set in.

The craze was kicked off a couple of months ago by RCA Victor with Vaughn Monroe's "They Were Doing The Mambo." Victor followed up soon after with Perry Como's "Papa Loves Mambo" and then the dam broke. Almost every major label got after the publishers and writers to come up with new mambo material. The fever reached its peak this week with close to 10 mambo-styled platters hitting the market simultaneously.

The publishers and diskers haven't missed a trick in the mambo avalanche. They've covered the craze instrumentally, vocally, hillbilly, kiddie and even gone so far as to give old standards the south-of-the-border spice.

In the past week Columbia Records jumped in with Rosemary Clooney's "Mambo Italiano," Mercury struck with Georgia Gibbs' "Mambo Baby" and Sophie Tucker's "Middle Age Mambo," Coral hit with Les Brown's "St. Louis Blues Mambo," MGM opened up with Sheb Wooley's "Hillbilly Mambo" and Capitol entered the sweeps with Betty Reilly's "Let's Mambo" and Billy May's "Rudolph, The Red Nosed Mambo." Columbia is due for another fling at the mambo next week with Jimmy Boyd's etching of "I Saw Mommy Doin' The Mambo With You Know Who."

BERNARD HILDA ALBUM FOR VICTOR IN ITALY

Bernard Hilda, Franco-American bandleader, has been signed by G. A. (Joe) Biondo, head of RCA Victor's operations in Italy, for a Continental album. Hilda is currently playing an engagement in Rome, where he is as w.k. as in the Paris, Riviera and London boites.

His sister, Irene Hilda, is also currently singing on the Rome state-owned Rome radio. She does not work with her brother's band.

Roz Paige to MGM

Warbler Rosalind Paige has been added to the roster at MGM Records. Pact with the diskery begins in January.

Thrush currently is repped on the New Disc label with "When the Saints Come Marching In" and "You're Nobody's Sweetheart Now."

BENIDA ADDING SUBSID TO COVER POP, R&B DISK

Benida Records, indie label operated by Dewey Bergman, is prepping an expansion via a subsid diskery. The new label will be tagged Roulette and will cover both pop and rhythm and blues releases.

Meantime, Bergman's son, Dewey Jr., has joined the firm to handle sales promotion. It's hi initial try at the disk biz.

DECCA PACTS CARMEN McRAE

Decca Records is expanding its femme vocalists' roster with the pacting of Carmen McRae. Thrush debuted on wax last year via the indie Stardust label.

She's currently appearing at Basin Street, New York nitery.

More Boom Than Shush In R. & B. Hipsters' Slant On Freberg 'Sh-Boom' Parody

When Stan Freberg pointed his satirical guns at Jack Webb and his "Dragnet" troupe last year with the etching of "St. George and the Dragonet" and "Little Blue Riding Hood," the Webb camp took it quietly and reaped the benefits of the extra publicity. It's not so, however, with the rhythm & blues purveyors. They're taking Freberg's parody of the "Sh-Boom" song-school, also named "Sh-Boom," as a personal affront. Perhaps they're not standing on as sure ground as was Webb and his "Dragnet" property.

"Sh-Boom," as cut by the Crew Cuts for Mercury, set the pattern for the current crop of vocal combo frenetics on wax and it became an inevitable subject for Freberg to tackle. He's got a satirist's sagacity and a parodist's punch and he makes a shambles of the tune and the r&b combos who believe th sounds are more important than the words. Freberg's message is earmarked for the music biz tradesters but the layman should get a kick out of it, too.

On the back side of this Capitol Records disk, Freberg touches on the pic biz with "Wide Screen Mamma Blues." His parody is lost here and it's doubtful if the C'Scopers or VistaVisionists will pay much attention. *Gros.*

Ample Gets Rights To 'Yellowneck' Pic 'Theme'

Ample Music has latched onto the publishing rights of "Todd's Theme," from the forthcoming Republic Pictures release of "The Yellowneck." Pic is set for a New York preem late in December.

Ample is operated by Fred Amsel.

Good & Bad Theme Songs

New York.

Editor, VARIETY:

Re your editorial on motion picture theme songs, if you take a look at the current crop of them starting with "Ruby," "Moulin Rouge," "Moon Is Blue," "High Noon," "High and the Mighty," "Three Coins," "Woman's World," and "Song of the Barefoot Contessa" one things stands out. These are all *good* songs, with distinct possibilities of becoming standards.

If these movie themes can help elevate the musical standards of the current pop Hit Parade songs, I say Amen. Anything is better than "Sh-Boom" and "Skoklaan." I agree that movie themes can be carried too far, but one "Laura" is worth six out of seven of the current Hit Parade. Nice musical themes may help to restore some quality to our much abused publishing biz.

H. J. (Buddy) *Robbins.*

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music)	Philadelphia—(A. Williams Co.)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Ayres)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	**ROSEMARY CLOONEY** (Columbia) "Hey There"	1	1	1	2	4	4	1	..	..	1	1	10	1	..	3	6	1	3	2	1	2	153
2	2	**EDDIE FISHER** (Victor) "I Need You Now"	2	6	3	5	..	2	..	6	1	7	2	3	5	2	4	1	2	7	5	4	9	133
3	5	**DON CORNELL** (Coral) "Hold My Hand"	5	4	5	4	..	5	4	1	2	..	3	2	10	6	9	9	7	2	4	9	10	108
4	3	**CREW CUTS** (Mercury) "Sh-Boom"	6	7	..	9	9	10	3	..	4	4	5	..	2	5	5	2	4	..	9	2	4	97
5	4	**RALPH MARTERIE** (Mercury) "Skokiaan"	7	5	..	1	..	3	..	..	5	..	6	..	3	3	6	3	3	..	6	..	..	81
6	6	**DORIS DAY** (Columbia) "If I Give My Heart to You"	4	9	4	..	..	1	5	..	..	10	4	..	4	4	..	5	6	..	3	5	..	79
7	7	**ROSEMARY CLOONEY** (Columbia) "This Ole House"	3	..	..	3	..	..	2	..	..	5	7	..	8	1	2	10	5	..	1	..	8	77
8	9	**BILL HALEY—COMETS** (Decca) "Shake, Rattle and Roll"	9	3	..	..	5	..	6	..	..	..	..	5	..	9	1	7	10	..	10	..	5	51
9	11	**PERRY COMO** (Victor) "Papa Loves Mambo"	8	2	2	..	2	..	7	..	10	..	10	..	..	10	..	..	..	4	..	10	..	45
10	10	**VICTOR YOUNG** (Decca) "High and the Mighty"	..	..	..	7	..	9	..	..	..	2	9	..	6	..	..	..	8	..	..	8	..	28
11	14	**CREW CUTS** (Mercury) "Oop-Shoop"	..	..	..	..	6	..	8	..	..	..	..	..	..	..	..	4	..	..	7	..	7	23
12	12	**FOUR LADS** (Columbia) "Skokiaan"	10	..	7	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	21
13	20	**DAVID WHITFIELD** (London) "Cara Mia"	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	9	8	..	3	20
14	8	**GAYLORDS** (Mercury) "Little Shoemaker"	..	..	..	6	..	..	..	..	..	..	8	..	7	..	..	..	..	..	..	7	..	16
15	19	**DENISE LOR** (Majar) "If I Give My Heart to You"	..	..	..	8	1	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	15
16A	23	**CHEERS** (Capitol) "I Need Your Lovin'"	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	6	..	..	..	14
16B	..	**DeCASTRO SISTERS** (Abbott) "Teach Me Tonight"	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	14
18	13	**RICHARD MALTBY** (Label X) "St. Louis Blues Mambo"	..	..	..	..	..	..	..	..	..	..	1	..	..	10	..	..	..	..	..	..	..	11
19A	20	**NAT (KING) COLE** (Capitol) "Smile"	..	..	10	..	..	..	..	..	..	6	..	..	..	..	..	9	8	..	..	..	..	10
19B	24	**STAN FREBERG** (Capitol) "Sh-Boom"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
21A	..	**SAMMY DAVIS, JR.** (Decca) "Hey There"	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	9
21B	..	**PATTI PAGE** (Mercury) "What a Dream"	..	..	..	..	7	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	9
21C	..	**McGUIRE SISTERS** (Coral) "Muskrat Ramble"	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	6	9
24A	25	**PAUL—FORD** (Capitol) "Whither Thou Goest"	..	8	..	..	..	..	..	9	8	..	..	..	..	..	..	..	..	..	..	..	..	8
24B	15	**NORMAN PETTY TRIO** (Label X) "Mood Indigo"	..	..	..	..	..	..	..	..	..	..	7	..	..	7	..	..	..	..	..	..	..	8

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE Mari Victor LM 1837 ERB 1837	MUSIC, MARTINIS AND MEMORIES Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4-309	SEVEN BRIDES FOR SEVEN BROTHERS ilm Soundtrack M-G-M E 244 X 244	GLENN MILLER LIMITED EDITION, II Glenn Miller Victor LPT 6701 EPOT 6701	SWING EASY Frank Sinatra Capitol H 528 EAP 1, 2-528	PAJAMA GAME roadway Cast Columbia ML 4840 A 1098

Frazier's Liner

Continued from page 120

to the Indians" ("Too Many Girls," 1939).

Conceding this torchanteuse's adult manner of style and intelligent lyrical interpretation, Frazier's profile is by no means ordinary verbiage. Firstly, it is the most uninhibited exposition by a seasoned observer of the passing show biz scene, done in earthy language, yet to adorn an album which theoretically is designed for broad home consumption. There are no four-letter words, but the lusty language Frazier employs to paint his affectionate word picture of a favorite thrush seems to have been influenced by the F. Scott Fitzgerald and Hemingway references which he interposes in word-painting some obviously sentimentally nostalgic days of his own early years. It is a sweetly profane harkback to what is patently a memorable segment in Frazier's life and times in Boston and Manhattan, before he became entertainment editor of Life magazine, which post he resigned some years ago to freelance.

This tangent review of a professional scrivener's "liner" is as unorthodox in what should be technically a "disk review" as is Frazier's own jacket notes. Hence it is a notable trade observation, for Frazier may well have pioneered another new pattern in an already adult development of album "notes." They have long since ceased to be blurbs, because the discriminating public appreciates an authoritative and savvy interpretation of an album's contents. But for the record (no pun intended), this accent on Frazier's Storyville 10-inch LPer (a George Wein "presentation") is born of his own distinctive literary contribution to an otherwise distinguished album. PS—besides trumpeter Braff's boff brass assist, the rest of the combo comprises Jimmy Jones at the ivories, Jo Jones on the skins and Bill Pemberton on string bass. *Abel.*

Victor Inks Scott

Jazz clarinetist Tony Scott has been taped by RCA Victor. Scott previously waxed for Coral Records.

Victor already has cut several Scott singles. Meantime, the clarinetist hit the road for a date at Squeezer's Musical Bar, Rochester. He began his engagement there yesterday (Tues.).

Ethel Smith's Concerts

Ethel Smith kicks off her fall-winter concert tour Oct. 26 with a date with the Indianapolis Symphony at the Murat Theatre, Indianapolis. Stand marks her third appearance with the orch.

Can. Thrush, Cleffer On New Label X Disk

Ottawa, Oct. 19.

Second of Label X's releases in Canada is a coupling by a 27-year-old thrush from Vancouver billed as Juliette (Sysak). She now lives in Toronto with her husband, Tony Cavazzi, clarinetist with Canadian Broadcasting Corp.'s orch. Sides are "Let Me Remember," written by Gloria Fleming of Windsor, Ont., and "Am I Wasting My Time;" Juliette has been visiting Windsor, Detroit and Dearborn deejays four days recently with Jack Perry, who's BMI (Canada's) U. S. rep "Remember" is a BMI tune.

Slicing of that and previously released "I Can't Smoke You Out Of My Heart," a Tin Pan Alley effort to cash in on the cigaret-menace publicity marked the first time a U. S. diskery had come to Canada to record. Label X's Eddie Kissack supervised the session with Denny Vaughan's orch backing.

Camarata Joins Merrill

Kelly Camarata has joined Bob Merrill's music firms as professional manager. Pubberies, Goldenbell and Rylan, were set up a few months ago by tunesmith Merrill and deejay Murray Kaufman.

Camarata previously had been on the professional staff of Sam Fox. He's a brother of conductor Tutti Camarata.

Tin Pan Alley Passes Pigskin

Continued from page 118

numbers with real football atmosphere, "Ya Gotta Be a Football Hero" and "The All American Girl" — the latter the story of the luscious femme who had a boy friend on every outstanding college team. More recently, there has been "Mr. Touchdown, U.S.A."

But, just as the sum total of football songs has been scant in comparison with those about baseball, the names of kickers and passers are seldom remembered by the laity longer than a year or two after their "immortal" performances. Anyone interested in sports can rattle off the names of scores of major league ball players whose exploits have become part of American history, but the average man would be stymied if you asked him to name a dozen oldtime football stars. Many songs, too, have been written about Ty Cobb, Babe Ruth, Joe DiMaggio and Willie Mays, but how many have there been about, say, Red Grange or Pudge Heffelfinger ?

Yet more than 20 years ago Victor produced a football record of permanent historic interest. On one side the Notre Dame University Band plays the "Notre Dame Victory March." On the other the late Knute Rockne is heard talking to his team on "The Spirit of Notre Dame." The personality of the almost legendary Rockne is vividly conveyed in the record, making it a souvenir worth keeping, if you are lucky enough to find a good copy of what has now become a rare recording.

Merc Artists in Latino Splash; Adds Staffers

In line with the current mambo splash around the country, Leonard Green, prexy of Mercury Artists Corp., is expanding his Latino department. Added to the percentery recently were Leonard Diston, Mike Barker and Larry Meyers. Merc's Latino department is headed up by Charles Green.

According to figures released by Green, the mambo vogue has upped the Latino biz by more than 150% in the past year. In addition to booking ballrooms and niteries, Merc is now pushing its talent in the concert package field. A flock of the agency's pactees have been set for "Mambo USA," which kicks off its nationwide tour at New York's Carnegie Hall Oct. 22.

RCA Maps Anni Fete for Arnold

RCA Victor will train its promotion and publicity guns on Eddy Arnold in January to celebrate the hillbilly crooner's 10th year with the label. Victor's drive will include four new disk items recently cut by Arnold as well as a special promotion kit on exploiting the merchandise.

Several 10th anni parties are being prepped by the label in key cities around the country. Initial fete, which will be held in New York in early January, will be hosted by Frank M. Folsom, RCA prez. NBC also is readying a coast-to-coast program salute for Arnold.

It's estimated that Arnold has racked up close to 30,000,000 disk sales in his 10 years with Victor.

Noble in London On Pic Possibility; Solicited To Write Songs Again

Ray Noble, bandleader-songsmith, is currently in London on a possible film deal. But more importantly, says British music publisher Reg Connelly, who returned to England last week after a month's sojourn in the States, is "that maybe I'll succeed in getting Noble to write more once again."

The maestro had quite a few international hits before he became a U. S. citizen and joined the American Federation of Musicians to officiate on a number of top-flight radio-tv shows. But since the latter chores he had given up his composing. Perhaps "Cherokee" has been his major U.S.-written effort whereas, when he was making records for HMV (Victor in the U. S.) in England, he had authored "The Very Thought of You," "Marching Alone Together" and quite a few others. Connelly had been his collaborator in years past and also his publisher.

IF YOU WANT A STATE SONG, PAGE ROY ROGERS

Hollywood, Oct. 19.

If the State of Nevada needs an official state song, there's finally one available—thanks to the Roy Rogers radio show.

Format of the show as set up by writer-director Ralph Rose has each show built around a song which Roy Rogers and Dale Evans sing as a production number at the windup. When a recent show was located in Nevada, Rose and musical director Frank Worth researched for weeks looking for a Nevada song that was anything but "Reno, The Biggest Little City in the World." They finally ran across an old Lawrence Welk recording of "The Virginia and Truckee Line" which mentioned Nevada, and they used that.

Last week, Rose wrote another show with a Nevada locale. Knowing in advance that there wasn't anything in the way of a song to use, he and Worth sat down and knocked out an original called "Nevada." Rogers liked it and will record it after introducing it on the air next month and a publishing deal is being finalized.

Heath's Personal Pitch To Petrillo on Band Swap

London, Oct. 19.

Ted Heath, top orchestra-leader here, took the musical bull by its horns last week in an effort to get some action on the vexing and long-delayed band-exchange impasse.

On his own, he wrote to James C. Petrillo, president of the American Federation of Musicians, asking him to let the Heath band into the States for a trial period of four weeks, in exchange for an American combination for the same period, and "let's see how it works out."

He said he thought "a more broadminded outlook to the whole problem can only result in gain to our profession as a whole," and hoped his suggestion would help in the establishment of "a sound basis being worked out for the benefit of the musicians on both sides."

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks, retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**ROSEMARY CLOONEY** (Columbia)	Hey There This Ole House
2	2	**EDDIE FISHER** (Victor)	I Need You Now Count Your Blessings Heaven Was Never Like This
3	3	**CREW CUTS** (Mercury)	Sh-Boom Oop-Shoop Crazy 'Bout You, Baby
4	4	**DORIS DAY** (Columbia)	If I Give My Heart to You
5	5	**DON CORNELL** (Coral)	Hold My Hand
6	6	**RALPH MARTERIE** (Mercury)	Skokiaan
7	8	**PERRY COMO** (Victor)	Papa Loves Mambo Things I Didn't Do
8	9	**BILL HALEY-COMETS** (Decca)	Shake, Rattle and Roll
9		**LES PAUL-MARY FORD** (Capitol)	Whither Thou Goest I'm a Fool to Care
10	10	**VICTOR YOUNG** (Decca)	High and the Mighty

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*HEY THERE	Frank
2	2	*IF I GIVE MY HEART TO YOU	Miller
3	3	*I NEED YOU NOW	Miller
4	4	†THIS OLE HOUSE	Hamblen
5	5	*SKOKIAAN	Shapiro-B
6	7	*HOLD MY HAND	Raphael
7	6	†SH-BOOM	Hill & Range
8	10	*PAPA LOVES MAMBO	Shapiro-B
9	8	*HIGH AND THE MIGHTY	Witmark
10	..	†SHAKE, RATTLE AND ROLL	Progressive

Indies Swing To 45 Cuffos

Continued from page 119

78s, so they order the 45s for their disk jockey service.

It's expected that by next year, the 45 rpm conversion will be virtually completed. An increasing number of stations are installing equipment for the slow speed platters, both 45 and 33, and the few outlets that opposed the switch in the first place are now yielding ground. As was originally pointed out by the major companies, the stations and jockeys would have to come along if they wanted to play the current hits.

Explaining the switch of the indie Dot Records label to 45s, Randy Wood, head of the diskery, notified jockeys that the "action is necessary in view of the fact that we are unable to obtain the 78 rpm records from any manufacturer in the entire country."

Coast Deejay 'Revolts'

Hollywood, Oct. 19.

Mounting disk jockey resentment over 45 rpm disks broke out into the open when Larry Finley, KFWB deejay, angrily announced that the diskeries could stop sending him complimentary copies of the seven-inch platters. Finley's blowup came after "I had to offend 23 artists in the space of six hours by taking their records off because the quality was so poor that I wouldn't play 'em."

Finley, whose 54 hours on the air reportedly make him the busiest deejay in the country, contends the promotional disks sent out are of inferior quality and have a tendency to warp on the turntable.

"I don't want any more of 'em," Finley announced yeserday (Mon.) with an air of finality. "If the record companies don't want to send me 78s, they don't have to send me anything."

Deejay pointed out that he gets a total of about 60 new releases a week from the major companies. "Only about eight or 10 of them are any good anyway," he declared. "If necessary, I'll go down to the corner store and buy what I need in 78 speed. It will only cost me about $10 per week and I'll be giving my listeners the best in fidelity and I'll avoid offending the artists.

"The record companies can take it from here."

REMENIH'S CHI EXIT

Chicago, Oct. 19.

Tony Remenih, assistant to Chicago Tribune radio-tv editor Larry Wolters, is leaving the daily next month after 12 years to join the Foladare, Greer & Bock public relations firm in Hollywood. His chief function will be writing features for the radio-tv talent in the FG&B stable.

John Fink takes over the No. 2 spot on the Trib radio-tv desk.

Lawrence-Lee's 'RR Hour' Musiplays Now Published

Musiplays penned by Jerome Lawrence and Robert Lee for NBC's "Railroad Hour" are being published in folio form by Harms, which plans to issue two Lawrence-Lee musiplays a year. Kicking off the project is "Annie Laurie," a story of Robert Burns. Folio will be priced at $1.25.

Writing duo is due in New York this week from the Coast enroute to England where they'll prowl a "singing Ronald Colman" for their upcoming legit musical, "Shangri-La," which Courtney Burr and John Byrans will produce. Latter is accompanying them to Europe.

St. Louis Symph's 75th Season to Tee Oct. 23

St. Louis, Oct. 19.

The 75th or diamond anniversary season of the St. Louis Symphony Orchestra will tee off in the Kiel municipal auditorium Oct. 23. Vladimir Golschmann will be entering his 24th season as conductor, with Harry Farbman starting his 13th season as concertmaster and assistant maestro.

Season will offer 26 guest artists, new faces including Grant Johannesen and Maria Tipo, pianists; Andres Segovia, guitarist; Oscar Shumsky, violinist; Shirley Russell, Ilona Kombrink and Helen Phillips, sopranos, and David Lloyd, tenor.

Indie Derby Label Files Bankruptcy

Derby Records, indie New York disk label which recently was hit with a triple damages suit by a group of top publishers, has filed petition of bankruptcy in N. Y. Federal Court. Liabilities were listed at $213,000 with assets of $18,935. One claim of a $100,000 debt is made by a singer, Andy Castro, but Derby is disputing this claim. Larry Newton, head of Derby Records, has now closed shop and disconnected the office telephone.

Newton's worries began a couple of months ago when attorney Julian T. Abeles, in behalf of Harry Fox, publishers' agent and trustee, filed suit against Derby, charging that the diskery had not been paying publisher royalties on its platter sales. Suit was part of a continuing drive by Fox and Abeles, in behalf of the major publishers, against fly-by-nighters in the dustry.

Clear Martin, Damone For MGM's 'Heart' Album; Label's Top Soundtrack

Hollywood, Oct. 19.

MGM Records made a deal for clearances for Tony Martin and Vic Damone last week to greenlight what will be the diskery's biggest soundtrack album to date—the 12-inch LP packaging of "Deep In My Heart," the Sigmund Romberg biopic. RCA Victor okayed Martin's album participation and Mercury granted a clearance for Damone.

Others who'll be heard on the platter are Jose Ferrer, who has done some Columbia recording with his wife Rosemary Clooney, and is the only other member of the cast in any way tied to a disk pact; Mme. Helen Traubel, Gene and Fred Kelly, Jane Powell, Ann Miller, William Olvis and Howard Keel.

Score will consist solely of Romberg melodies, nothing new having been added. Among them, however, will be several which are not too well known and were written early in the composer's prolific career.

GRANZ GROUP BACK TO COAST, BUT AS SINGLES

Hollywood, Oct. 19.

Coast promoters who can afford to come up with guarantees for big packages are few and far between, so the elements of the second Norman Granz touring concert of this season will be seen on the Coast as single attractions next month. Duke Ellington and the Dave Brubeck and Gerry Mulligan quartets are due back here around Nov. 8 after the extensive junket. They split up immediately.

Ellington will play a one-niter in Fresno, Nov. 9 to launch a new gig trek. Brubeck plays Pomona College Nov. 10 and teams with Mulligan for a one-nighter Nov. 12 in Stockton promoted by KXOB deejay George Westcott. Brubeck then goes off on a series of dates and Mulligan comes back to town for a six-week location at the Haig, starting Nov. 16.

'JATP' $8,600, Mpls.

Minneapolis, Oct. 19.

Annual one-nighter engagement of "Jazz at the Philharmonic" at the local Auditorium music hall section, for its exclusive Twi Cities' appearance, resulted in $8,600 gross, about par for it here.

The 5,700-seat house was scaled at $4 top.

Col Adds New Package In 'Confederacy' Cantata

Columbia Records is continuing its splurge in the package field. Latest entry on Col's slate is "The Confederacy," an original cantata by Richard Bales which will be peddled with a 32-page booklet on the south penned by Bruce Catton and Clifford Dowdey.

The musical piece, which includes popular Civil War themes, was etched on one 12-inch LP by Bales and the National Gallery Orchestra of Washington.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Brad Phillips—WINS—New York	Ed Reilly—WBRY—Waterbury	Jerry Strong—WMAL—Washington	Al Ross—WBAL—Baltimore	Jay McMaster—WMEX—Boston	Dick Smith—WORC—Worcester	Bob Berry—WORW—Nashua	Wes Hopkins—WTTM—Trenton	Mort Nusbaum—WHAM—Rochester	Jack Bennett—WSPN—Saratoga Springs	Nedd Flemming—WEST—Easton	Sid Dickler—WEDO—Pittsburgh	Phil Christie—WCAX—Burlington	SOUTH: Ken Johnston—WDBF—Delray Beach	Bob Clayton—WPIN—St. Petersburg	Bob Watson—WQXI—Atlanta	John Wrisley—WSAV—Savannah	Larry Wilson—WTIX—New Orleans	Troy Williams—WREV—Reidsville	Bill Dawson—WAKE—Greenville	Jimmy Lowe—WRR—Dallas	Mike Woloson—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Saxie Dowell—WGN—Chicago	Sandy Singer—KCRG—Cedar Rapids	Don McLeod—WJBK—Detroit	Carl Shook—WJIM—Lansing	Steve Cannon—WMIN—St. Paul-Mpls.	Wayne Stitt—WHB—Kansas City	Chuck Norman—WIL—St. Louis	Sandy Jackson—KOWH—Omaha	Rudy Ertis—WTOL—Toledo	Chuck Phillips—WEMP—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Bill Ballance—KNX—Hollywood	Russ Coglin—KROW—Oakland	Bob Martin—KMYR—Denver	Len Ross—KBMI—Las Vegas	Don Porter—KXL—Portland	Wayne Cody—KALL—Salt Lake City	TOTAL POINTS
1	1	16	Rosemary Clooney	Columbia	*Hey There	1	1	1	1	..	..	2	..	1	..	..	1	2	1	1	2	1	8	10	..	..	..	..	1	3	..	..	5	8	2	3	7	..	2	1	1	..	3	5	2	221
2	5	10	Don Cornell	Coral	*Hold My Hand	8	..	2	4	1	..	..	2	..	9	..	8	5	..	7	1	..	2	7	1	1	4	2	..	1	1	9	10	4	6	4	..	3	3	7	..	5	..	..	9	182
3	3	9	Eddie Fisher	Victor	*I Need You Now	3	8	4	3	..	2	..	..	5	1	..	..	9	..	9	3	2	..	6	2	..	2	1	..	..	..	2	..	6	3	2	2	1	..	5	..	..	..	..	1	171
4	7	16	Connee Boswell	Decca	*If I Give My Heart to You	..	..	8	..	..	..	1	4	4	..	..	..	3	..	2	4	..	1	..	8	4	..	3	3	..	..	..	..	..	6	..	2	1	..	3	..	1	..	..	..	129
5	2	9	Ralph Marterie	Mercury	*Skokiaan	2	5	..	..	..	..	1	..	..	8	3	4	1	..	3	..	5	..	1	4	..	..	..	4	7	..	3	1	5	1	..	1	..	..	4	..	..	..	..	..	128
6	10	5	Perry Como	Victor	*Papa Loves Mambo	5	9	5	..	..	7	6	..	..	8	3	4	4	..	..	..	..	..	..	..	..	9	..	..	..	5	..	6	..	8	..	6	6	5	8	..	..	..	2	4	99
7	4	17	Crew Cuts	Mercury	†Sh-Boom	6	..	..	2	..	..	4	..	..	7	..	..	..	5	8	10	..	..	..	..	..	..	..	..	6	..	..	..	3	..	5	..	..	10	4	2	..	..	..	..	71
8	10	11	Rosemary Clooney	Columbia	†This Old House	..	2	..	8	..	..	8	..	..	..	5	..	..	4	..	9	..	..	..	..	7	..	..	..	..	..	8	..	2	..	1	..	..	..	..	..	..	1	10	67
9	8	6	June Valli	Victor	*Tell Me, Tell Me	7	..	..	..	..	..	..	5	6	..	..	..	..	..	..	..	..	9	..	3	2	..	..	..	4	7	..	7	..	..	..	..	..	..	5	..	..	..	..	55
10	23	10	Whitfield-Mantovani	London	*Cara Mia	..	..	3	5	..	5	..	..	..	..	6	..	..	..	..	..	..	4	..	..	5	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	3	8	54
11	13	9	Four Lads	Columbia	*Skokiaan	..	..	..	..	..	8	5	..	6	..	..	..	2	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	3	..	..	..	..	..	43
12A	6	8	Doris Day	Columbia	*If I Give My Heart to You	4	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	2	..	..	..	..	..	42
12B	25	10	Denise Lor	Majar	*If I Give My Heart to You	..	..	..	..	..	1	..	..	..	2	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	3	..	..	..	..	..	..	..	..	42
14A	20	5	Nat (King) Cole	Capitol	*Smile	10	..	..	..	..	9	..	..	..	8	3	..	3	..	9	8	..	..	..	..	..	..	..	..	..	6	..	..	..	10	10	9	..	..	..	6	..	..	..	41
14B	..	2	Laurie Loman	Century	†Whither Thou Goest	..	..	..	..	..	4	..	..	7	..	..	..	..	..	..	..	3	..	..	7	3	8	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	41
16	21	7	Bill Haley—Comets	Decca	†Shake, Rattle and Roll	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	7	..	..	3	..	..	1	..	..	..	..	..	..	9	..	..	..	..	38
17	24	7	Laine—Four Lads	Columbia	†Rain, Rain, Rain	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	4	..	..	8	4	..	..	..	..	..	..	6	37
18	17	3	Les Paul—Mary Ford	Capitol	†Whither Thou Goest	9	7	..	9	..	..	3	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	5	..	6	..	..	8	..	..	..	35
19	10	15	Les Baxter	Capitol	*High and the Mighty	..	..	..	..	..	..	7	..	..	..	..	..	..	6	..	..	5	..	6	..	..	..	..	2	..	..	..	..	..	..	..	..	6	..	..	..	..	..	34
20	17	4	Betty Madigan	MGM	†Always You	..	..	..	..	..	..	8	9	3	..	..	7	9	..	..	..	..	..	..	10	6	..	..	..	..	10	..	..	..	..	..	..	..	..	..	4	..	..	..	33
21	9	4	DeCastro Sisters	Abbott	*Teach Me Tonight	..	6	..	..	7	..	..	..	..	..	1	..	..	..	..	6	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	32
22	22	13	LeRoy Holmes	M-G-M	*High and the Mighty	..	..	..	..	..	..	..	..	2	10	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	6	..	..	28
23	42	6	Crew Cuts	Mercury	†Oop-Shoop	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	4	..	8	4	..	..	..	..	..	..	..	27
24	15	6	Sunny Gale	Victor	*Smile	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	2	4	..	..	26
25	..	1	Eddie Fisher	Victor	*Count Your Blessings	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	7	..	..	..	..	..	..	2	..	..	7	..	..	..	..	..	..	..	..	9	..	..	..	24
26	29	11	Patti Page	Mercury	†What a Dream	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	8	5	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	22
27A	26	17	Kitty Kallen	Decca	*Chapel in the Moonlight	..	..	6	6	..	..	9	..	..	..	..	10	..	..	..	7	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
27B	33	18	Gaylords	Mercury	*Little Shoemaker	..	..	..	..	..	..	..	..	..	..	..	7	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	9	..	..	2	..	..	20
29A	36	2	Four Aces	Decca	*It's a Woman's World	..	..	..	..	6	..	..	..	..	..	..	..	8	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	19
29B	40	11	Four Aces	Decca	*Dream	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	19
31	26	2	Perry Como	Victor	†Things I Didn't Do	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	10	4	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	18
32A	19	15	Vaughn Monroe	Victor	*They Were Doing Mambo	..	..	..	..	..	..	..	..	..	..	..	..	5	..	10	..	..	..	..	..	10	9	..	..	..	..	..	9	..	..	..	..	7	10	..	..	..	..	..	17
32B	41	5	Joni James	MGM	†Don't Cry at My Wedding	..	..	..	..	..	10	10	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	8	..	..	..	17
32C	..	1	Percy Faith	Columbia	*The Bandit	..	..	..	..	..	..	..	..	8	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	17
35	..	1	McGuire Sisters	Coral	*Muskrat Ramble	..	4	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
36	14	8	Norman Petty Trio	Label X	*Mood Indigo	..	..	..	10	..	..	6	..	..	..	9	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	15
37	..	1	Chordettes	Cadence	*Mister Sandman	..	10	..	..	5	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
38A	..	1	Janet Brace	Decca	*Teach Me Tonight	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	5	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	11
38B	..	1	Tony Bennett	Columbia	*Not As a Stranger	..	..	..	4	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
40A	26	5	Kay Starr	Capitol	*Am I a Toy or a Treasure	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	9	9	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	10
40B	16	6	Richard Maltby	Label X	*St. Louis Blues Mambo	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	10	..	..	..	..	..	..	..	..	10
40C	36	16	Les Paul—Mary Ford	Capitol	†I'm a Fool to Care	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	3	10
43A	..	1	Tony Bennett	Columbia	*Take Me Back Again	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
43B	..	2	Russ Carlyle	Label X	*In a Little Spanish Town	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
45		1	Dick Contino	Mercury	*Yours	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	7	8

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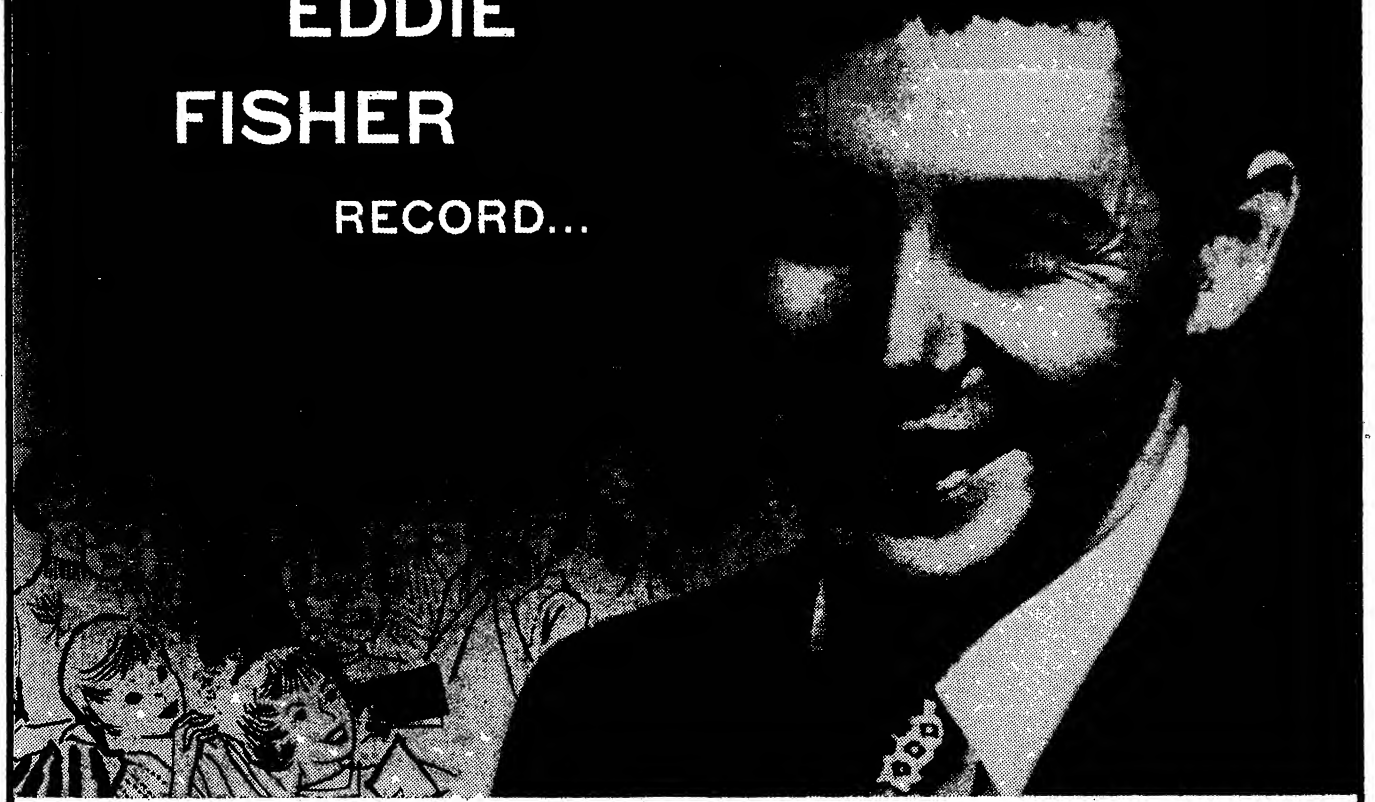

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Inside Stuff—Music

Reflecting on the music biz in the current issue of Look, Bing Crosby gives the disk jockeys the nod for making the hits, but spanks some of the jockeys for not knowing what they're talking about. He says: "Some of them bother me. I really believe that if a disk jockey is going to set himself up as a judge, he should have some real knowledge of what he's about. It's apparent that many who speak in the accents of authority are all accent and no authority. By playing and replaying a song which has nothing but nuisance value, a large nuisance and a lot of sales can be brought about. But in the long run, that practice will give the industry a short haul and a bad shake."

Rating some of the current singers, Crosby says that Perry Como and Frank Sinatra are tops. Among the "new kids," Crosby says Eddie Fisher is "strong on ballads but rhythm songs don't seem to be his disk." He credits Fisher's astute management in getting Harry Akst, the late Al Jolson's accompanist, to work with the singer. Crosby says "good songs are getting around. Certainly we have good writers, but the public isn't buying what they're writing—pretty frustrating for some of the gifted people in ASCAP."

Even though sales on the Glenn Miller Limited Editions, volumes one and two, are spectacularly high for a $25 album, RCA Victor is putting a strict interpretation on the phrase "limited edition." The run on the first Miller volume was limited only to the number of sets initially ordered. After that, there were no additional printings even though Victor execs believed they could have sold twice the 100,000 sets initially ordered. Same procedure has been followed on the second Miller volume and it's understood that the initial orders exceeded the 160,000 marker, which at the $25 price tag, means a $4,000,000 gross on the retail level.

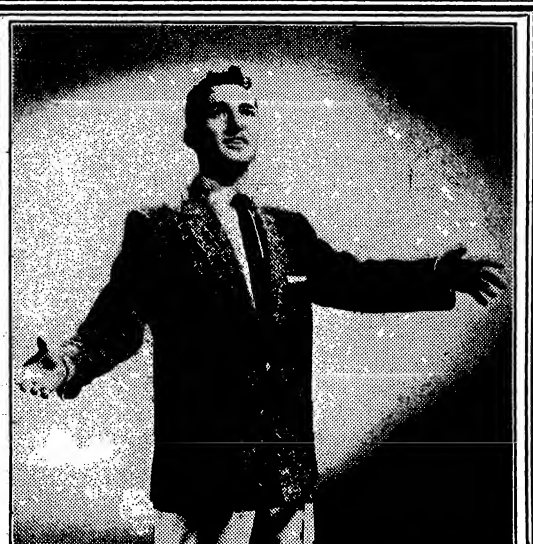
The "St. Francis Peace Record Album" which Bing Crosby will narrate is a remarkable change of pace for Richard D. Aurandt, who originated the idea and is conducting the recording. Chorus from the Santa Barbara Mission is due at the Decca Studios in Hollywood tomorrow (Thurs.) to record the session with Aurandt conducting and Crosby's narration will be dubbed in later. What makes the package big switch for Aurandt is that his most recent credit is the film, "Gangbusters." Incidentally, the peace album will include extensive sound effects, simulating birds, etc.

What may be the first "then and now" package in the history of the disk business is being considered as a possibility to tie in with the upcoming "Love Me Or Leave Me," Metro's Ruth Etting biopic. Doris Day will portray Miss Etting. Soundtrack album will be a Columbia package since Miss Day is under contract to that label. However, Columbia also owns the old Etting masters—and there's a hint that the diskery may either reissue them or put some of the old Etting sides with the new Day sides for a comparison in singing styles.

Joan Weber, new Columbia Records' thrush, will get a tv network showcasing for her preem platter on CBS-TV's "Studio One" Nov. 15. Disk, tagged "Let Me Go Lover," will be played on the stanza by one of the main characters in the play, who happens to be a disk jockey. Show's title, incidentally, is the same as the tune's. Song is published by Alamo Music.

Dorothy Squires, joining the Andrews Sisters to take the place of Patty, returns to the States from London Dec. 10, and starts imme-

(Continued on page 128)



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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	2	*Hey There (Frank)	5	1	1	1	2	2	3	4	4	2	2	94
2	1	*If I Give My Heart to You (Miller)	2	2	3	2	..	1	2	1	2	3	4	88
3	4	†This Ole House (Hamblen)	1	8	4	3	..	3	10	2	1	4	1	73
4	3	*High and the Mighty (Witmark)	9	..	2	4	1	..	5	7	3	1	5	62
5	7	*I Need You Now (Miller)	7	5	6	7	8	4	1	..	5	8	8	51
6	6	*Skokiaan (Shapiro-B)	..	..	5	5	7	5	4	5	6	10	9	43
7	5	*Little Shoemaker (Bourne)	4	..	7	6	5	6	..	8	8	6	7	42
8	9	*Hold My Hand (Raphael)	8	3	10	8	..	..	..	10	10	5	6	28
9	8	†Sh-Boom (Hill & Range)	..	..	8	..	4	7	8	3	9	..	..	27
10	12	*Papa Loves Mambo (Shapiro-B)	6	6	..	10	3	..	7	..	..	..	..	23
11	14	*Count Your Blessings (Berlin)	3	4	..	..	..	..	..	..	..	9	..	17
12	11	*Doing the Mambo (Morris)	..	..	..	9	..	..	..	6	..	..	3	15
13	10	*Chapel in the Moonlight (Shapiro-B)	..	..	9	..	9	..	..	..	7	7	10	13
14	15	*Little Things Mean a Lot (Feist)	..	..	..	..	6	..	..	..	..	..	..	5
15	13	*Smile (Bourne)	..	9	..	..	..	..	..	9	..	..	..	4

Vaughn Pkge. Scores In Berlin

Berli , Oct. 12.

Another big jazz concert presenting name U. S. musicians was given at the 7,000-seat Sportpalast last Wednesday evening (6). Labeled "Harold Davison's Jazz Parade," concert featured Sarah Vaughan and her trio, Illinois Jacquet and orch and Coleman Hawkins.

As usual, the fans liked the noisy stuff best, mainly brought by Jacquet, who turned out to be an outstanding showman. His "Flying Home," in the typical Lionel Hampton fashion, practically stole the show. Crix and those who prefer the traditional type of jazz, however, went for Hawkins best. As to Miss Vaughan she gave out with mostly sweet songs for which, however, the Sportpalast is not the right place. Yet she didn't disappoint her numerous local fans.

Concert was given under the auspices of the Schibille agency, which has the majority of local jazz concerts on its roster. Nearly all big American jazz ensembles that come to Europe include Berlin. So far, there have been Louis Armstrong, Stan Kenton, Count Basie, "Jazz at the Philharmonic" (twice), Billie Holiday, Buddy DeFranco and Lionel Hampton who, incidentally, is due to come here again. A considerable number of other U. S. musicians have also come during recent years, such as Hazel Scott, Deep River Boys and Eddie Fisher, who, however, only appeared at local GI clubs. *Hans.*

Hopped-Up Paris

Paris, Oct. 19.

Jazz fan reaction to the Harold Davison package of Sarah Vaughan, Coleman Hawkins and Illinois Jacquet Orch, last Monday (11) was symptomatic of the usual discrepancies of behavior towards visiting U. S. stars. Sheer mitt abandon alternated with hisses or boos which were usually not for the artist but due to some distraction or some difference of opinion in the aud. This leads to rattling of performers who do not understand this vociferous young jam group, who are also backed in intensity by their hep elders. Salle Pleyel was jammed 1,900 strong for this concert, and it was a lesson in Gallic temperament.

Firstly the young jazz crowd here are primarily derivatives of U. S. past greats. They all have fine jazz collections and know all about New Orleans and other earlier jump types of music and venerate the early biggies. This explains the settling here of such oldtimers as Sidney Bechet, Albert Nicholas and Peanuts Holland. They are up on new trends also, but the original is what they want and it has led to distorted attitudes towards modern jazz. They have hissed Duke Ellington, Benny Goodman and recently Woody Herman. There is also a sort of reverse racism which maintains that white bands cannot play real jazz. Hopped-up crowd also might start suddenly jeering at photogs who get in the way or at each other which can break up the player who doesn't know what is happening.

This concert was successful. Jacquet got a solid hand to begin with and then they gave Coleman Hawkins, a known name, frenzied applause, and when Jacquet tried to join in with Hawkins they gave him the jeer treatment. Miss Vaughan gave out with her stylization and was well received by the crowd, who then scattered to their various small disk clubs that have been mushrooming mainly in the Latin Quarter, but have also branched into the Right Bank. Here kids can dig records for a cheap drink tab and still keep within their own means and milieu. Jazz Clubs are also springing up and the venerable Hot Club still exerts its authority and creates tastes and trends here. Coming soon are Lionel Hampton and Louis Armstrong, who are sure to repeat their boffo successes of last year.

If the U. S. visitors take this Gallic attitude into consideration there will be less misunderstanding. The aud is hep and diversified, as a rule, and the noisy ones are usually a minority. They want to be played to and those who have done that have gone over well here. Any aloofness is immediately sensed and then the booing is on. *Mosk.*

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What a Hit Song Earns

Continued from page 119

plugs performance points for both writers and publishers. Due to the slightly different system of counting plugs for cleffers and publishers, there were about 19,000,000 performance points for writers and 16,000,000 for publishers. ASCAP's distributions, however, are divided equally among its publisher and writer members.

ASCAP calculates its performance points as follows:

For writers, a radio network performance earns one point per network station whether the show is commercial or sustaining, recorded or live, nighttime or daytime. A logged independent radio station plug rates 15 points per plug. (ASCAP logs the networks fully, but only spotchecks the indie outlets, hence a plug on an indie station is weighted to represent a more complete picture).

Video's Triple Value

On television, a network plug earns the writer about three points per performance per station. (TV plugs are tripled in value to reflect the ratio of income received from video and radio. At the present time, the revenue is about the same, but the video performances are only one-third that of radio. Hence the tv value of one tv performance is triple that of a radio plug.)

A performance on an independent tv station earns 45 points. (Same procedure is used on the indie radio spot-check logging with the value of the indie tv plug tripled over that of radio.)

For the publishers, the calculation is slightly varied. Per network radio station, publishers get one point per performance on a nighttime commercial show, ¾ of a point for a daytime commercial plug, and ½-point per sustainer plug, whether day or night. In tv, the network plugs are calculated the same way as for radio with the same weighting system as for the writers. Indie station video plugs earn 45 points per logged performance, also the same as for writers.

Writers: 8c; Pubs, 24c

For writers, one performance point is worth about 8c, while for publishers, it's about 24c. Both figures however, apply only to the current performance categories in the writer and publisher payoff systems.

For writers, current performances account for only 20% of his total ASCAP income. The remaining 80% is divided as follows: 30% for a five-year performance average; 30% for availability which is also based on a sustained performance average with built-in cushions designed to prevent drastic income drops; and the final 20% for seniority which derived from the number of membership years in ASCAP and the availability rating.

For publishers, the current performances account for 55% of the total payoff. Another 30% is allocated for availability, which is based on the performance of songs older than two years, with 15% going for seniority.

Can Go Up to 40c-45c

Hence performance point is worth far more than 8c and 24c figures once the total distribution system is taken into account. If ASCAP was on a 100% current performance payoff system, one performance point for writers would be worth about 40c for writers and 45c for publishers. As set up now, however, the performance point has an immediate, calculable payoff plus other coin dividends in the long-range distribution factors.

At the present time, a top pop hit can rack up somewhere in the neighborhood of 50,000 performance points during its run. The plug payoff will depend on whether it's a fall-winter hit, when all the big network shows are one the air, and whether or not it's a "performance" song. A song with a lyric generally gets far more performances than instrumental, although th ASCAP bonuses for a lyric performance. Ballads also tend to get more performances than rhythm tunes or novelties because they are favored by the top radio-tv programmers and because they stay up on top for longer periods.

Standards' Important Payoffs

By the same token, standard numbers accumulate tremendous values in the ASCAP payoff. A song like Hoagy Carmichael's "Stardust," one of the most frequently performed oldies in the ASCAP catalog, has, in some years, equalled current hits with over 40,000 performance points. In this peak category are also such tunes as "Tea for Two," "Begin the Beguine," "Sunny Side of the Street," "How High the Moon," etc.

Seasonal numbers such as Irving Berlin's "White Christmas," or Johnny Marks' "Rudolph the Red-Nosed Reindeer" earn over 20,000 publisher points annually while "Easter Parade," plugged within a shorter holiday period, may get 15,000 points.

The ASCAP payoff differs radically from that of the other major licensing operation, Broadcast Music Inc. While ASCAP is a nonprofit organization owned by its members, BMI is a privately-owned corporation which can make its own deals with publishers and writers on guarantees and performance value credits.

Basically, however, the BMI publisher system has a 6c payoff for network plugs and 4c for indie plugs, irrespective of whether it's commercial or sustaining, daytime or nighttime. BMI's logging procedure is completely different from ASCAP's in that it accents indie stations to a high degree and hence a plug on and indie station that's logged by BMI may count for 300 performance points against ASCAP's 15 points.

A BMI tune that's strictly a disk hit, such as "Botcha-Me," of a couple of years ago, could take in from $5-$7,000. A BMI hit on disks and in live performances, such as "Till I Waltz Again With You," earn over $15,000.

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Anti-Sleep 'Sandman'

Al (Jazzbo) Collins, WNEW, N. Y., disk jockey, went on a platter spinning rampage Thursday night (14) plugging The Chordettes' etching of "Mr. Sandman" on the Cadence label. Collins kicked off the spinning spree when he went on the air at midnight and played the disk 32 consecutive times. Station's switchboard was jammed with squawks and Collins even got a reverse payolo bid from dialers who offered him money if he'd stop spinning the record.

Collins pulled similar marathon spinning stunt several years ago when he was deejaying for KNAK, Salt Lake City. Platter then was Art Mooney's "Four Leaf Clover" on MGM.

MORRIS WILL CUFFO 'PAN' MUSIC AT PREEM

In an unusual plugging maneuver on a legit musical score, E. H. Morris will distribute cuffo professional copies at the opening of "Peter Pan" tonight (Wed.) at the Winter Garden, N. Y. It'll mark the first time that sheet copies of the show's tunes will be made available at a Broadway preem. Theatre managements bar the sale of sheets on opening nights to avoid confusion.

Morris got the okay to distribute the souvenir package of six tunes from the Shuberts, who own the theatre. Firm also made a special deal with the theatre's vendors to hand out the folio to first-nighters after the final curtain. Score for the show was penned by Carolyn Leigh and Mark Charlop. Additional songs were written by Betty Comden, Adolph Green and Jule Styne.

Longhair U. of Minn. Sets Dixieland Band Tour

Minneapolis, Oct. 19.

The usually longhair U. of Minnesota concert, theatres and lecture service, for the first time in its history, is booking a dixieland band throughout this area.

Outfit is the local "Doc" Evans Dixieland Band, which is playing a long engagement at a theatre bar here. The university is sending it on the longest tour, five weeks, ever arranged by it for a musical attraction. It'll play one-nighters in Minnesota, Wisconsin and North and South Dakota under the U. of Minnesota auspices.

Evans' band also has made successful appearances at the Walker Art Center, Minneapolis Institute of Fine Arts and the U. of Minnesota convocation. Programs are called "History of Jazz."

University service also sends a number of plays on tour throughout the northwest and other sections during the fall and winter.

Still Expanding Audivox Adds Sorrell Trio to List

In line with its talent expansion program, Audivox Records has added the Frank Sorrell Trio to its roster. The instrumental combo's first sides for the label are being rushed into release.

The Audivox stable already includes Raymond Scott and Dorothy Collins, who were the diskery's exclusive etchers for the past 18 months, and the recently-pacted vocal quartet, The Hurricanes.

W. Germany Fresh Outlet for U.S.-Made Platters; Jukeboxes Also Sought

West Germany is opening up as a new area for U. S. record companies to push their product. American-made disks recently have been put on the "liberalization list" by the German government with a flock of other consumer items and German importers no longer need a special permit to bring in U. S. platters.

The U. S. diskeries are also expecting an upbeat in German sales via the jukebox stimuli. Many German entrepreneurs have been sending out feelers about the operation of the juke industry here with an eye to setting up jukebox hangouts in their own stamping ground. Interest right now is mainly on used American jukeboxes which they would like to import through Belgium. The coin machines, unlike the disks, aren't classified as consumer goods and can't be brought into Germany direct from the U. S.

It's undecided yet whether the jukes will go into the German beer halls, since it's believed that many of the steady customers may resent the intrusion of canned music. However, there's been steady increase in the number of icecream parlors in the country and it's possible that the German juke business may begin there. The jukebox industry in the Scandinavian countries has been thriving in the icecream parlors and the Germans are thinking of following that example.

San Antone Symphony Readies 16th Season

San Antonio, Oct. 19.

The San Antoni Symphony Orchestra will open its 16th season here at the Municipal Auditorium Nov. 6 with the first of 15 subscription concerts. Victor Alessandro is conductor.

There will be 14 guest artists and two ballet companies presented together with the symphony orchestra.

Season's guest conductor will be Max Rudolf, for the Jan. 29 concert. Baritone George London will open the season Nov. 6 as first guest. The annual Max Reiter Memorial Concert will be presented on Dec. 10.

Deluxe Albums Become Staples For Disk Jocks

Deluxe album packages, which have been hitting a good sales pace over the counters, have become programming staples for the disk jockeys. The big platter layouts, at prices from $25 upwards, have been tagged "disk spectaculars" and in several instances, jockeys in the same city have been vying with each other to get a "first" an exclusive on the airing.

Bing Crosby's five-platter wax biog for Decca, "Bing," $27.50 package, has been getting extensive layouts on numerous indie stations across the country as well as getting cream time network slots on CBS and NBC Radio. Jockeys have been airing highlights from the Crosby album in segments ranging from a half-hour to two-hour spreads. In Philadelphia, two stations programmed the full album.

The Glenn Miller Limited Editions, volumes one and two, also have been on the receiving end of several top deejay showcasings. RCA Victor execs give the jockeys major credit for the sellout of the first Miller edition. Currently, jockeys are using the second volume for full programs.

NBC Radio devoted 90 minutes to the second Miller edition Sunday night (17), with Dave Garroway emceeing the show. This was an elaborate show, with Garroway interspersing interviews with personalities who knew the late bandleader. Among those heard on the show were Frank Sinatra, Ray Eberle, Jerry Gray, Benny Goodman, Johnny Desmond, Paula Kelly of the Modernaires and June Allyson, who played the bandleader's wife in the Universal biopic, "The Glenn Miller Story."

Victor is promoting the idea of album showcasing by the disk jockeys by making available its 20-platter EP set of the "Honor Roll of Hits" to jockeys and stations who want to use it. Larry Gentile, WJBK disk jockey in Detroit, built a show around this album series and considerably hypoed sales in this area.

NAZARRO SPREADS OUT WITH SCHOOL IN PITT

Pittsburgh, Oct. 19.

Nat Nazarro Jr., former musical comedy and vaude dancer and since 1939 secretary of the local chapter of AGVA, is branching out into the dancing school business here. Nazarro will retain his union post.

Staff includes Lisle Martin, on ballet; Sandra Walsh, on tap, and Rudy Montez, ballroom instructor who will also be in charge of fencing. Nazarro will be assisted in the operation by his wife, the former Marge Nelson, onetime nitery singer and now a clubdate and banquet booker around town.

RCA Victor Huddles

RCA Victor execs have been holding top level discussions this week to map plans for 1955. Powwows are covering budget allocations for various departmental activities of the diskery.

Label X, the RCA subsid launched earlier this year, is also involved in the discussions.

A Solid Hit!
If I Give My Heart To You
MILLER MUSIC CORPORATION

Vera Lynn

VARIETY BEST BET
"MY SON, MY SON"
Vera Lynn
1501 & 45-1501

October 6
Jocks, Jukes and Disks
By MIKE GROSS

Vera Lynn: "My Son, My Son"—"Our Heaven on Earth" (London). "My Son, My Son" comes out of the same sentimental school as last year's click, "O Mein Papa," and should make a similar dent on the pop market. Sticky lyric will probably bother many but they won't be able to pass up the intriguing melody. Vera Lynn's sock piping job and Frank Weir's effective soprano saxophone backing. "Our Heaven on Earth" is an okay flip but it's "My Son" all the way.

ffrr
LONDON RECORDS

On The Upbeat

New York

Eydie Gorme repacted to General Artists Corp. for another three years . . **Rosemarie**, nitery comedienne, teaming with lyricst **Leo Robbins'** sister **Ruth** as songwriting duo . . . **Danny Winchell** began a week's engagement at the Sans Souci, Miami, yesterday (Tues.) . . . **Chuck Darwin** back in town after an extended Detroit stay. He's now managing blues singer **Carolyn Hayes** and rhythm & blues combo **The Four Jokers** . . . **Georgie Shaw** currently at Chubby's, Camden, N. J. . . **Bill Farrell** holds over at the Cabin Club, Cleveland, until Oct. 25. He opens at the Flame Show Bar, Detroit, Nov. 1 . . . **Karen Chandler**, Coral Records thrush, slotted for a profile in Cosmopolitan mag's December issue . . . **Jack Pleis**, Decca Records' musical director, heading for the Coast to join **Mi't Gabler**, diskery's a&r chief, on some recording sessions . . . **Martha Glaser**, **Erroll Garner's** manager, due back in town this week from Detroit . . . **Bob Anthony** inked to a three-year personal management deal by **Jolly Joyce**. Crooner recently sold two masters to MGM Records . . **Bob Stewart** into the Pelham Heath Inn Friday (22) for a three-day stand . . **Joni James** pegged for the Town & Country Club, Brooklyn, Nov. 5 and a return date the following week (12) . . **Betty Madigan** opens at the Boulevard, Queens, Nov. 5 . . **The Smith Bros.**, Label X combo, and **Ginny Gibson**, MGM Records' thrush, put on a two-hour show for the Red Feather Campaign in Teaneck, N. J., last week (13) . . **Verna Leeds** back in town after a deejay trek through the midwest . . . **Al Morgan** set for the Seven Seas, Omaha, Nov. 12-25 . . . **Mitch Miller**, Columbia Records' a&r chief, back at his desk this week after a 10-day hiatus in Mexico.

London

Sarah Vaughan stars at a concert at the Royal Albert Hall, London, Oct. 24, with **Coleman Hawkins**, **Illinois Jacquet** and orch . . . The dispute between the Musicians Union and bandleaders **Eric Winstone** and **Billy Ternent** has ended amicably . . . Canadian singer, 20-year-old **Stephanie Wise**, signed up to sing with the **Oscar Rabin Band** at the Lyceum, Strand, within 24 hours of arriving in Britain . . . Songstress **Eve Boswell**, who collapsed while rehearsing for a recent BBC "Forces Show," has been ordered to take a complete rest, and has cancelled variety dates at Edinburgh and Newcastle . . . **Harry Roy** to lead a speciality quartet at the Cafe de Paris.

Chicago

Ted Lewis takes over Edgewater Beach floor Nov. 5 for two weeks . . . **Eddy Howard** slated for month at Aragon Ballroom beginning Nov. 12, and followed by **Chuck Foster** Dec. 25-Feb. 18 . . . **Don Reid** band reorganizing in November when maestro's vocalist-spouse, **Gwen Parke**, recovers from childbirth. String of one-niters are set for late November and orch takes over Rice Hotel, Houston, Dec. 3 for four-week engagement . . . **Ralph Marterie** set for Melody Mill, Chi, over Thanksgiving week and again for the four-week Christmas period . . . **Ernie Rudy** playing fortnight at Aragon beginning Oct. 26 . . **Salt Lake City Five** taking over Crest Lounge, Detroit, Nov. 2 for two frames.

Pittsburgh

Johnny Pineapple's band and show open an engagement tonight (Wed.) at the Bali-Kea . . **Reid Jaynes**, pianist, into the Belmont Bar in Dormont for a run . . **Bill LeRoy's** band landed Homecoming Ball at Slippery Rock State Teachers College . . **George Kramer**, Pitt student and member of the university's marching band, added to **Baron Elliott** trumpet section . . . **Deuces Wild** held over at Sunrise Inn . . Mambo-rumba show featuring the Joe Loco Quintet booked for one-night at Syria Mosque, Oct. 29 . . **Jack Purcell** orch played Governor's Ball at Pennsylvania State Kiwanis Club convention. Purcell's a Kiwanian himself . . . **Jack Mahony** combo in **Cuddle Brendel's Northside** spot for a stay . . . **Herman Middleman's** orch staying on at Colonial Manor . . . **Bill Owens** on sax and **Red French** on drums back in **Howdy Baum's** pit band at the Casino, local burlesque house which has reopened after an eight-month shutdown . . **Marty Fallon** foursome back into the Bali-Kea following the **Jack Teagarden** booking.

San Francisco

Rudy Salvini debuting a new big band at the Bermuda Palms Hotel in San Rafael . . the **Four Freshmen** due at Fack's Nov. 8. The **Kings Four** closed after a successful month . . the **Modern Jazz Quartet** returns to the Black Hawk Nov. 10 for a second stand . . . Mambo U.S.A. concert package offered for the Bay Area Nov. 19-20 . . . George Shearing opens at the Black Hawk Nov. 26 for 10 days.

Omaha

Freddy Martin orch to play Ak-Sar-Ben Ball Saturday (23) . . . **Jerome Hines**, Metropolitan Opera basso, opened Sioux City, Ia., symphony orch concert series Sunday (17). **Rise Stevens** will end season there March 27 . . . "Grand Ole Opry" unit featuring **Little Jimmy Dickens**, **Johnny Johnson** and **Marty Robbins** played City Aud here last night (19), with door price set at $1.50 . . . Pianist **Alexander Brailowsky** to open Omaha Symphony concerts Nov. 1-2 . . . **Millard Musil** orch played Hangar Dance at Sidney, Neb., Airport before capacity turnout . . **Robert Shaw Chorale** (29) and concert ensemble (13) drew sellout crowd at Central High Aud here . . . **John Beecher** orch featuring vocalist **Sue Morris** . . **Marian Anderson** booked for Oberfelder Celebrity Series at Denver's City Aud Feb. 19 . . Music Box here trying Latin Nites, featuring **Sal Costro** combo.

Violinist Jascha Heifetz will have a new accompanist for the coming season, in Brooks Smith. Young pianist made his debut in 1950 at Town Hall, N. Y. Heifetz's coast-to-coast concert tour will start in January.

WATCH FOR THE GREATEST RECORD

BY TOMMY EDWARDS

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Best British Sheet Sellers

(Week ending Oct. 9)

London, Oct. 12.

Things Mean a Lot	Robbins
Coins in Fountain	Feist
My Friend	Chappell
Hold My Hand	Wood
Cara Mia	Robbins
Smile	Bourne
Story of Tina	Macmelodies
Must Be a Reason	Connelly
I Give My Heart	Robbins
Gilly Ossenfeffer	Spier
Sway	Latin American
Little Shoemaker	Bourne

Second 12

Sky Blue Shirt	Wright
Happy Wanderer	Bosworth
My Son	Kassner
Never Land	Keith Prowse
Make Her Mine	Wood
Sh-Boom	Aberbach
West of Zanzibar	Bluebird
This Ole House	Duchess
Wait For Me	Lafleur
Secret Love	Harms-Connelly
Young At Heart	Victoria
Heart of My Heart	F.D.&H.

Disk Programs of Coast's Hymn & Hangover Society Now Set for Comm'l Sale

Hollywood, Oct. 19.

Programs of Hollywood's Hymn & Hangover Society, the informal choral group consisting of some of the best known names in the music business, will be available commercially on records next year for the first time. Outfit has pressed one LP, which Decca turned out on a gratis basis about two years ago, and the platters are distributed to guests in homes where the choristers make their annual appearances. In the past, recipients have made donations to the Michael Burke Foundation, named for the late son of Decca's Coast recording director Sonny Burke, which purchases cardiograph equipment for hospitals.

Next recording, however, will be etched independently and then offered to the majors as a package for distribution. Proceeds would continue to go to the charitable causes which have benefited in the past from the work of the purely volunteer group, formed almost accidentally after a festive Thanksgiving songfest at Burke's home eight years ago.

Members of the group work for several different record companies. No difficulty is anticipated, however, in obtaining releases to permit them to function as members of the group, now known more sedately as "Voices of Christmas."

Les Brown (Coral) is conductor and Vic Schoen (Decca) is arranger and baritone. Capitol is also represented via Margaret Whiting, who sings alto, and other members include Eileen Wilson, Axel Stordahl, June Hutton and Lucy Ann Polk. Group also includes saxist Stumpy Brown, Mr. and Mrs. Bob Breckner (he's KTTV program director), actor Ray Kellogg and composer Jeff Clarkson.

More Cartoon Songs

Vinton, Va.

Editor, VARIETY:

Although my story in Sept. 1 VARIETY on songs suggested by comic strips wasn't represented as all-inclusive there were a couple of omissions I regret and to which I'd like to call attention.

One is "Foolish Questions," a 1909 comic number by James Lee and A. Baldwin Sloane, suggested by Rube Goldberg's "Foolish Questions" cartoon panel. The other is "I'm the Guy," with words by Goldberg and music by Bert Grant, which repeated many of the catch phrases, such as "I'm the guy who put the salt in the ocean," which Goldberg had made popular in his drawings. Perhaps some of the young oldtimers among VARIETY's readers can remember when small boys wore red or blue buttons in their lapels, asserting they were the guys who put the leaves on trees or did some other remarkable feat.

Goldberg also sang, or rather recited a Pathe record of a comic number written by himself, "Father Was Right." *Jim Walsh.*

The Tattle Tales, new vocal combo, have been pacted to Columbia Records. Group's etching of "Boolya Bottin Bottin Baby (Huh?)" already is on release.

Inside Stuff—Music

Continued from page 126

diate rehearsals with the girls, prior to making her debut early in the New Year. She told VARIETY that one of the reasons that decided her to leave Britain for a permanent job in the States was the apathy of the BBC. She said that she was lucky to get a broadcast once every few months there, whereas, in the States, she already has a string of firm radio and tv dates lined up.

"Teach Me Tonight," tune which Janet Brace etched for Decca some nine months ago, suddenly came out of obscurity in recent weeks as four other labels jumped to cover it. De Castro Sisters cut the tune for Abbott Records, Modernaires for Coral, Helen Grayco for Label X, and most recently Jo Stafford for Columbia. As result, Decca is reissuing the Brace biscuit, which had slipped behind in favor of her "Popcorn For You," in order to get back into the sweepstakes.

New organization for jazz fans has been set up by Howard Lucraft, former British bandleader, and sponsored by Stan Kenton. Outfit, to be known as Jazz International, will have a monthly bulletin in which aficionados can exchange ideas and make their voices heard in selection of music on records, in concert or on radio and television. Lucraft has been living on the Coast for the last four years, working as an arranger and serving as rep for various jazz publications.

In its recording of the original cast album of the current Broadway legiter, "Boy Friend," done recently, RCA Victor departed from the usual practice of using a 40-piece orchestra for backgrounding. Instead, Victor cut with the legiter's 13-piece theatre crew in order to get the period flavor of the 1920s in the musical sound. Victor also cut the show in its 24th Street studios in N.Y., rather than its usual locale for show albums, the Manhattan Center on 34th St.

The "Recorded in Spain" label is clearly imprinted on four more big Decca packages due for release this month. Two are by the Jose Greco dance troupe, one tagged "Jose Greco Ballet" and the other "Flamencan Dances." Flamenco music and singing and castanet specialties highlight the two 12-inch LP packages. Other pair, tagged "Fiesta In Madrid" and "Ole, Ole," was cut by the Orquesta Zarzuela.

One of the early jazz musicians, portrayed on the recent CBS-TV "You Were There" program on jazz, has turned up in Washington where he has been living in retirement. He is 69-year-old Louis Mitchell, Negro drummer who introduced jazz to Paris, and who was portrayed on the CBS show by Cozy Cole. Mitchell, until fairly recently, had operated niteries in Washington.

The late Walter Donaldson's last unfinished melody is hitting the disk market this week via Russ Morgan on the Decca label. Tune, tagged "Whisper," was completed by Morgan who also collabbed with Mack David on the lyric. Morgan got the okay to finish the melody from Donaldson's widow. The tunesmith died about 10 years ago. Song is being published by Famous Music.

Columbia Records has launched a new department to coordinate the production schedule between the Bridgeport (Conn.) plant and the homeoffice in New York. The department, which will be tagged Artist & Repertoire Data and Scheduling, will be managed by John Lothrop. Lothrop had been with the diskery's recording operations division for the past five years.

Report in last week's VARIETY that the Norman Petty Trio has been inked by Mercury Records is denied by execs of Label X, the RCA Victor subsid diskery. Combo is still on the latter company's roster.

Thrush Verna Leeds is promoting her new Jubilee Records tune, "Come Back," by distributing boomerangs to the nation's disk jockeys. Boomerangs are miniature, but workable plastic models of the real thing.

Mitchell Extends Brit. Trek Until December

Guy Mitchell is extending his trek through the British Isles until December. Crooner began a scheduled eight-week tour of Great Britain early in May, but requests for bookings from promoters in the provinces forced the extension.

After his return to the U. S. late in December, Mitchell is expected to head out on a tour of Australia and Japan. He's slated to return to the Coast by February for the Paramount pic, "Covered Wagon," in which he'll costar with Alan Ladd.

Gene Krupa Trio begins a two-day stand at the State Theatre, Hartford, Saturday (23). Combo then returns to New York for a two-week engagement at Basin Street, which starts next Tuesday (26).

THE PERFECT AFTER-VACATION SONG

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GEORGE MORGAN & ANITA KERR SINGERS,.....Century
Columbia

Published by BRENNER MUSIC, INC.

ROADSHOWS FACE B.O. 'VOID'

Miami Beach 1-Nite Hotel Dates Seen Giving Niteries a Hassle

A new booking gimmick, now being practiced by the Miami Beach hotels, is expected to strengthen the hotels to the detriment of the local nightclubs. Several of the Beach inns are now booking whatever names are in Florida on a one-night basis, giving the hotel a new show every night. The coin for that date isn't munificent but an act doesn't make out too badly.

The new-show-nightly angle has the net effect of keeping the guests inside the hotel, and the inns are getting a good amount of revenue they wouldn't otherwise get.

The talent agencies are frankly worried about this development. For one thing, it doesn't bring them the revenue they might ordinarily get out of Florida. It also endangers the weekly bookings in hotels, and more important, the niteries during season will be yelping even more loudly at the injuries being done them by the hotels. The talent agencies will bear the brunt of these complaints, since they will get the beefs from both the hotel and nitery owners as well as from acts who may be evenly divided on the efficacy of working the one-nighters.

The percenteries will soon have to face the problem squarely. Thus far, the season hasn't opened, and when it does, they'll have to establish a formal policy on that score.

When the nightclubs start full-scale buying, it's expected that they'll want assurances that the hotels won't get acts for one-night stands. Of course, the agencies will cite the assurance that the talent will not appear elsewhere for the 30-day period guaranteed in the contract form issued by the American Guild of Variety Artists. However, they cannot guarantee that many who do come down in anticipation of club dates, will not be picking up these jobs.

The hotels have found these one-niters a tremendous help. Operating under reduced rates in the summer, they have been forced to make every avenue of revenue pay off. Agent Sid Harris has been helpful in getting some of the acts to work these stands. He's currently in New York looking over talent and shows for Florida consumption.

JACOBS SELLS MIAMI SPOT FOR $1,500,000

Walter Jacobs, for many years operator of the Lord Tarleton Hotel, Miami Beach, and the Tarleton, Pike, N. H., has sold out his Florida inn to the Waldman hotel interests, which now runs the Murida Hotel, Long Beach, N. Y. Deal was closed last week for $1,500,000.

This is the second time that Jacobs retired from the Florida operation. Some years ago he leased out the inn, but returned to the site after several seasons.

The Lord Tarleton is a long-established haunt for show biz personalities.

Future plans of the Jacobs clan (Walter and Al) was not revealed with announcement of the sale of the hotel, but it has long been understood that they are eyeing a choice location for erection of a new hostel that can compete with the more modern edifices erected in the past few years. There's still a possibility, however, of their purchasing one of the group in time for the '55-'56 season.

Jessel Begging Off Cafe Dates for Radio-TV Deal

George Jessel is begging off on all nitery assignments so that he can take on a radio and tele deal now being proffered him on the Coast. He has cancelled out of the Chase Hotel, St. Louis, and has asked for postponement of the Latin Quarter deals in New York and Miami Beach.

Paul Winchell has been substituted at the Chase.

Gambling Case Jails Atlanta Nitery Op

Atlanta, Oct. 19.

H. C. Harden, Jr., nightclub owner, pleaded guilty to two gambling charges and was sentenced to nine months in prison and fined $300 in indictments charging him with keeping a dice table and possessing a gambing device. A third charge against him for keeping a card table was dismissed.

Harden's guilty plea came after special Judge Walter B. Jones refused his demand for a new Russell County jury list, a request predicated on the contention that the present jurors were biased and prejudiced against accused racketeers to the extent that the defendant could not get a fair trial.

Chrysler's All-Out In Auto Debut

Detroit, Oct. 19.

Extent of auto industry's use of top talent to hypo interest in its cars was demonstrated again last Monday (11) when Chrysler Corp., in one of the most lavish and spectacular displays seen here, laid at least $100,000 on the line to entertain 500 of the nation's newsmen.

Figure includes eats, cocktails, travel and hotel expenses, etc., but a sizable portion — as yet undetermined by the firm's bookkeepers who say, wearily, "the bills are still coming in"—was spent on show biz talent.

Headliner was Danny Thomas, the Dodge Division's "Make Room for Daddy" tv entry, who was flown in from the Coast. He wowed the newshounds in a show-stopping performance during an evening program in the Sheraton-Cadillac Hotel. Featured were the Billy Williams Quartet, Darvas & Julia, Carsony Bros., Manhattan Rockets (8) and Dave Farley's 12-piece orch.

Earlier in the day, when the 1955 cars were being unveiled at an exclusive private school for boys, 100 performers participated in adding color to the event. These included 30 models, 15 dancers, eight choral groups and a 12-piece orch.

The models and dancers jumped from the cars and cavorted either around the autos or on a specially constructed stage in the middle of the tent arena. They also were used to point out various styling features of the cars as mention was made of them by the commentator.

It was a colorful display, with choreography by Peter Gladke, and direction by Allen Zee. Producer was Amos Parrish, who brought the performers from New York especially for the show.

Detroit, which is more and more the scene of these press and salesmen parties as auto competish gets stiffer, is adding plenty of greenbacks to entertainers' bank accounts. The latest Chrysler effort was just about tops in the expenditure bracket of anything seen here to date.

Dominoes Are Lopped In Mastin Philly Holdover

Holdover of the Will Mastin Trio at the Latin Casino, Philadelphia, for an additional three days necessitated the cutting down of the show topped by Billy Ward's Dominoes. Latin Casino ops had been doing close to capacity biz with the first group and asked the Dominoes to cut down from a week to four days. They opened at the Philly spot on Thursday (14).

Deal for the abbreviated stand was worked out by Dallas Gerson and Dave Dushoff, nitery ops, with Joe Glaser's Associated Booking Corp. and Rose Marks, latter personal manager of the Dominoes.

SURPLUS LABOR AREAS GROWING

Roadshows are faced with the prospect of hitting occasional box-office vacuums during their tours. The number of unemployment pockets has reached substantial proportions in several areas, which until last season provided prosperous grosses for various type of promotions.

The biggest sufferers are likely to be the large arena shows, such as Icers and the big name units. The location of the labor surplus areas are such that it would be impossible to bypass them unless extremely long jumps are made from time to time. If the latter step were taken, then the show, by necessity, would have to follow almost immediately into a territory where a similar kind of show had been playing a short time previously.

According to statistics released by the Dept. of Labor, the worst hit areas, classified as 4-B, in which a "very substantial labor surplus" exists, and 4-A (substantial labor surpluses) have reached the total of 51 areas. Included in the 4-B category are many New England cities, including Lawrence, Mass. Others are Muskegon, Mich.; Johnstown, Scranton, Altoona, Wilkes Barre and Hazelton, all in Pa., and Charleston, W. Va.

The 4-A areas include, Fall River, Lowell, New Bedford, in Mass.; Rock Island, Peoria, Moline and Joliet, Ill.; Detroit and Battle Creek, Mich.; Canton, Toledo, Steubenville, Ohio; Portland, Ore.; Duluth, Minn.; South Bend, Fort Wayne, Evansville, Terre Haute, Ind.; Pittsburgh, Philadelphia, Erie and Reading, Pa., and Albany, Troy and Buffalo, N. Y.

Hard Hit Industries

Industries hard hit are automobile, textile, rubber, coal and farming, latter because of falling prices. Butte, Mont., is hard-hit because

(Continued on page 132)

Mont'l Vice Probe Jabs At Niteries But Wide Open Biz Still Holds

Montreal, Oct. 19.

The long-awaited decision handed down last week by Justice Francois Caron on vice, corruption and protection in Montreal exploded mainly within senior police ranks and took several jabs at local niteries.

The probe, which covered all forms of vice in the city and which has been in preparation for the past four years, was lengthy and explicit (it covered eight full newspaper pages when reproduced in the Montreal Star).

The niteries mentioned, which have long been closed, were all minor beer stubes but connected with operators who are still in business and running some of the major spots now open. All were cited as prostie hangouts and the usual business of ignoring closing hours, etc.

In a followup to the official probe, lawyer Pacifique Plante, who was one of instigators of the probe, said vice is still flourishing, the books are still going and the girls are still available in several uptown clubs, although they are harder to find than they were a few years ago. (In 1944, the Canadian Army came close to putting Montreal out of bounds for all troops because of conditions).

The probe and the subsequent charges have had little of the expected effect on Montrealers. It is common knowledge to anyone who frequents the after-dark spots that everything is still "on tap." One uptown spot noted for the prosties who worked the room finally decided to clean house, but biz fell off so much that they have let them come back in and things are back to normal. Several lounges with small combos entertaining are wide open as in past years indicating, obviously enough, that the protection continues despite the probes.

Clark St., Once Wooliest Honkytonk, Practically Forgotten Part of Chi; Strippers More Sleezy Than Sexy

By LES BROWN

Chicago, Oct. 19.

What had reigned, during the war years and before, as one of the wooliest honktytonks this side of the Sierras is now struggling to keep its neon smudges alive with the cheapest possible girl displays. Clark St., strippers' row on the fringe of Chicago's Loop, has been growing dimmer and dimmer ever since the city administration found it fitting to turn the heat on several years ago. The whilom romping place of conventioneers and other goodtime charlies now is practically forgotten part of town.

No wonder. The strips, in the main, are more bizarre than sexy. Joints that survived the mass shuttering in recent years are presenting, in many cases, a lineup of non-pros, many of them immigrants from Mexico or Puerto Rico who haven't the vaguest idea how to strut it, much less toss in a bump or a grind. What once were gaudy-playing three-piece bands, now have been clipped to a single pianist and sometimes merely to a jukebox. Costumes are plain and unimaginative for the most, and when the gals peel they've got to keep covered to the navel. There's more dainty flesh to be seen on the beach for free, or on television.

Still Clark St. with its "cheapie" spectaculars, has fared better than another Chi stripper street, West Madison. That one still retains the old L&L, but practically no other. The So-Ho Club is boarded, and the once endless string of smaller clubs now are either ordinary saloons or hardware stores. The blight of nearby Skid Row is spreading.

Out to Suburbs

What has happened to Chicago burlesque is that it's moved out to the suburbs where it is safe from Windy City cops. Dozens have sprung up in Cicero, and those are the rawest ones going, while Calumet City keeps its title as the strip kingpin of the midwest.

Strip shows have moved to other parts of Chicago, too, where they're

(Continued on page 132)

Atlanta Hotel Unveils Own El Morocco Spot

Atlanta, Oct. 19.

Bill Cartledge, of Charlotte, N. C., Friday (15) unveiled El Morocco, smart new dining and dancing lounge, in the Peachtree Manor Hotel, Sixth and Peachtree Sts. New club is decorated like New York's El Morocco, with black and white scheme included in cement sidewalk that leads to main entrance. Spot occupies space formerly known as Flamingo Room and has been remodeled and refurbished.

Cartledge also operates an El Morocco in Charlotte. Club here will accommodate 100 patrons. Ralph Gibbs' vocal and instrumental trio are featured. There is no cover.

LaRosa's 1st Year Shows 302G Take

The first anni of Julius LaRosa's split with Arthur Godfrey was marked yesterday (Tues.). Failure of LaRosa to have sufficient "humility" has resulted in his earning $302,714 in television and personal appearances during the year. In addition, LaRosa raked in a considerable amount because of his activities in the recording field with Cadence Records. Hit tune "Eh Cumpari" brought in considerable coin.

LaRosa had been guaranteed gross bookings of $100,000 by his agents, General Artists Corp., during his first year. He tripled that guarantee with fees running as high as $10,000 weekly. According to GAC spokesmen, his average date now calls for over $7,500, and they say his only dud was at a one-nighter in Milwaukee many months ago. But otherwise, it's claimed that he made money for everybody he worked for.

According to GAC, the first year was a fairly precarious one for LaRosa in several respects, the major one evolving around his contract with CBS Radio. For that he was getting $500 weekly for three transcribed shows. However, it soon became increasingly difficult for the singer to run back to New York weekly to tape the programs. This commitment, according to the agency, prevented his taking some lush bookings. They hoped CBS would forget about it and fail to pick up the option. The option has now expired. GAC was emphatic in declaring that they never solicited his renewal, nor had they been notified that he was being dropped.

GAC stated that LaRosa recently broke the attendance record at the Chase Hotel, St. Louis. In addition, he's still on a series of lush bookings, latest one being at the Laurel Hills Supper Club, Columbia, S. C., which is using record names consistently. He's also set for a repeat on the Ed Sullivan show Nov. 14.

$300,000 Facelift For Jersey Shore Ice Arena

Casino Ice Arena, Asbury Park, N. J., now being refurbished, is expected to be ready by Thanksgiving. House, originally built in the 20s, was recently acquired by a group of the resort's businessmen, who are pouring an additional $300,000 into alterations.

The Casino will have a permanent ice plant able to freeze a floor-space of 75x175 feet. For ice shows there will be a 3,000 seating capacity. For other affairs there will be 5,000 seats. Pete Carver, formerly with "Holiday on Ice," will be general manager.

REGAL ONE-FRAMER TO OFFSET CHI VAUDE ZERO

Chicago, Oct. 19.

While no Windy City theatre is with stageshow this week, for the first time in anyone's memory here, Balaban & Katz has booked a one-framer for next week into the southside Regal Theatre. Another one is on tap for mid-November, and these will be the only house bills until "Star Is Born" winds up its run at the Chicago Theatre, which has given up vaude temporarily because of the pic's length.

Regal bill headlines Will Mastin Trio, featuring Sammy Davis Jr., and also lists Trixie, Leonard Reed, Barbara Da Costa, Dyerettes and a local band. Show will be racially mixed.

Bill Miller's Cocoanut Grove Booking Deal Cold

Hollywood, Oct. 19.

Bill Miller and the Cocoanut Grove of the Ambassador Hotel here called off a deal for him to book the spot. He'll concentrate on the Sahara, Las Vegas. Cancellation by mutual agreement terminates the deal after only six weeks. Miller booked the current Ames Bros., and had also booked Anna Maria Alberghetti to follow Oct. 27. However, she cancelled due to the pressure of film work.

Ambassador veepee-general manager Joseph Hoenig, who'll book at least for the time being, is trying to put together a replacement show, probably headlining Estelita. There's no change in plans to build a new grove early next year.

AFM, Jones Tiffs to Top Agenda At AGVA Nat'l Bd. Confab

The National Board of the American Guild of Variety Artists faces sober meeting when it convenes next Monday (26) at the Henry Hudson Hotel, N. Y. The two major items on the agenda will be the continuing fracas with the American Federation of Musicians and its effect in Canada, and the recent defection by Dick Jones, former eastern regional director, now attempting to organize an indie union in Philadelphia and Baltimore.

Meeting is expected to complete plans to isolate Jones from contact with actors. It may be that charges of aiding and abetting an "enemy of the union" may be preferred against two board members, Frank Richardson, of Philadelphia, and Mae Daniels of Baltimore. Question is expected to be resolved within a few days. Both are charged with having aided Jones in his "rebellion" against AGVA. A third board member, Joe Campo, also of Philadelphia, has long since split with Jones.

The hassle with the AFM is still a serious threat to the union, especially since it has lost considerable employment in Montreal niteries. Union administrator Jack Irving and prexy Jackie Bright recently conferred on the situation with George Meany, American Federation of Labor prexy, and they hope to have some indication of what action Meany may take by the time the board convenes.

The meeting will also attempt to explore new avenues of employment among other items. Agenda will be completed by the end of the week.

Sheraton Signs For $17,500,000 in 1 Wk. For Two Top Hotels

The Sheraton hotel chain in one week signed for $17,500,000 for two hotels. Firm last week took over the 1,500-room McAlpin, N.Y., for $9,000,000 and on Monday (18) closed the deal for the Palace, San Francisco, for $8,500,000. The McAlpin was sold by the Jamlee Co., headed by Joseph Levy, head of Crawford clothing chai , which has the ground floor at the McAlpin, while the staid Palace was taken over from Mrs. William B. Johnston, grandaughter of the builder, the late Sen. William Sharon, who amassed a fortune from the famed Comstock Lode.

The McAlpin is now leased to the Tisch chain, which has received its notice of termination, and Sheraton takes over in May. The purchase price will be paid over a period of time. There's a $3,000,000 mortgage held by the New York Life Insurance Co. Acquisition of the McAlpin gives the Sheraton four hotels in New York. Others are the Astor, which it took over several weeks ago, the Park Sheraton and the Sheraton-Russell.

The Sheraton chain is on an expansion binge, other recent takeovers including the Blackstone, Chicago, and Ten Eyck, Albany.

The McAlpin, built in 1912, had been leased until 1952 to the Knott chain. The Tisch outfit has a lease running until 1958, but a clause permits termination in the event of a sale.

NESBITT TO PRODUCE VEGAS DUNES DISPLAYS

Hollywood, Oct. 19.

Robert Nesbitt, who has produced many shows in England, has been retained to produce the floor-displays at the Dunes Hotel, Las Vegas, which is slated to open sometime in February.

Nesbitt has produced nearly 40 revues, many for the top houses in England, including the Palladium, London. The deal was set by the William Morris Agency.

See Record Set At Dallas State Fair

Dallas, Oct. 19.

State Fair of Texas, midway in its 69th annual 16-day run, Oct. 9-24, racked up what's claimed to be a new world's record for single day expo attendance Saturday (16) when 296,784 visitors, at 60c each, packed the 187-acre fairgrounds. Total topped the previous claimed record attendance of 296,500 set by the Canadian National Exposition at Toronto Sept. 28. Previous high here was 289,307 on Oct. 14, 1950. Record draw here boosted the halftime attendance total to 1,308,241, well ahead of last year's 1,222,700 draw for the first eight days, and fair execs are confident this year's turnstile total will top 1952's record of 2,387,400 payees.

Top entertainment lure is "The King and I," in for 25 performances in the 4,300-seat expo auditorium at $1.20-$4.80 scale. Extra chairs have been added for four sellout houses and the Rodgers & Hammerstein piece, with Yul Brynner and Patricia Morison, has a heavy advance sale for the final 12 showings.

"Ice Cycles of 1955" is headed for a new indoor attendance record, if ticket sales in this final week hold up to the first 14 performances. More than 70,000 persons, an average of 5,000 per showing, saw the 10th consecutive showing of "Cycles" in its first eight days at the 5,560-seat Ice Arena in the expo grounds. Seats are scaled at $3.30 top.

Quick Down Under Date Set for Satchmo Band

A quick concert tour was arranged Monday (18) for the Louis Armstrong band to tour Australia. Armstrong was originally set by Joe Glaser, head of the Associated Booking Corp., to tour Down Under next March. However, the Australian promoters flew to the U. S. last week for conferences with ABC Hollywood topper Bob Phillips, then with Glaser in Chicago. Further palavers were held for three days in New York and now Satchmo will fly over Sunday (24) for his first concert two days later. They'll give a series of 12 concerts on this fling.

Also booked for Aussie tours are a repeat for Johnnie Ray, and jaunts for Nat (King) Cole and Frankie Laine. Negotiations are also on for three concert packages by Glaser.

Vaude, Cafe Dates

New York

Myron Cohen and the **Kean Sisters** will replace **Dennis Day**, who cancelled out of the Copacabana, N. Y., because of tele commitments. They play the spot Nov. 18 . . . **Eileen Barton** set for the Mocambo, Hollywood, Nov. 12 . . . **Howard Lanin Agency** to produce the show for the Combined Dairy Industries convention at the Warner Theatre, Atlantic City, Oct. 27. **Herb Shriner, Martha Wright** and **Earl Wrightson** are topping the layout . . . **Sam Levenson** to play a four-day stand at the Sheraton-Cadillac, Detroit, Oct. 27, prior to opening at the Chez Paree, Chicago, Oct. 31 . . . **Borrah Minevitch Rascals** into the Sands Hotel, Las Vegas, Oct. 19 . . . **Don Cornell** to the Monte Carlo, Little Ferry, N. J., Nov. 12 . . . Latin Quarter, N. Y., chorine **Beverly Richards** fined $50 and had her license revoked for leaving the scene of an accident following an auto crash.

Four Lads pacted for the Copacabana, N.Y., Oct. 28, for the bill headed by **Nat (King) Cole** . . . **Ethel Smith** into the Congress Hotel, St. Louis, Oct. 28 . . . **George Tapps** tapped for the Chez Paree, Chicago, Nov. 21.

Chicago

Al Beletti unit, just signed by AC, opens Pla-Bol in Calumet City this week and plays through Nov. 8 . . . **Hamish Menzies** cut four sides independently at Universal Recording Studios here last week with nine bongo drums backing before opening three weeks at Towne Room, Milwaukee, with **Sylvia Syms** . . . **Pearl Eddy** set for couple of weeks at Monteleone Hotel, New Orleans . . . **Dick Kerr** and **Stan Fisher** pegged for Eddy's in Kansas City beginning Nov. 12.

Omaha

Joaquin Garay opened last Friday (15) at **Don Hammond's** Seven Seas, to be followed by **Shecky Greene** on 29th . . . **Johnny Vana Trio** continues at the Cottonwood Room of Blackstone Hotel . . . **Joe Maize and his Cordsmen** in for two weeks at Colony Club . . . **Panto Mimics** weekend attraction at Grand Bar.

Rio Resigns Coast AGVA Post to Book Talent At Royal Nevada Hotel

Hollywood, Oct. 19.

AGVA board meets Oct. 26 to pick a successor to Eddie Rio, Coast head of the vaude union who resigned to become entertainment director of the new Royal Nevada Hotel, Las Vegas. AGVA rep here six years, he said his resignation is effective as soon as a successor is picked.

Under pact signed with Frank Fishman of the hostelry, Rio will produce and book shows for the new hotel, due to open soon after the first of the year.

Grady Setting Talent Plans for 43 Cruises

James Grady, cruise booker, is currently mapping plans for a total of 43 cruises for 1955. Grady currently books the jaunts to Nassau and for the French Line boats.

Grady currently has a talent tie-in between the S.S. Nassau and the British Colonial Hotel in Nassau. Another talent tieln is in the works with another hostel in the area.

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TV'S
SPARKLING NEW
PERSONALITY
Oct. 22 - DEBUT - Oct. 22
*HAS CLEAN T SHIRT
WILL TRAVEL

PADDY
WING
NOW
MAGIC INN
SEATTLE
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AMERICA'S YOUNGEST ECCENTRIC DANCER
MY THANKS TO FRANK SENNES
FOR MY FIRST NIGHT CLUB ENGAGEMENT AT THE
MOULIN ROUGE
SHOWPLACE OF THE WORLD
THANKS ALSO TO LEONARD BARR FOR HIS ROUTINES
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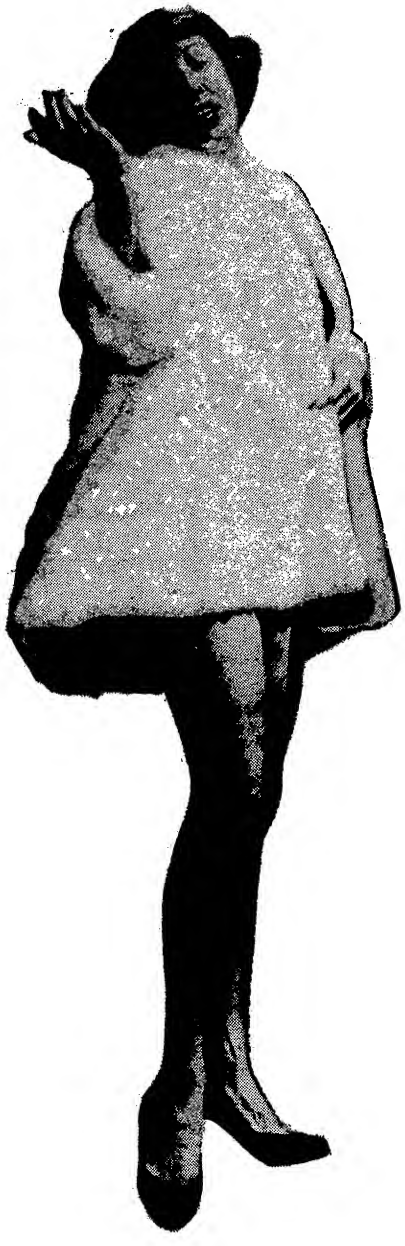
**Oh — Mr. Dior,
You and your flat look!**



"Some wise film producer could have a female Martin and Lewis in this clever comedy duo."
LOUELLA O. PARSONS

"Betty and Jane Kean, the distaff answer to Martin and Lewis, literally tore up the Mocambo opening night and practically destroyed the jaded audience with hysterical laughter."
JIMMY STARR
L.A. HERALD-EXPRESS

"It's fast listening at the Mocambo while the Kean Sisters disport themselves with their melodics and good brand of clowning. Their 35 minutes onstage is quick-tempoed and breezy, loaded with laughs and the material they dish out is fresh and topical for good reception . . . Femmes sharp in their timing and know how It's a bright turn with slick overtones."
VARIETY

"Betty and Jane Kean's brand of humor is wild slapstick that would be sensational for a situation comedy series on T.V."
HOLLYWOOD REPORTER

"The Kean Sisters are bringing down the house every night at the Mocambo."
COBINA WRIGHT
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"Two top-notch entertainers Betty and Jane Kean opened with fast moving and brand new material which is amazingly funny and reflecting today's headlines."
CITIZEN NEWS

**My sister has
a head to match!**

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Just Closed
FLAMINGO HOTEL
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Currently
MACAMBO
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COPACABANA
New York

Material: **ELI BASSE and DANNY SHAPIRO**
Gowns: **KATHRYN KUHN**
Representation: **WILLIAM MORRIS AGENCY**

New Acts

ANNIE CORDY
Songs
20 Mins.
Olympia, Paris

Lively fetching blonde comes under the heading of "fantaisiste" here. This means inventive, off-beat interp, dynamism and a voice to boot. Femme has all of these, and sassy looks and material, that make her of interest for U. S. revue possibilities, tv and especially nitery spots. Hoydenish aspect comes out in first song which deftly satirizes the oo-la-la effects of the '20s as she hies up her skirts and gives out throatily. She does takeoffs on various subjects such as the cowboy's daughter, a love-lorn gal who takes to drink and others, which all attest to her solid verve, bombast and aud appeal.

Gal did a long stint in the successful musical here, "La Route Fleurie" ("The Flowered Way"), at the ABC. *Mosk.*

NIKKI & NOEL
Dance
10 Mins.
Palace, N. Y.

Nikki & Noel are an attractive ballroom pair who mix a variety of routines to form a good net effect. They are perhaps too youthful to successfully but put over their sophisticated routines at the outset, but they do well at the close of their act when they emulate couples on the dime-a-dance floor.

Their costuming is good and their overall dance style is one that indicates ultimate bookings in most visual media. *Jose.*

MELITTA
Songs
15 Mins.
Le Ruban Bleu, N. Y.

Melitta is a soft-spoken Spanish looker and an easy working balladeer, who delivers her numbers with a good deal of charm and in a disarming manner. The single-monickered femme accompanies herself on a guitar. Her tunes are predominantly in the Latin vein, although she throws in a few numbers in French and English.

Melitta's spoken precedes to her numbers pave the way for her. For example, prior to the initial tune, she confides that it's not the right number for an opener since it has a slow tempo and it ends on a soft note. These easy confidences pay off. The song selections are good and she reaches her audience easily. *Jose.*

CAROLYN CARPENTER
Songs
15 Mins.
Arele's New Roumanian, N. Y.

Carolyn Carpenter has developed a type of act that goes well on the casuals. Miss Carpenter, who does an okay pop, majors in a medley which calls for songs in several languages with a concentration on Italian. However, since the audience in this spot is all-Yiddish, she puts on a heavy overlay of tunes in that language with a liberal dosage of liturgical chants at the end.

Of course, the novelty of this non-coreligionist working in Yiddish is considerable. She does well here. *Jose.*

FREDA FAYE
Dance
10 Mins.
Arele's New Roumanian, N. Y.

Freda Faye needs to learn more of the basic facts of show business' life. She shows considerable skill at acro dance, but spends the greater part of her time singing in an uncertain voice. However, her major fault is her getup, which is purposely contrived to be as unattractive as possible. She comes on the floor with no makeup and blacked out teeth, and a costume supposedly representing a hoyden. Her tunes call for her to make advances to the male diners.

Please, not while they're eating. *Jose.*

GIVENS & SWEETY PIE
Songs, Dance
20 Mins.
Arele's New Roumanian, N.Y.

Negro couple are good operators in situations where a lot of time is required. They have sufficient visual and audio values to keep customers interested. They show a lot of bright spots such as the femme's singing. She indicates a lot of skill in that department.

They keep a drum on stage which when not used for solo work by the male, supplies a good background for their taps. They dispense a lot of energy in that field and some of the steps draw applause. They get off to a good mitt. *Jose.*

Treniers to La Martinique In Cafe Society Delay

The Treniers were added to the floorshow at La Martinique, N. Y., last week because of the failure of Cafe Society Downtown to open as per schedule. The Treniers were pacted for the Village spot, and were to have started last Monday (11), but alterations there haven't yet been completed and aren't likely to be for a couple of weeks yet. Both the LaM and CSD are under the same ownership.

The Negro jazz act, therefore, went on salary as of the contracted starting date. They were moved into the uptown site to work out their salary.

Clark St. Honkytonks

Continued from page 129

doing well enough. Curly Fishman's Crossroads, on the southeast end of the Loop, has a pretty good show, as the strips go, with a three-piece band and a lineup of professional peelers. This is operating in the area where Minsky's Rialto, now defunct, used to capture the flesh-happy. Silver Frolics is still the most deluxe girl show in town, with an excellent vaudestrip spread, posh interior and a stiff minimum charge. Backstage, a circular bar on the northside, has six strippers and two singers and seems to get away with more skin display than most of the other joints. Biz here is about as good as it always was, and it was always pretty good. The 606 Club on Wabash Ave. has a slick show and a $2.50 minimum, and this club and the Silver Frolics are now the major conventioneer spots.

On Clark St., the standard price of beer is 60c, and beer is still the favorite potation of the guys at the bar. Considering that there's any kind of entertainment, the libation is almost a bargain. Piano players alone, in more than a few spots, are worth it.

Hungry Jazz Pianists

Most of the keyboarders are hungry jazz pianists, and their work on the 88s is not to be jeered at. In fact, these musicians have contributed as much as any other thing to changing the flavor of the Clark St. shows. Gone is the standard strip music library of tunes like "Sophisticated Lady," "Tea for Two," "Pretty Girl Is Like a Melody," and that ilk. Instead, it's hep, improvisational blues stuff and they play without the steady throbbing beat. This partly accounts for the passing of the bump and grind.

Roadshows Face

Continued from page 129

of a prolonged strike of Anaconda Copper.

Presently, there are no areas in which there is a labor shortage, although there were three such spots last year. Only 17 have a balanced supply as against 64 last year, and there is a moderate labor surplus in 81 areas as against 64 last year. Latest figures indicate that unemployment is beyond the 3,000,000 mark.

Other factors in this pessimistic picture include a drop in corporate profits before taxes of $4,900,000,000 in the first half of the year. While total personal income is close to that of last year, wages dropped more than $3,300,000,000 below 1953.

Naturally, the pockets of unemployment will undoubtedly reduce gates in many areas. However, a spokesman for one of the travelling shows declared that it's been his experience that in these depressed towns, the advance is slow. But if word-of-mouth and newspaper reviews are favorable, then there's a pickup at the boxoffice, which nearly makes up for the decline in the advance.

As far as show biz is concerned, it's conceded that there are about a dozen shows on the road that are likely to be hit in any prolonged tour. However, local talent employment as well dancebands on one-niter tours, iteries and club dates fall off tremendously. There is some hope that the picture will change for the better after the elections next month.

gals worked sans inspiration and without a sense of climax. They left the stages wearing more than a biki.

To all appearances early in th evening, "B-girling" or drink-hustling doesn't go on. But at one of the foremost spots, the gals begin peppering the joint en masse after 11:30, apparently the time at which the heat goes off. Significantly, at just about that time, the first navel pops into view, too. Burley girls say they get 15c per stick as profit. A stick is a swizzle rod which the bartender saves for every drink the gals hustle from a customer. One stripper told VARIETY she can pick up from 30 to 40 sticks per night when the heat's not on, "which isn't very good." A really good mixer, she said, can get between 100 to 150.

The Puppet Masters
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Dir.: DICK HENRY

MISS NAOMI STEVENS
"Chants With a Chuckle"
Held Over, AGAIN
LAKE CLUB
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(Thanks HUGO, HAROLD and PAUL)
Dir.: JIMMIE HUSSON AGENCY
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MAGICAL JUGGLER
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INTERVIEWS

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VMV-10

Senator Hints 'Czar' For TV

Continued from page 1

are indifferent to our responsibilities on programming. On the contrary, we are actively concerned with, and constantly alert to assure, a properly balanced program schedule of entertainment, information and education, while observing the rules of good taste and moderation."

On the subject of violence, especially in westerns, Jones said, "It is an important part of our history, our folklore, our tradition, and of the American people's current taste in entertainment." He pointed out the violence in Shakespeare, in Mother Goose, and other classics.

Films Not Censored

Jones gave a long, detailed explanation about how CBS self-censors, but admited that it did not censor films which are independently produced for tv but which CBS Television Film Sales, Inc., distributes for the producers.

In its presentation which opened the hearing, the committee staff presented a film, nearly an hour long, containing scenes of violence from films shown on the four Washington stations over a one-week period, during the hours 4 to 10 p.m.—the children's watching hours.

Jones pointed out that, while some shots were undoubted violations of the tv industry code, the scenes shown ran 60 minutes, while the four stations in question put more than 10,000 minutes of programs on the air in that period. Jones also took the position that there was a definite difference between violence in the old western films and that shown in modern crime pictures.

Senator Hendrickson commented, "It would be a wonderful thing" if the whole industry lived up to the code and asked how all might be gotten to subscribe and follow it. Jones said he knew of no special way to get this done, but said progress is being made. It was at this point that Hendrickson asked whether Jones didn't believe a "czar" would be a good thing for television. The CBS veep strongly disagreed.

One point by the committee staff was that the network had no specialists in child education and psychology to aid in the web's censorship from the point of the juvenile audience.

Earlier in the session, Hendrickson also aired his idea of a czar for the industry who would pass on suitability of material, just as the Production Code Administration does for Hollywood.

No 'Children's Hours'

Washington, Oct. 19.

Two additional witnesses were heard today (Tues.) by the Hendrickson committee on juvenile crime. John Hayes, manager of WTOP here, said there is no "universal hour" when kids watch tv, that moppets do viewing up to 10 p.m. and later, adults along with them, and hence stations will always be confronted with a programming problem on the time slot element alone.

Sen. Hendrickson, putting in a "plug" for th industry code, asked Hayes if he thought the "old westerns" were more moderate than the "new oaters, to which Hayes replied that many of the old films "we saw as boys" are playing on tv currently. The committee brought out, incidentally, that several complaints had been received that NBC-TV's "Satins and Spurs" spec starring Betty Hutton last month was "too sexy for children."

Other witness was James V. Bennett, director of the Federal Bureau of Prisons and formerly secretary to a now defunct committee of the American Bar Assn. studying influence of mass media on the admi istration of justice. He noted the distinction between westerns and the programs dealing with "actual crime," such as tv's whodunits and thrillers, where the details, he said, were "blueprinted." Juves can tell the difference, Bennett declared, observing also that westerns have no effect upon them.

Bennett suggested that the tv industry get together to (1) support a research bureau to test the effect of programs on children, and (2) asserting he didn't have too much faith in the industry's code, recommended the setting up by President Eisenhower of an advisory commission to work with Federal agencies that control mass media. Asked whether this couldn't be done through the FCC, he said that wouldn't work "because of the present law."

As a final thought, Bennett said that in a program poll of prisoners taken a few years ago, 50% of the shows mentioned by them were those dealing with crime, indicating that this was the type of program they retained in their minds.

Paris Spotlight

Continued from page 2

Simca and Renault. Prices are still higher than foreign models of the same type, but the exorbitant duty of 57% keeps the French makes cheaper. However, the new governmental policy of lowering tariffs has led to ensuing cuts in local product. Though hornblowing is outlawed here, the French still make plenty of noise about autos and their prices.

Jet-Propelled Cars

Drawing biggest crowds are the new French Fords, Vedette and Versailles, and the experimental General Motors jet-propelled car, the XP21 Firebird. This jet job can do over 200 miles and looks like a rocket on wheels. Also starring are the specially-designed Cadillac Rapier designed by Brooks Stevens, the Raymond Loewy Studebaker, the elegant English Jaguars, Bentley and Rolls Royces as well as the strength and dignity of the Mercedes. The various offbeat little jobs of two and three wheels herald the loss of parking problems here because of their litle space requirements. The expensive but beautifully designed Italo Ferrarris and Alpha Romeos are feasts for the eye if not the pocketbooks. English Rootes group made a big pitch with the appearance of Sir William Rootes himself to inaugurate the unveiling of two new Hillman models. Low pricing and special features of these compact family cars were also of great interest.

Overflow crowd gave Paris a holiday air as well as aggravating its already crowded traffic condition. Taxis were hard to find and latecomers to legit shows became a habit here. Niteries did boff takes as well as the many new legiters. Pix also got a nice take on these visitors who combined business and pleasure, and made Paris hum for a couple of weeks. Now, as they all trail homeward, the artificial stimulus will be off and show biz will go back into its normal groove.

Doughty Dutch

Continued from page 2

intact. If a Russian chess team could visit the U. S., why not four leftie members of an otherwise orthodox 100-piece Dutch band? Concertgebouw musicians are also still plenty riled; they don't like Germans, even oboists. Their vet conductor, Willem Mengelberg, world-renowned maestro whose name was synonymous with Concertgebouw for decades, was kicked out directly after the war's end on charges of collaborating with the occupying Nazis.

A Fine Welcome

Came the Concertgebouw last week to Niew Amsterdam (New York), named originally after its hometown, to meet with a week of muggy, oppressive, inhospitable 85-degree heat. Also to meet with a further inhospitable threat from National Concert & Artists Corp., rival booking office to Columbia. A $15,000 suit was slapped last week against the Amsterdam crew by NCAC, and rumors were flying that the musicians' instruments were going to be attached, and that the Carnegie Hall date might be called off. NCAC execs, who were dickering in 1950 to bring the Dutch symph here, claim $15,000 is due them for expenses, when arrangements for that tour broke off. Wednesday afternoon, prior to the Carnegie concert, a sum of $10,000 was placed in escrow to insure against any seizures; a possible scandal was avoided, and the concert went on.

NCAC, which claims it lost prestige as well as expenses (by the fact that Columbia got the orch for the tour instead of them), also avers it never intended to attach the Dutch instruments. Situation is a little confused by the fact that the organization with which NCAC dickered in 1950 is no longer in charge of the orch, and that the 1954 tour was negotiated with a different group. But it's reported that the Dutch government, which is sponsoring the tour of the orch as a goodwill gesture, wanted to avoid any unpleasantness, and stepped in, although giver of the escrow coi is withheld.

Anyway, despite all types of heat, the Concertgebouw artistically gave a beautiful exhibition last Wednesday night of wonderful discipline, superb cohesion and clean, refined playing. Orch—the strings especially—has a beautiful tone quality. They play in relaxed style; their conductor never drives them with the style U. S. maestros maintain. Eduard von Beinum, their regular conductor, led them through a choice, unhypoed reading of the "Freischutz" Overture; a performance of the "Daphnis & Chloe" Suite No. 2 that was exquisite, if not as highly dramatized as is done in U. S. concert halls, and a Brahms First Symphony that had majesty, sweep and warming simplicity.

Double-Trouble in Troy

Troy, Oct. 19.

The Concertgebouw Orchestra's concert at the R.P.I. Field House Friday night (15) was marked by dual misfortune—some 1,500 cancellations, in an expected audience of 4,000, due to radio and newspaper reports about onrushing hurricane, and the metropolitan area truckers' strike, which impounded the van carrying the Dutch musicians' evening clothes.

An audience of 2,500, at $1.50 to $3.50 scale, enthusiastically applauded the 100-piece group, the majority of whom played in shirtsleeves. Rafael Kubelik, alternate maestro with Eduard von Beinum on the tour, conducted the concert in a light blue leisure coat and dark trousers. A few of the men wore street coats.

Stringfellow

Continued from page 1

and CBS researchers who probed Stringfellow's "story" received clearances from the Army as to authenticity of his combat missions.

Stringfellow telephoned Bartlett at his New York hotel Monday morning (18) from Ogden, Utah, offering to let the producer out of the film contract and return the cash advance he'd already received. Their original deal called for the congressman to receive $1,000 as an initial payment plus another sum when the picture went before the cameras, then 15% of the net profits after the venture hit theatre screens.

Bartlett, whose film making policy is devoted to shooting "true dramatic stories," said that his first impulse was to call off the project. "However," he added, "I'm rather confused by the whole situation and prefer to think things over before coming to any decision. In any event I will still do a story with that fundamental base—men of character who enter politics and spread good among their countrymen."

Treatment the "Stringfellow story" had already been prepared by Bartlett with production envisioned as starting sometime next spring. Producer only last week announced that he probably would direct the venture as well as write the screenplay. Despite Stringfellow's self-exposure as a hoax, Bartlett is of the opi ion that the veteran did a "tremendous amount of good" in talks to high school students and organized groups—"but he must have led a tortured existence with such a secret."

New Coast Moulin Mark

Hollywood, Oct. 19.

Moulin Rouge nitery set another new record on the second Saturday night of its "Ca C'est Paris" revue. Initial Saturday (9) clocked $20,000 gross for three shows, best in history of the establishment, formerly Earl Carroll's.

Second Saturday (16) hit $22,000.

VARIETY BILLS

WEEK OF OCTOBER 20

Numerals in connection with bills below indicate opening day of show whether full or split week

icates circuit. (I) Independent; (L) Loew; ( ) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 21
Jacqueline Langee
Edward Ruhl
Les Marcellis
Gloria Ware
Chet Clark
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 22
Honey Girls
Raymond & Lee
Duke Dorrell
Stylers
Hilton & Lee
Kurt Dances
Stump & Stumpy
Lemke's Chimps

CHICAGO

Regal (P) 21
Will Mastin 3
Sammy Davis Jr
Barbara De Costa
Lenord Reed
Trickie
Dyerettes

MIAMI

lympia (P) 20
Little Jack Little
Pitchmen
Mirandas
Joe Howard
Faye & Andri

BRITAIN

ASTON
Hippodrome (I) 18
Fred Ferrari
Ford & Sheen
Desiree et Pierre
Julie Dey
Mark Mansfield
Max & Julie
Marie Petroff
Anton Petroff
Julie Williams
Bal Tabarin Girls

BIRMINGHAM
Hippodrome (M) 18
Frankie Laine
K & A Alexis
Fran Dowie
Lionel King
Vic Lewis Orc
Kordas

BOSCOMBE
Hippodrome (I) 18
Denise Vane
Dick Montague
Peggy Lee
D & R Ray
Baron Gaye & E
3 Georgians

BRADFORD
Alhambra (M) 18
Miles Twins
Tony Trent
S & P Kaye
Gladys Morgan
Brian Andro
Cox Twins
Max Geldray
Bobbie Colli
Russman 2

BRISTOL
Hippodrome (S) 18
Jewel & Warriss
Sally Barnes

BRIXTON
Empress (I) 18
Lee Lawrence
Harry Bailey
Sens Indriksons
Louise Pets

CARDIFF
New (S) 18
Benny Hill
Virginia Somer
Jerry Allen 3
Jeremy Hawk
Kirby & Hayes
4 Helmars
Tux
De Vere Dancers

CHISWICK
Empire ( ) 18
Max Miller
Tesse Smalpage
Harry Benet
M & B Winters
Nordics
Roy Stevens
3 Black Jets
Babette & Raoul

DERBY
Hippodrome 18
Vic Oliver
Sylvia Campbell
Allen Bros & J
Arthur Worsley
Don Arden
J & J Bentley
Nazurs

EDINBURGH
Empire (M) 18
Howard Keel
N & N Grant
Walthon & Dorraine
Baker & Douglas
Rayros 3
R Russell & Susie
Jack Stanford
R Allen & Steve

FINSBURY PARK
Empire (M) 18
Billy Cotton Bd
Flack & Lucas
Revel & Fields
Frances Duncan
Dave King
Ruddy Bolly
Don Philippe & M

GLASGOW
Empire (M) 18
Lee Youngsters
Joy Nichols
Richman & Jackson
Kordites
George Lacy
Benson Dulay Co
Billy Baxter
Musical Elliotts

HACKNEY
Empire (S) 18
Tom Jacobson Co
Alan Alan
Denvers
Speedmacs
Garcias
Mikokskis
Reggie Dennis

LEEDS
Empire (M) 18
P Brough & Archie
Ronald Chesney
Ossie Noble
Peter Madden
Edward Victor
Les Raynor & B
Candy Sis & Eddie
Jimmy Gilmore
Michael Mitchell

LEICESTER
Palace (S) 18
Al Martino
Bill Waddington
Fred Lovelle
Amazing Celeste
Seaton & O'Dell
Harry & Betty
Rio Rita & Ron

LIVERPOOL
Empire (M) 18
Nitwits
Max Bygraves
2 Sterlings
Rita Martell
Lorraine
Dick Calkin
2 Boris

MANCHESTER
Hippodrome (S) 18
Bill Johnson
Bonal Colleano
Wilson Keppel & B
Chris Cross
Nixon & Dixon
Beryl & Bobo
Morgan & Manning

Palace (M) 18
Tommy Trinder
Woods & Jarrett
Sallei Puppets
Flying De Pauls
Anne Hart
Harry Moreny
Jimmy Berry
2 Arvings
Freddie Dexter
Geo Mitchell 4
L Gordon Girls
Dorothy Duval

NEWCASTLE
Empire (M) 18
Norman Evans
Betty Jumel
5 Skyliners
Victor Seaforth
Bil & Bil
J & S Lamonte
J Tiller Girls

NORTHAMPTON
New (I) 18
Frankie Vaughn
Audrey Jeans
Alan Roe
Keither Bros
Annette
Bill Maynard
Shane & 'Lamar
M Murray & Kaye
Bill Wareham & B

NORWICH
Hippodrome (I) 18
Jack Haig
Harkness & Williams
Eddie Hart
Moira Briody
Gene Rio
Laura Pearsons
Girls Co

NOTTINGHAM
Empire (M) 18
Guy Mitchell
Rey & Ronjy
Austral
Johnny Laycick
J Palmer & Doreen
Vera Cody Co
Les Spanglers
Joe Crosbie

SHEFFIELD
Empire (M) 18
Ray Ellington
Morecambe & Wise
Gary Miller
Mayfaors
Norman Vaughn
Marvels
Manning & Lee
Les Marthys

SOUTHAMPTON
Grand (I) 18
Diana Decker
Jack Watson
Monty Norman
Authors & Swinson
Tommy Riley
Gerry Limb
Krandon & Karna
Kay & Katrina

WOLVERHAMPTON
Hippodrome (I) 18
Royal Killies Jrs
Betty Driver
Hylda Baker
Flying Voleros
Freddie Stobbs

WOOD GREEN
Empire (S) 18
David Hughes
Cardew Robinson
Len Marten
Billy Thorburn
Skating Vogues
Carozellas
Dower & Rogers
Allen & Albee Sis

YORK
Empire (I)
Terry Cantor
Ken Barnes & J
Noble & Denester
Joy Harris
Janette Fox
Lake & Rolls
Nudes

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddi
Ciel Cabot
Thelma Carpenter
Norene Tate
Jimmy Daniels
Three Flames

Blue Angel
Dwight Fiske
Susan Johnson
Dick Drake
Geo Lafaye
Bart Howard
Jimmy Lyons Trio

Chateau Madrid
Maya Orc

Copacabana
Joe E Lewis
Barry Si
Four Joes
Bob Sweeney
Peter Conlow
Jean Stevens
M Durso Orc
Frank Marti Orc

Gale's
Alan Gale
Jackie Heller
Warner & McGuire
Larry Foster
Teddy King Orc

No. 1 Fifth ve
Helena Bliss
Bob Downey
Harold Fonville
Hazel Webster

Hotel New Yorker
Ralph Flanagan Orc

Belmont Plaza
Joan Bishop
Al Castellano
John Barney

Hotel Pierre
Hildegarde
Jack Whiting
Gene Bone
Howard Fenton
Stanley Melba Orc

Hotel Plaza
Genevieve
J & J Belmont
Ted Straeter Orc
Mark Monte Orc

Hotel Pk Sheraton
Irving Fields
Eddie Layton

Hotel Roosevelt
Guy Lombardo Orc

Hotel St Regis
Fernanda Montel
Milt Shaw Orc
Ray Bari

Hotel Statler
Vaughn Monroe
R Hayman Orc

Hotel Taft
Vincent Lopez Orc

La Martinique
Rose Marie
Lenny Kent
Alan Dale
C Kaly Dncrs
Treniers
Pupi Campo Orc

Latin Quarter
Mae West
Jane Morgan
Ashtons
Debonairs
Golden Mermai
Ralph Young
Piroska
Art Waner Orc
B Harlowe Orc

Le Ruban Bleu
Julius Monk
Norman Paris 3
Irwin Corey
Dorothy Louden
Melita
Marshall Izen

Two Guitars
Kostya Pollansky
Misha Usdanoff
Marusia Sava

Versailles
"Bon Voyage"
Paul Grey
Louise Hoff
Tommy Wander
Margaret Banks
Rosemary O'Reilly
Carl Conway
Betty Colby
Ann Andre
Rain Winslow
Danny Carroll
Danny Desmond
Don Dellair
Jim Sisco
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Helene Aimee
Dolores Perry
Bela Bizony
Ernest Schoen
Paul Mann
Charles Albert

Village Barn
Hal Graham
Jack Wallace
Mary Ellen Trio
Rachel Ellen

Waldorf-Astoria
Los Chavales De Espana
Trini Reyes
Nat Brandywynne
Mischa Borr

Village Vanguar
Robert Clary
C Williams Trio

CHICAGO

Black Orchi
Tito Guizar
Nino Nanni
Teddi King
Rudy Kerpays Duo

Blue Angel
"Calypso Festival"
Duke of Iron
Mary Ann
Trinidad Joe
Calvin Harigan
Victor Manuel
D'Lacy Orc
Angela San

Blue Note
Bob Scobey Band

Chez Paree
Vagabonds (4)
Maria Neglia
Martha A Bentley
Dunhills (3)
Brian Farnon Orc

Cloister Inn
Chris Connor
Lurlene Hunter
Ralph Sharon

Conrad Hilton
'Skating Stars'
Margie Lee
Cathy & Blair
Shirley Linde
Weidemanns
Polo
Perky Twins
Jimmy Caesar
Eileen Carroll
Ray McIntosh
B Dears & Dons
Frankie Masters Orc

Edgewater Beach
Frank Fontaine
Francis Brunn
Dorothy Hild Dcrs
Bob Kirk Och

Palmer House
Jean Carroll
Robert Maxwell
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Ames Bros (4)
Mario & Floria
Rex Koury rc

Band Box
Billy Gray
Leo Diamond
Dorothy Claire
Nicco & Barba
Larry Green Trio

of Music
Wesson Bros (2)
Kitt Carson
C Callinicos
Eddie Oliver Orc
Tony Martinez Orc

Biltmore Hotel
Moore & Lessy
Walton & O'Rourke
Mary Raye & Naldi
Hal Derwin Orc

Ciro's
Marilyn Maxwell
Mathurins
Skeets Minton
Bob Street
Judy Brent
Joe Paz
Dick Stabile Orc
Bobby Ramos Orc

Charley Foy's
Wally Vernon
Charley Foy
Mary Foy
Sid Hurwitz Orc

Crescendo
Dick Contino
Margo Good
Jack Nye Orc

Mocambo
L Finley Rev
Will Jordan
Paul Hebert Orc

Moulin Rouge
Frank Libuse
Margot Brander
Szonys (2)
Charlivels (3)
Miss Malta & Co
Doubledaters (4)
Mme Ardelty
Jery LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc

Statler Hotel
Cheerleaders
Allan & Ashton
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Sherry Britton
Luis Torrens
Harold & Lola
Baron Buika
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Leon & Eddie's
Lois De Fee
Lynn Star
Rose Ann
Rita Marlow
Charlotte Watere

Nautilus Hotel
Eddie Snyder
Antone & Ina
Sid Stanley Orc

Black Orchid
Jo Thompson
Richard Cannon

Sans Souci
Sacasas Orc
Ann Herman Dcrs
Aune Barnett

Saxony Hotel
Gracie Barri
Tano & Dee
Nirva
Mandy Campo Orc
Johnny Silvers Orc

The Patio
Sammy Walsh
Nelida
Pat Paulson

Bombay Hotel
Patty Lynn
Link Andrews
Peter Mack
Dorothy Vincent

LAS VEGAS, NEVADA

Flamingo
Ben Blue
Debra Paget
Les Brown Orc

Silver Slipper
Sally Rand
Buddy Baer
Kalantan
Hank Henry

Desert Inn
Betty Hutton

Sahara
Marlene Dietrich

Last Frontier
Benny Goodman
Buddy Lester

El Cortez
Harmonicats

Golden Nugget
Gas Lights & Pink Tights

Sands
P L Hayes & M Healy
Clark Bros

El Rancho Vegas
Lillian Roth
S Gibson Red Caps

Showboat
Minsky's Follies of 1955

Thunderbir
Gaylords
Davis & Reese

RENO

Mapes Skyroom
Patty Andrews
Joey Bishop
D Arden Dancers
E Fitzpatrick Orc

New Golden
Four Lads
Herkie Styles
Tanya & Biagi
Will Osborne Orc

Riverside
Kay Starr
Jones Boys
Starlets
Bill Cliffor

Ambassador Hotel, N. Y.

Chauncey Gray and Jani Sarkozi Orchs; $3.50 and $5 minimum.

Serge Obolensky, now prez of the Ambassador Hotel, to which he has transplanted himself from the Sherry-Netherland which he formerly headed until its concurrent program of conversion into one of those "cooperative" deals, will soon put his new Embassy Club on the map—if he hasn't done so already.

An innate showman, with vet experience at the St. Regis (he was then married to owner Vincent Astor's sister), later at the Plaza and then the S-N, Col. Obolensky has gravitated the plush Gotham hostels and perforce picked up beaucoup ideas. He spent this summer abroad, studying Continental hotel methods with a further eye to pepping up the Ambassador, long a dignified but not particularly spectacular Park Ave. hotel operation. All the Park Ave. glamor seemed focused into the Waldorf-Astoria.

Obolensky obviously primed his fall premiere with an eye to "the 4,000" who comprise the cream of the international set's nitery rounding, and decided that even that bunch doesn't like a 20% nitery tab for the privilege of dining out, thus he staggered his entertainment policy to circumvent that and yet achieve the best all-round results.

For the later stayeruppers he snared away Chauncey Gray, long-time danspation fixture at El Morocco, so that he's sure of getting a segment of that crowd. This is when the 20% cabaret tax goes with dancing. For the dinner crowd, until 10 p.m., there is the crack Jani Sarkozi ensemble ("and his Royal Hungarian Orchestra," is the billing) and this dominantly strong septet, with the maestro-fiddler at the helm, can give the famed army of strolling fiddlers at Paris' Monseigneurs plenty of competition. Maestro Sarkozi is a soothing gypsy violinist who really knows how to make his violin cry, and his seven Romany aides are ultra in musical support. Sarkozi is a cinch for a strong personal draw, especially for the dinner trade.

Gray, of course, is perhaps the best known cafe society bandleader extant. With himself at the ivories, and a six-man team comprising trumpet, three reeds, string bass and traps, he mixes up the current show and pop crop with the melody foxtrot ballads of the 1920s and 1930s. For some reason these pops and show standards do have greater perennial substance—and gets 'em out on the floor as if on cue. That's always been Gray's metier—anybody who can't terp to his pert tunestering just ain't interested.

There's no couvert, but a $3.50 minimum weekdays and Sunday; $5 on Saturday; Mondays closed. Sarkozi shifts into an hour's dansapation from 10, and at 11 until 3 a.m.—in itself an unusual late-hour hotel policy—Gray will hold forth. Incidentally, Sarkozi's ancestors helmed the first gypsy orchestra to play at the court of Emperor Franz Joseph of Austria-Hungary—it says here in the factual Alexander (Sascha) Tarsaidze's dope-sheet; he, too, incidentally is another important aide Obolensky took over with him from the Sherry-Netherland.

In short order, and with a scientific eye to the ultimate (class trade) consumer, Obolensky and his g.m., William C. Tonetti, have achieved a successful pattern.

They have decored their room in an 18th century salon atmosphere, credited to Count Edward Bismarck, grandson of Germany's Iron Chancellor. The Embassy Club is situated in the grill, under the Ambassador's old Trianon Room, henceforth for banquets, dominantly, with its spacious outer lounge. In the basement location it follows the pattern of the Plaza's Rendez-Vous and the St. Regis Maisonette, giving it a sort of class hideaway aura. In design it is said to be a replica of the so-called "Ambassador's Room," one of the suites of the Schonbrunn palace of the days of Austria's Empress Maria Theresa.

Cuisine is French and Imperial Russian, with accent on the flaming-sword vlands. Henry (now Gallicized into Henri), is the head-waiter, long a familiar at the Sherry-Netherland's Carnaval Room and has been wisely annexed by Obolensky to officiate similarly at the door. Henri probably knows the hotelier's following better than anybody. *Abel.*

Ringside, Paris

Paris, Oct. 19.

Pat Rainey, Lil Armstrong, Martial Solal Quartet; $2 minimum.

Pat Rainey, U.S. dusky chirper, serving her apprenticeship abroad, has gained poise and a sureness in delivery to make her a fitting staple in this U.S.-owned boite, which also features Lil Armstrong in her fine-fingered piano jazz breaks. Kansas Fields fills out well on the drums and a Gallic quartet, Martial Solal, gives adequate dance and listening music. More jazz would help this club's atmosphere.

Miss Rainey is a well-stacked femme who offers selected sophisto rep of proven and little-known ballads. She gives these a throaty and sugggestive going over that the patrons want. Though her voice lacks a highpowered range, it more than adequately caresses and dresses her offerings. Drinks are reasonable and club gets a young Gallic and American clientele, plus show biz people in passage. *Mosk.*

Biltmore Hotel, L. A.

Los Angeles, Oct. 12.

Kirby Stone Four; Nanci Crompton; Nita & Peppi; Biltmore Starlets (12); Hal Derwin Orch (10); $1 cover.

There's no great draw i this latest package for the downtown hostelry, but there's enough entertainment to satisfy the average ringsider.

Headli ing is the Kirby Stone Four, a unit 20% weaker in manpower since last seen here in town but just as strong entertainment-wise. Outfit, formerly a quintet, hasn't lost any of its zing through the departure of "Cow-Eyes," now a single, and socks over a succession of special material items spiced with an occasional standard like "I Got Rhythm," to which they add their own material. A few of their one-line gags could be dropped, since they're too sectarian and more in keeping with the needs of Billy Gray's (where the quintet was last seen), but there's little else to complain about. Boys play a variety of instruments, and well, and clown easily and with no waste motion.

Petite ballerina Nanci Crompton is back with her rapid toework that continues to rate as a crowd-pleasing routine. Succession of pirouettes and some ballet style terping are good for solid returns and she makes up in showmanship what she lacks in technique to merit the response. Opening act is a fast acroturn, Nita & Peppi. They've got some excellent stunts that give the act a European flavor and they get the show off to a walloping start.

Moro-Landis gals are seen in three production numbers, well conceived and executed and eye-fillingly costumed to evoke interest. Hal Derwin's orch continues to backstop. *Kap.*

South Seas, Honolulu

Honolulu, Oct. 4.

Vicki Young, Gil Lamb, Al Veveiros, Lindsay Lovelies (4), Wally Ryerson Trio; no cover, no minimum.

The combination of Vicki Young and Gil Lamb not only smashed opening-night records at this beach bistro, but on the following evening set a new Saturday record by crowding in four shows.

The perennially funny Lamb had headlined the previous fortnight, but held over three nights to help Miss Young get off to a gala start. Both of them have proved terrific draws, Miss Young hitting fame in Honolulu by virtue of her "Honey Love" recording.

It's one of the chirp's few nitery engagements, but she comes off in socko style. She scores solidly with frenetic songs such as "Cell Block No. 9," then varies the pace with "Stormy Weather" and "Tears on My Pillow." Her comic takeoff on "I Love Paris," accompanying herself on banjo, draws heavy laughs.

Lamb, doubling as emcee, runs through his versatile array of antics and keeps audience howling for more. He "swallows" a harmonica, makes like a frantic bebopper, does an adagio "team" dance (by himself), and—most effective of all—sings a nursery rhyme in styles of various composers.

Al Veveiros, local baritone, opens the show with such songs as "Granada," his best, "Three Coins" and "The Thrill Is Gone," then makes way for the Lindsay Lovelies, whose costumes are more spectacular than their precision dancing. Gals have lots of flash—and lots of flesh—a surefire formula that warms up the Navy trade. Wally Ryerson Trio backs the entire show most capably.

Incidentally, only insiders know that Miss Young is carrying on the "she must go on" adage. Her only child died a few days before she planed in to keep this date. *Walt.*

Sheraton-Carlton, Wash.

Washington, Oct. 13.

Carl Brisson, Joe Ricardel Orch; cover $2, Saturdays $2.50.

They've upped the cover charge for Carl Brisson's two-week stand in the Harlequin Room, but the customers get their money's worth as the durable, blue-eyed Dane turns on the charm. Although it's been more than three years since he was last here, Brisson has not been forgotten and gets a fine welcome on his return.

The old master of the supper club circuit dishes up a combination of romantic and comic songs, jaw breakers, audience participation, romancing the gals and kidding the husbands, topped off with a gardenia for each woman in the audience in keeping with his theme song of "White Gardenia."

For opening night here, Brisson did one long show, instead of the customary two. He tees off with a medley from the film, "Hans Christian Andersen," and then really gets to the audience with "Ring Around Rosie's Finger." As he sings he walks around edge of the floor, shaking hands with everyone within reach and occasionally greeting old friends by name. This is a small room, enabling Brisson to get closer to his audience than otherwise. It is all to the good, since the entertainer works more intimately with the payees than almost any other top act in the field.

After the warmup there are a group of songs ranging from the romantic "With These Hands" to the mildly risque "Little Manicurist." Next he interjects a tongue-twister song, offering a bottle of champagne for anyone who can repeat it after him. Brisson hauls a mike on a long cable out among the tables to all the payees who want to try, until he finally hits a winner. This gets beaucoups laughs and lots of applause for the successful man.

Entertainer follows up by leading the audience in a chorus of "Let Me Call You Sweetheart" and then swings into a comic Texas number which he sings while on his favorite perch, the back of a chair. Thence back to the romance mood, and goes off strongly. *Lowe.*

Desert Inn, Las Vegas

Las Vegas, Oct. 12.

Betty Hutton with Jerry Antes, Jack Regis, Nelson Riddle; Lottie Brunn; Don Arden Dancers (20), with Art Johnson; Carlton Hayes Orch.

This is presumably Betty Hutton's valedictory to show business. If she's retiring because she's sick at heart of the arduous life of an entertainer, or because she's so bloody rich she no longer has to work, or because she has an honest-to-goodness yen for total domesticity, who can quarrel with her? But if she's quitting because she thinks she's "washed up," she's suffering from delusions.

Opening night here (12) her Swan Song had the melody of success rather than failure. At the end of her first show—and she's on the rostrum for a full 60 minutes—a good portion of the 320 patrons who filled the cabaret gave her a standing ovation. It certainly looked more like a welcome than a goodbye.

If Miss Hutton needs more of a convincer, she got this audience response despite the fact that she was singing with a voice evidently tired from strenuous rehearsals, and in face of the obvious that her act is not as well-rounded and routined as last year's turn. This time around, Nick Castle is her stager and all he put with and behind her are two singer-dancers, Jerry Antes and Jack Regis, whereas last year Miss Hutton had the Starlighters, a mixed singing quintet. They had more versatility to spell the star. Difference now is that she's on virtually all of the 60 minutes and belting all the way. It's just too much for her, the audience and her voice.

Some of her material is familiar, such as "Little Rock Rhythm" and "Let's Go On With the Show," and she gives credit to Ray Evans and Jay Livingston for her song material, which also includes a couple of her past record hits, "The Rocking Horse Ran Away" and "Doctor, Lawyer, Indian Chief." As last year, she does a takeoff on Benny Fields and Blossom Seeley, keynoted by "The Lullaby of Old Broadway" and "Melancholy Baby," and up near the finish she again pays tribute to Sophie Tucker by whamming "Some of These Days." "Sexy Sadie" is another special song holdover that pleases, and she scores at the close, when she does an afterpiece in a robe as though she got an audience call from her dressing room, by hopping a piano, tinkled by Nelson Riddle, to sing "It Had to Be You" and "Orange Colored Sky."

Miss Hutton gives both Antes, who sings a solo and then duets "You're Right for Me" with Miss Hutton, and Regis, who indulges in a softshoe routine, indlvidual opportunities. Antes, who is announced as a Columbia Pictures prospect, appears to have the brightest future, his applause moving Miss Hutton to say "I feel like Arthur Godfrey—and I hope you have humility."

Up ahead of Miss Hutton's hour the show runs 33 minutes and its a lulu production by Don Arden who, between his high score at the Desert Inn and at the L. A. Moulin Rouge, appears destined to be the new Ziegfeld. His ideas, costuming and staging are bigleague, and his opening production number here, titled "Framed," a courtroom melange with sex overtones like no magistrate has ever seen, gets a rousing reception from the audience. Art Johnson is the judge-singer, and good, too, but better for the libido are the curvy prisoners at the dock, all of whom gyrate as though they have ants in their pants. It all evolves in a jailbreak, and any warden who'd keep so many cuties under lock and key is selfish. A second Arden number is a holdover gypsy affair to tziganer melodies and it, too, is fine for the eyes.

In between the two Arden routines, and the only other act in the show, is a rarity, a female juggler. And what makes Lottie Brunn even more unusual is that she's a firstrate handler of the clubs, hoops, balls, etc., working very fast and without slipup. The well-gammed novelty act gets excellent audience response.

Poney Sherill and Phil Moody are billed for the special music and lyrics for the Arden numbers; Mme. Berthe for the costumes (and they are excellent), and the Carlton Hayes orch plays the show expertly, but gives up the baton to Riddle during Miss Hutton's tenure on the stage. Opening night, at the first show, there were a couple of music miscues, and a stage-wait caused by a mechanical defect in a curtain, but none of it detracted from the entertainment, nor did they diminish in any way the certainty that Miss Hutton is not only a topgrade personality and entertainer, but also much too young to retire. *Scho.*

Blue Angel, Chi

Chicago, Oct. 11.

"Calypso Festival," with Duke of Iron, Trinidad Joe Dyson, Calvin Harigan, Mary Ann, Angela San Juan, Victor Manuel, Al D'Lacy Gypsy Orch (5); $3.50 minimum weekends, $2.50 weeknights.

Focus of the present West Indian revue, which will be rooted in this intimate calypso cavern for the next eight weeks, is almost wholly on the lighthearted balladeering of the Duke of Iron. The giant calypsonian, making his first Chi nitery appearance, has penned some of the better-known ditties in the idiom, like "Matilda," "Ugly Woman" and "Out De Fire," none of which he offers here. The Duke represents the biggest name the Blue Angel has showcased ever since it turned to calypso some 18 months ago.

Strumming a uke, he opens the show with a humorous trilogy, sung warmly with an appealing lilt that makes audience participation no problem. He wraps up the format the same way with a bluish omnibus on male-female relations that satisfies the need for both song and mirth. A distinct trial which he doesn't surmount, unfortunately, is how to keep all the calypso airs from sounding alike. Nevertheless, he shakes a goodly quota of laughs from the crowd, keeps their ears bent, and has them blithely shouting choruses of "Rum and Coca Cola."

Despite an eyecatching costume splurge, rest of the bill shapes weaker than most of the previous shows here, affording little in balance or novelty as nearly all the other performers are dancers. The mystic snake dance of Joe Dyson and "Mambolina" of Angela San Juan are both torrid tidbits, and the Island Street Dance executed by Calvin Harigan and Mary Ann is sensual and properly anxiety-ridden. Terpers, using front stage, back stage and the aisles for their shaker antics, tee off the spread and join the Duke in a sock bacchanalian finale.

Midway in the show, romantic Latin tenor Victor Manuel breaks the dance concentration with "Piel Canela" and "Begin the Beguine." He also breaks the festive calypso mood, and the audience buzz throughout his stint testifies he's out of place on this format. Al D'Lacy Gypsy orch provides primitive percussion accompaniment behind the calypsos and plays okay dance and dinner music. *Les.*

Sahara, Las Vegas

Las Vegas, Oct. 12.

Marlene Dietrich, Bernard Bros. (2), Mary Raye & Naldi, Saharem Dancers (12), Cee Davidson Orch (15); no cover or minimum.

Returning to the scene of her nitery debut, Marlene Dietrich proves again to be a solid attraction if a not so solid singer. Her chore, an unexciting 30 minutes, spans an unusual entrance and exit wherein the glamorous grandma, wearing a strikingly-draped white chiffon gown, is caught in the line of fire from an offstage wind machine and the billowing material makes an effective picture. The gown is fairly revealing in its suggested transparency and in it the blonde-coiffed la Dietrich holds the audience by the sheer magic of her personality. She is still svelte of figure and with her fabulous face to match is a must-see. Actually, the gown worn this time around is more alluring than the bosomy eye-catcher worn by the star last year.

Voicewise, however, Miss Dietrich must be forgiven, for she has been accepted by audiences the world over for her other, more obvious requisites. Her singing voice may be deep, bassy or even brassy, but she still gets her flirtatious and romantic messages across despite a soso selection of songs. In the space of less than a year, she has established herself as one of the world's biggest cafe draws with considerable credit to Jean Louis, who executed her wardrobe.

The headliner opens with a throaty "La Vie En Rose" and "See What the Boys In the Back Room Will Have," guaranteed to give music teachers ulcers. "Naughty Lola" and "Look Me Over Closely" are sprightly and spicy. "Laziest Gal In Town" is not delivered like Pearl Bailey, perhaps, but it's commercial as delivered by Dietrich. "Go Away From My Window" gives the star the opportunity to cry a little to the 18th-century folk-song. She brings back "Jonnie" in German lyrics, then does "Lili Marlene" and her inevitable "Falling In Love." Buddy Cole renders yeoman service as the star's conductor of the Cee Davidson orch, augmented by a quartet of violins.

The Bernard Bros., comedy pantomimists, are a strong click with their zany antics to recordings of the Andrews Sisters, Kirsten Flagstad and "Figaro." Wearing mother hubbards and little else, the duo scores with knockabout routines that include a stuttering carbon of Mel Blanc in "K-K-Katy." Highspot is "You're In Love," from "Call Me Madam," a clever Ethel Merman mime that winds with one brother as a nurse using a butterfly net to whisk his straitjacketed partner off.

Mary Raye and Naldi return with graceful adagios and waltzes to thrill and please. The dance vets get fine applause response i their two sessions, as they return following their stint in a George Moro production of "The High And the Mighty." The line backing the pair is strikingly costumed and the number is well staged and deserving of the kudos. *Bob.*

Le Ruban Bleu, N. Y.

Irwin Corey, Marshall Izen, Dorothy Loudon, Melitta, Julius Monk, Norman Paris Trio; $4, $5, minimums.

The supper spot operated by the Meles, pere et fils, has a bright display this session with a series of turns that are familiar in the intimeries. The show is one that packs a lot of entertainment and holds up well.

Julius Monk, who conferenciers and is in charge of the talent operations, again shows a lot of ingenuity in contrasting various textures of comedy to produce an entertaining blend. Comic Irwin Corey contrasts with Marshall Izen, whose puppet manipulations are on the arty side. In the singing line Dorothy Loudon, in the pop and standard vein, also offers plenty of distinction from the soft-voiced and easy-flowing Melitta, who majors in Latin tunes. The singularly-named girl is further described under New Acts.

Corey's absent-minded professor routine is standard and yock-producing. He has a collection of zanyisms that the chichi gentry go for. There are no gags per se, but his ramblings produce a net effect that brings on a lot of applause. Corey is wise enough to restrict his appearance in any sector of town, so that he retains his novelty when he returns.

Izen's top numbers are in the arty spectrum. His material seems restricted to the higher IQ set, since it deals with takeoffs on opera, and other items that deal with longhair music. His big item on show caught was a rib of the

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House Reviews

Music Hall, N. Y.

"Showtime," with Gloria Ware, Charles Whiteley, Tony Saverin, Hal Norman, Elvin Campbell, Jacqueline Langee, Eddy Ruhl, Chet Clark, Rockettes (dances by Emilia Sherman), Glee Club (Raymond Paige, director, Ralph Hunter, associate); Music Hall Vocal Ensemble, Corps de Ballet (Margaret Sande, director), Symphony Orchestra (Paige, conductor; Leon Zawissa, John Dosso, associate conductors). Settings by James Stewart Morcom; costumes designed by Frank Spencer, executed by Louise Bayer; lighting, Eugene Braun; stage manager, John Jackson; production assistant, Nicholas Daks; special lyrics, Albert Stillman; assistant to the Rockette director, Emilia Sherman; grand organ, Ashley Miller, Raymond Bohr, Cecil Bentz; "White Christmas" (Par), reviewed in VARIETY, *Sept. 1, '54.*

With Irving Berlin's "White Christmas" on the screen and Paramount's VistaVision making its bow, the Music Hall's new stage show has latched on to an appropriate theme, "Showtime." Proceedings are in the best tradition of the Hall and should leave the customers with a feeling of having got plenty entertainment returns on their admissions.

Since the theatre's revue by now has frozen into an accepted and expected pattern, it's surprising that the staff still manages to come up with shows that are so distinctly different and so appealing in their composition. "Showtime" is one of those song and dance potpourris that just hits the spot with a bang. It's in a way, a tribute to one of the great figures of show biz, Irving Berlin.

As usual, the Music Hall Symphony Orchestra, under the direction of Raymond Paige, gives out with a competent rendition, in this instance the Overture to "Mignon." It's a familiar piece and one well suited as a curtain-raiser. Orch gives it standard treatment.

Overture leads into a short intro sung by Gloria Ware, with Charles Whiteley, Tony Saverin, Hal Norman and Elvin Campbell terping in the background. Rockettes then come on stage for their "Fashion Showcase" number, dressed i glittering white. Gals are in top form and handle their assignment with the usual astounding precision. Stanza, staged by Emilia Sherman, gets heavy mitting from the audience, which also is a Hall tradition.

"Stage Struck," combining bits from "Carmen," "Pagliacci" and "Rigoletto," is next in line, featuring the voices of Jacqueline Langee and Eddy Ruhl. It's the kind of spoofing that, done with an imaginative barbershop setting, goes over very big. It's got laughs, good voices and an overall zing that contributors to a fine show.

Les Marcellis, fast-working acro team, come on next for an act that has the customers holding their breath one moment and rolling in the aisles the next. Their stunts are very clevely worked out and the boys are tops in their class. Wisely, they also go off before they wear out their welcome. The Marcellis, working with nothing more than a cable and two chairs, are a mighty potent attraction.

Chet Clark is featured with his mouth-organ solo of the "St. Louis Blues" in the "Between Acts" bit, and he brings the house down with a virtuoso rendition. Backed by the vocal ensemble, Clark does a crackerjack job in jiving up the blues.

Final two scenes of "Showtime" are tops in every respect. 'Miss Liberty," highlighted by a replica of the Statue of Liberty slowly rising into view, features the Corps de Ballet in a sock number that's outstanding for its costuming, with the gals wearing frocks glittering silvery on the one side and red on the other. Margaret Sande's direction of the dance is an expert bit of staging. *Hift.*

Apollo, N. Y.

Coleman Family (4), Margie McGlory, Five Keys, Bobby Orton's Teen Aces (6), Chico O'Farrill Orch; "Veils of Bagdad" (U).

The Harlem vaude flagship is on a semi-mambo kick this session, with the Latino beat being provided by Chico O'Farrill's mambo band and Bobby Orton's Teen Aces. The Orton lads are talented drumbeaters who provide frenzied rhythms as they work over the bongo, timball and congo drums. They're a showmanly group and continue the reception they received on Broadway in "Two's Company" and at the Thunderbird in Las Vegas. They're the hit of the show, although not in the top bracket billing.

The Five Keys are the marquee lure and give out with more than satisfactory harmony. For this engagement, the Keys have multiplied to six, featuring a former member for the brunt of the solo work. Lads have tailored their act for both sight and sound and display interesting movements in shifts for mike position. Their numbers could be spaced better by alternating the rhythm and blues tunes.

The Coleman Family, made up of mom, pop, brother and sister, have a degree of aud recognition via several tv outings. It's handsome family group that combines song and terpology to good effect.

Margie McGlory is a song impressionist. Her carbons of Billy Daniels, Lena Horne, Pearl Bailey and Louis Armstrong please the pewholders. She is particulary effective in her Armstrong impresh. There's no objection to the Daniels' one, but his song style seems to be overworked by the imitators.

O'Farrill's band, at show caught, appeared to be unsure of its cues in backing the show. It does okay, though, when it has the spotlight for solos. *Holl.*

Palace, N. Y.

Wilfred Mae Trio, Gene Bianco, Ladd Lyon (2), Nikki & Noel, Rex Weber (2), The Renowns (3), Artie Dann, Louis & Oliver Sisters (3); "The Bob Mathias Story" (AA).

The Palace bill is a well-constructed affair this week, with most of the acts having done well at this vauder on previous occasions. The standard act value is topped by Artie Dann, in his next-to-closing slot, and fresh interest is provided by Gene Bianco, a jazz-harpist, new at this house, but who has been around.

Dann has a likeable set of routines and gets his message over in this emporium. His gab on his oversized sch and his undersized frame provide a good focal point for laughs, and his observations on a fairly broad field of subjects do well for him.

This particular bill goes heavy on acts that carry comedy with it. Ladd Lyon, aided by a femme plant in the audience, carries out a good brand of acro mixed with laughs. The balancing turn holds up the trey spot well.

The Renowns, a trio comprising two males and a femme, show up well in the comedy dance field. Their routine still needs considerable tightening for maximum impact, but they hit a salvo for what they show.

Rex Weber does a ventriloquist turn without dummies. He's helped for one brief period by a femme, who purports to be singing, but walks off leaving Weber holding down the mike without moving his lips. It's a good novelty that's well appreciated.

Bianco is a fine harpist, who does well with the Lyons & Healy on a series of jazz numbers. He does a punchy "Limehouse Blues" and hits a hot mitt with a rendition of boogie-woogie.

The fore and aft sections are by Wilfred Mae Trio, with two girls and a male in series of juggling of hoops that's well liked, and Louis & Oliver Sisters, who have a lively balancing and hand-to-hand turn that makes for a fine curtain. Nikki & Noel are listed under New Acts. Jo Lombardi showbacks sharply. *Jose.*

Olympia, Miami

Miami, Oct. 15.

Molly Picon, Nazzaro, Great Glasso, Edwards & Lorraine, Alden & Ettore, Les Rhode House Orch; "Passion" (RKO).

Components of this week's bill make for well-balanced vaude, with added novelty for the regulars here being the fact that none of the acts has played this house before — a departure from the custom of repeating talent semi-annually or annually.

Molly Picon's only previous appearances in this area have been on the Beach side for the Israel bond drive. Booking here seemed an odd one for the type of patron attracted but the vet trouper comes through in fine fashion to win solid response. Her compote is artfully devised, albeit some of the material has been kicked around. Knowhow and showmanship negate that facet and wind into her "Tale Of The Shawl," topping th melange of stories and special song bits to walk her off a winner.

Novelty work of Nazarro, an offtrail impressionist, sits well. Works his body into the act to aid on the facial work. Circus stunter, the Great Glasso, is another plus factor in the proceedings, his balancing stunts keeping the gasp-mitt meter rising, sensational one-finger stands wrapping up for him.

Dueting and solo vocalistics by Don Ettore and June Alden are also aud-pleasers with their versions of the standards and musicomedy arrangements well handled.

Edwards & Lorraine offer up intelligently conceived ballroomolgy with mixture of Latino and state-side patterns. Les Rhode and house orch handle the showback chores in apt manner. *Lary.*

Science Helps; Golden Wedding Annis Specialty Of Lone N.Y. Kosher Cafe

The wonder drugs of the past 10 years may yet prove the savior of the last remaining strictly kosher cabaret in New York and possibly in the United States. Little did Sir Alexander Fleming and Selig Waksman realize that their boons to humanity with the discovery of the antibiotics and the use of cortisone, ACTH, etc., would have as important byproduct the rescue of Arele's New Roumanian, the lone nitery citadel where dietary laws are observed.

The brothers Goldstein, Dave & Nat, operators of the spot on the lower east side, point out that the bulk of their trade is in family functions. The strong family ties on the Hebrew elements in New York, of late, have created a myriad of family circles and cousins clubs, and then of course, there's the usual round of weddings, engagements, barmitzvahs, anniversaires, etc. However, a new nugget of business has been appearing of late. There have been more golden wedding anniversaries than practically any other type function. It's become an important source of coi , sez Dave Goldstein. This catering to the very old and the very young (latter with barmitzvahs) provides the biggest source of revenue.

The Goldsteins explain that with the changing character of the lower east side in which Puerto Ricans have displaced many of the Yiddish elements, there is virtually no drop-in business. Most of the trade is a result of solicitation, and negotiation. Consequently, they know almost the exact amount of revenue that they'll take i . For their regular customers, explains Dave, they need no mi imum cards. But sometimes, when some strange faces appear, they'll trot out the minimum cards on the table. The cafe had been closed for the summer and recently reopened. They had been on a weekend policy, but now they've got Michel Rosenberg, one of the stalwarts in the Yiddish theatre. The surrounding show has a trio of acts comprising a Negro song and dance pair, Givens & Sweety Pie, dancer Freda Faye, and singer Carolyn Carpenter.

Rosenberg is one of the genuine stage humorists. He has a rich vein of folk humor which draws on the Yiddish homelife on the lower east side, but which is not only applicable to the Yiddish life elsewhere, but has universality as well. Rosenberg has any number of stories which he tells bilingually. Some of the yarns dealing with his long service in the Yiddish theatre are howlers. Indeed it may be that the humor that Rosenberg purveys may be the fountainhead of the Yiddish comedians that moved uptown. But here the stories are at the peak of richness. His skill at the tales deserves a wide sweep of uptown trade.

The brothers Goldstein have to make concessions to the younger element that frequently find themselves i this spot, maybe as part of a family circle celebration or something, and for that reason the jivey turn of Givens & Sweety Pie, a Negro couple, who play the drums, and have a good line of song and dance, serve their function well. More of them as well as the Misses Faye and Carpenter under New Acts.

Of course, the New Roumanian (not to be confused with the Old Roumanian, owned by Jack Silverman) is operated for a numerically smaller Yiddish community. But apparently they bank on a rebirth of Jewish interest, which has been evidenced for the past few years. *Jose.*

Night Club Reviews

Continued from page 134

Le Ruban Bleu, N. Y.

Italian opera. He's a skilled performer, with proficiency in several fields, including singing, ivorying and doll manipulation. His operatic satires are funny, but for a limited audience. This is one of the rooms that he fits into nicely.

Miss Loudon has a good bounce in her deliveries. At show caught she did a variety of oldies and novelties to put her ahead. She indicates a lot of promise and once her style matures she can expand her operations to the larger halls.

The Norman Paris Trio remains one of the top instrumental groups. They offer a lot of musical excitement. *Jose.*

Chez Suzy Solidor, Paris

Paris, Oct. 19.

Suzy Solidor, Georges Henri Martin, France Noel, Jacques Reverdy, Andre Gueri; $4 minimum

After absenting himself from the Paris nitery scene for two seasons, Suzy Solidor comes back in her own boite on the Rue Balzac off the Champs-Elysees. Walkdown club has been furnished ifi a rococo, offbeat style in keeping with the milieu being catered to She is aiming for the monied and show biz set, with her following of friends also coming in. Boite is decorated with paintings of Miss Solidor by the many artists she's known. It makes on interesting, if specialized frescoing. Tabs are a high $4 and there are two shows, one for the early comers at 10 p.m. and another at 12.

Club is small and any success will depend on the Solidor draw. She is in fine voice and her song-along benefits from her poise, interpretation and savvy and handling and rep. Her injected poems are also of the high calibre. Georges Henri Martin takes second spot with his titillating finger dances as masks cover his hand to let him dance a ballerina, a '20s flapper and an oldie-type Betty Boop-voiced song-and-dance girl. This is a very diverting stint in a small boite and mitts are big.

Rest of show is strictly off-the-beaten-path and for the habitues. Two people recite and a third gives a shaky mime dance. Recitations are by ex-boxer Andre Gueri and actress France Noel. Gueri is interesting if a bit grotesque in his poetry on the man in the ring while Miss Noel adequately mouths a charming Colette poem. Jacques Reverdy is a West Indian who does a series of wiggles and contortions. Next few weeks will tell if there is a place here for this intime styled, 20s-type nitery. *Mosk.*

Bar of Music, L. A.

Hollywood, Oct. 9.

Dick & Gene Wesson, Kitt Carson, Constantine Callinicos & Freddie Katz, Eddie Oliver Orch (5); $2 minimum.

In bowing at this L. A. nitery as a team, the Wessons, Dick and Gene, come up with enough comedy impressions to rate a good hand. Back together as a brother act following a six-year split, their 27-minute stint is brightened with amusing antics which compensate for lack of name draw. For the record, Dick appeared as a single several years ago, but this time around he has his brother for straight-man.

Impersonations and patter are the Wessons' stock in trade, and they do it suavely and in perfect timing. With a flip of a wrist and a few facial changes they turn to ex-President Truman, Liberace—who seems good for anybody's impression these nights — Slapsy Maxie Rosenbloom, etc., for top response.

Current layout's opener is the piano team of Constantine Callinicos—former musical director for Mario Lanza—and Freddie Katz, on for five excellent numbers. Kitt Carson, blonde blues warbler with a capable voice, provides distaff interest with some throaty renditions. Eddie Oliver and his orch hold over to dispense tuneful dance rhythm. *Whit.*

Hotel Roosevelt, N. O.

New Orleans, Oct. 10.

Russ Morgan Orch (16), Norman Brooks, Tim Herbert, Pan Merriman; $2.50 minimum.

The customers come out in full force when Russ Morgan and his musical aggregation make their periodic stand in this spot. Add to these the tourists and other nonregulars and result is capacity biz.

It's Morgan's music that gets top billing. The big, husky maestro, a longtime fave here, serves a choice musical menu that appeals to the sentimentalists and nostalgic patrons. Tableho'ders just don't stay anchored to their seats when the Morgan crew is around. They flock to the floor during the knee-action sessions.

The "Morgan manner" portion of the ertai ment features the leader, with assists from Maugene Hughes, a capable thrush; Al Jennings, his slide trombone sidekick, and Eddie Wiltser, pianist, who also trots out a unique slide cornet for a couple of numbers that evoke accolades. Morgan's own trombone stint and lively banter provide showmanly touches.

Topping the floor acts is Norman Brooks, making his debut here. He's a handsome chap who possesses a natural, unstudied voice that bears a resemblance to the late Al Jolson. Naturally he sings some of Jolie's songs to please his audiences, but he has no intention of being typed.

Tim Herbert, tooth-flashing comic, turns in happy routine of hoke, gags, songs and dancing to net a nice hand. Pan Merriman, one of the most exciting dancers to play the Blue Room in months, shows a fast line of precarious stunts in which her acro abilities get full play. She performs flashy, handless cartwheels, body bends and flips that draw plenty of palm pounding.

Morgan also emcees the show nicely. *Liuz.*

Black Orchid, Chi

Chicago, Oct. 12.

Tito Guizar, Nino Nanni, Teddi King, Rudy Kerpays Duo; $4 minimum.

Al Greenfield has done admirably with balancing another all-song format in his intimate supper club, all members of which are playing their first dates in the room. Headliner Tito Guizar hasn't been in town in years, and his draw here should be ample. Spread gets diversity from Guizar's Latino mode, Teddi King's American modern, and Nino Nanni's specialty song yarns that have a comedy impact.

In black Mexicano garb and with guitar held vertically, Guizar takes quick dominion of the room through a winning potpourri of Spanish standards. He has ingenious charm which shows up especially in his lumbering intros, his ungainly but honest way of coaxing the audience to respond. The crowd buys this approach, charging it probably to Latin effusiveness, and buys his virile songalog equally.

Nino Nanni has a delectable line of patter, song and keyboarding which he delivers warmly in a deep distinctive voice. Guy's material is almost all in the same key, fraught with clicko sex innuendos, but it's choice entertainment for this room. Much of his output is special material, some of it overly long, but it all lands solidly.

Teddi King is under New Acts. Rudy Kerpays and Dave Poskonka provide excellent piano-base backgrounds for the acts. *Les.*

Drap D'Or, Paris

Paris, Oct. 19.

Dany Dauberson, Leo Fuld, Carmen De Santana, Lili Bontemps, Jean Marc, Drap D'Or Orch (6); $5 minimum.

After a ine-month hiatus, the Drap D'Or is opening its plush doors again to try for a place on the nitery scene.

Headlining is Dany Dauberson, swathed in a form-fitting, glistening dress, that makes her easy on the eyes, but her repetitive rep of husky, pounding, downbeat songs are not enough to give her an individuality and class needed for a top spot. She needs a change in pace and songs with more expressive hand and body movements before she can be considered well-rounded and versatile enough. Leo Fuld has a big voice and good presence, and adds an offbeat note with his Hebraically melodious songs. He has a way with an audience and knows his way around a novelty tune, with the result that his stint is in for good palms.

Carmen De Santana supplies some carioca shakes which are more nitery than flamenco, but makes an acceptable entry in style, dynamics and looks. Lili Bontemps is a soubrette of impish and pleasing mien, and her dips into oldie chants are a welcome spice to the program. Jean Marc supplies a competent magico tour, and the Drap D'Or Orch (6) is okay in the dance and accomp category. *Mosk.*

Treasurer Assignments Switched At 6 of 17 Shubert Houses in N.Y.

Treasurer assignments at six of the 17 Shubert theatres in New York have been switched for the new season. Shakeup had been expected as a followup to J. J. Shubert's takeover of the Shubert firm after the death of his brother, Lee Shubert, last December. Shuffling in b.o. appointments for the 1954-55 season also takes in subordinate personnel at other Shubert houses.

Treasurers affected are William Rinaldo, who's been moved from the Majestic to the Broadhurst; Max Sager, Broadhurst to Imperial; Aaron Helwitz, Winter Garden to Longacre; Al Hildreth, Century to National; William Goldhart, Imperial to Winter Garden, and Abe Baranoff, Mark Hellinger to Majestic.

Baranoff is the only one of the six not employed at a Shubert theatre last season. He had a contract calling for 52 weeks' pay at the Anthony Brady Farrell house. In the case of Hildreth, the Century is no longer functioning as a legit showcase, having been leased by the Shuberts to NBC-TV.

Present staffs at Shubert houses, with last season's assignments in parentheses, follow: Broadhurst, Rinaldo, Benjamin Chasin (Sager, Chasin); Imperial, Sager, Helen Monroe, Richard Surace (Goldhart, Miss Monroe, Arthur Feine); Longacre, Helwitz, Herman Fallick (Murray Lang, Dan Melnick.

Also Majestic, Baranoff, Mary Ackley, Frank Youngs, Gerard Connell (Rinaldo, Miss Ackley, Fred Gasida); National, Hildreth, Abe Potal (Anna Hirsh, Gerard Connell, Lewis Melnick); Winter Garden, Goldhart, Anna Yurdin (Aaron Helwitz, Fallick, Kathryn Walsh).

Also Barrymore, Betty Barker, Jack Melnick, Gasida (Barker, Miss Melnick); Belasco, Cora Gibbs Margaret Hildreth (Miss Gibbs, Richard Surace); Booth, Jack Pearl, Lewis Kasten (Perl, Youngs); Cort, Genevieve Stewart, Georgia Fursman (same); Golden, Nellie Beamish, Mitchell Kanter (same).

Also, Plymouth, Constance Coble, Philip Kenney, Irene Bolte (same); Royale, Harold Stehle, Essie Friedman (same); St. James, Charles Thomas, Harry Steinberg, Arthur Meyers (same); Shubert, Murray Helwitz, Josephine O'Brien, Helen Glenmore (same). Remaining Shubert theatre, besides the Century, is the Broadway, which has temporarily switched to films, with the current showcasing of the puppet pic, "Hansel and Gretel."

Assignments at non-Shubert houses for the new season follow: Alvin, Gordon Cramer, Luis Valle (Cramer, Rod MacMahon, Valle); Bijou, Catherine Low, Camille Jacovine (same); Coronet, Clifford Whiteman, Marvin Roth Williams (same); 46th Street, Charles Bowman, Paul Meyers, George Handy (same).

Also 48th Street, Julius Spector, Harry Goldhart (same); Fulton, Herman Lewin, Robert Burke, William McKenna (same); Lyceum, Lillian Peabody, Mildred Anker (same); Martin Beck, Dora Chamberlai , Ethel Archer, John Kiefer (Misses Chamberlain and Archer); Henry Miller, Frank Frayer, John Bowman (same); Morosco, J. Michael Onoroto, George Beatty (same).

Als Music Box, Hugh McGauley, Walter O'Connor, Ray Metz (same); Mark Hellinger, Charles Walters, Jerry Sheehan (Baranoff, Sheehan, Walters); Playhouse, Thomas Bortherton, Marie Dickson (same); Ziegfeld, Lewis Harris, Irving Morrison, Louis Berge (same); City Center, Angelo Casslini, Pearl Keyser, William Weigand, George Baldin (William Jakob, present staff).

Paul Green Writes New Drama, 'Wilderness Road'

Berea, Ky., Oct. 19.

Paul Green is writing a new historical drama, "Wilderness Road," which will be presented for a 60-performance run beginning next June 29 as the highlight of a centennial celebration next year of Berea College.

Play will be staged in a 1,500-seat amphitheatre now under construction on Indian Fort mountain the college-owned forest just outside town.

Warren Munsell Named Actors Fund Sec'y-G.M.

Warren P. Munsell was appointed last week secretary and general manager of the Actors Fund. He succeeds Robert Campbell, who died recently. Appointment is effective until next May, when the annual election will be held.

Besides his Fund duties, Munsell will continue his Broadway production and managerial activitics, being currently partnered with Kenneth Banghart in the scheduled production of William McCleery's "Running Mate," to star Faye Emerson. He also has other producer-manager plans.

Walter Vincent is Actors Fund president, with Gilbert Miller first vice-president, Katharine Cornell second vice prez and Vinton Freedley treasurer.

London's Fest Ballet Opens North American Tour With O.K. Troupe

Montreal, Oct. 19.

Excellent principal dancers, a good ensemble, a repertoire loaded with old faves and added commercial attractions should make the North American tour of London's Festival Ballet a b.o. cinch.

Tour started Oct. 12 at Quebec City to solid biz, moved to Ottawa for a one-nighter to capacity, played three days and four performances in Montreal to okay returns and is currently in Toronto at the Maple Leaf Gardens. First U. S. appearance is next Thursday night (21) in Detroit, and the troupe moves from there to the Coast via Chicago.

Opening night in Montreal was given over to a full-length version of "La Esmeralda," a heavy-handed adaptation of Victor Hugo's "Hunchback of Notre Dame," with choreography by Nicholas Beriosoff, sets by Nicola Benois and music by Cesare Pugni. This is a ponderous vehicle, with little to recommend it other than a brilliant second act which could easily become a standard offering in an evening of ballet excerpts. Tamara Toumanova, as guest star, and John Gilpin, the company's leading male dancer, are the only saving graces.

The pyrotechnics of Nora Kovach and Istvan Rabovky, particularly in "Scheherazade," are outstanding. Dancing as Zobeide and The Negro, her favorite, the duo display amazing technique, but stretch the line between ballet and acrobatics pretty thi

In "The Nutcracker," with Violette Verdy, John Gilpin and Nicholai Polajenko dancing leads, the company is in its element and presents a first class performance throughout. Toumanova's "The Dying Swan" scores over a ill-devised "Don Quixote," with Oleg Briansky.

Most other ballets, such as "Prince Igor," "Petrouchka," "Les Sylphides" and "Napoli" get creditable performances. Artistic director Anton Doli appears briefly in "Esmeralda," and a full orchestra under the impressive baton of Geoffrey Corbett and guest conductor Robert Zeller ably backed this talented troupe. *Newt.*

Migatz Will Try Fall Season at Fox Valley

Chicago, Oct. 19.

Marshall Migatz, operator of the Salt Creek Theatre, Hinsdale, Ill., and the Fox Valley Playhouse, St. Charles, Ill., is trying a fall season for the latter house. Schedule of six weekly productions starting tonight (Tues.) is being underwritten to the extent of $9,000 by St. Charles business men.

Migatz is on the prowl for name stars and recent Broadway plays not seen here.

'Life' Tours East; $16,000 Recouped

Hollywood, Oct. 19.

National tour of the "That's Life" will open Nov. 8 at the Alcazar (United Nations), San Francisco. That will be two weeks after the revue closes an 18-week run at Las Palmas Theatre here. Show has thus far earned back around $16,000 of the original $24,000 cost.

Much of the recouped coin, however, will be needed to revise the production for the tour of conventionally-sized theatres. "Life" will go on a full Equity footing instead of the present little theatre basis, and will thus need a larger bond. Additional coin will also be needed for orchestrations, etc. Show has been operating at Las Palmas on a weekly nut of around $3,500. In contrast, it will need around $11,500 for its end on the road.

Producers Danny Dare and Sam Lewis figure to tour the revue east in easy stages, arriving in New York late this season.

Colette Marchand Star Of New Szilard Ballet; Japan Tour Next Month

New dance troupe, the Paul Szilard Ballet of N.Y., has been formed by dancer-choreographer Szilard, and will be off next month for a tour of Japan. Colette Marchand, former Roland Petit Ballets de Paris star who also played lead in the pic, "Moulin Rouge," and in a couple of recent Broadway musicals, will be principal dancer, along with Milorad Miskovitch, Maria Angelica and Michael Lland. Jacques Bazire, Miss Marchand's husband, is musical director. Other dancers include Barbara Ann Gray, Rochell Balzer, Janet Miller, Stuart Fleming and Victor Reilley.

Group will fly Nov. 16 to Japan for dates in Tokyo and three other cities. A Japanese corps de ballet of 24 will be engaged to support the principals. This will be Szilard's third visit to Japan, he having appeared there both in 1952 and 1953 as guest choreographer with the Komaki Ballet of Tokyo. Norah Kaye joined him for the '53 date.

Szilard plans a '55-'56 tour of the U.S., when a U.S. corps de ballet will be chosen. Samuel Lurie is American rep for Szilard.

EDDIE BLUM WITH 'FANCY'

Eddie Blum, who recently resigned from the William Morris legit-tv department, has joined Richard Kollmar and James Gardiner as production assistant and casting director on their upcoming musical, "Plain and Fancy."

Tuner goes into rehearsal Nov. 8 and opens Jan. 20 on Broadway.

Boston's Ballet Brannigan

Boston, Oct. 19.

Hub ballet fans had a merry-go-round during the Ballet Russe de Monte Carlo stand at the Opera House here last week. Main foulup apparently stemmed from an ulcerated tooth of Frederic Franklin, who was skedded to appear in the preem of Massine's "Harold in Italy."

The piece had been postponed at both the Washington and Baltimore stands, but was slated for unveiling here Tuesday (12). However, Tuesday night customers, instead of attending the promised world preem, wound up sitting through a program of oldies including "Coppelia," "Scheherazade" and the pas de deux from "Don Quixote."

On Wednesday night (13) the "Don Quixote" pas de deux was substituted for the announced "Black Swan," and "The Mikado," which had been presented Monday, was repeated. "Harold in Italy" finally made its appearance Thursday (14) with Leon Danielian subbing for Franklin as leading dancer.

Things had reached such a state of confusion by that time, however, that prior to the performance a lobby rumor was rampant that Massine might dance the leading role himself.

Inside Stuff—Legit

As predicted in VARIETY last week, Herman Levin is the new president of the League of N. Y. Theatres, succeeding Leland Hayward, who resigned due to ill health. He was named at the annual meeting last Thursday. Reelected were Louis A. Lotito, vice-president; Herman Shumlin, secretary, and Gilbert Miller, treasurer. Attorney A. L. Berman and producer Alexander H. Cohen were elected to the board, succeeding theatreowners Irving Berlin and Irving Maidman. Reelected board members were Mrs. Martin Beck, Herman Bernstein, Kermit Bloomgarden, Alfred de Liagre Jr., Max Gordon, Lawrence Langner, Dorothy Leblang, Ben Marden, Richard Myers, Arthur Schwartz, Irene M. Selznick and Robert Whitehead. James F. Reilly continues as executive director and Milton R. Weir as attorney. Rules covering the makeup of the board of governors was changed. Instead of producers and theatre owners being equally represented, board members may now be chosen without regard to category.

Theatre Associates, new investment syndicate with a $24,000 stake in the upcoming Saint Subber musical, "House of Flowers," is headed by Donald H. Coleman and Howard Merrill. Latter, a radio-tv writer-producer, is currently scripter of NBC's "The Adventures of the Abbotts," co-creator and program supervisor of CBS-TV's "I've Got a Secret" and associate producer of ABC-TV's "The Name's the Same." Latter two shows are Goodson and Todman Productions. Coleman at one time was associated with Ballet Theatre and until partnering with Merrill was a practicing attorney. Besides its investment in "Flowers" firm is planning its own productions for Broadway this season.

Backers of the Martin Gabel-Henry M. Margolis production, "Reclining Figure," at the Lyceum Theatre, N. Y., include co-producer Gabel, $11,800; his actress-wife Arlene Francis, $9,200; film producer Armand Deutsch, $1,500; attorney Morris M. Schrier, representing Music Corp. of America, $750; actor Hume Cronyn, $750; Abe Burrows, the show's director, $750; co-producer Margolis, $22,500. Production capitalized at $75,000, with provision for 20% overcall.

Legit Bits

Elliott Nugent mulling a Broadway production of the **Wilson Lehr-May Freedman** comedy, "So Much Velvet," with himself as star and **John Gerstad** as stager . . . Film director **William Wyler** has withdrawn as stager of **Kermit Bloomgarden's** scheduled production of "The Lark," the **Lillian Hellman** adaptation of **Jean Anouilh's** drama about Joan of Arc, for which **Julie Harris** is set as star.

Robert Lewis will stage the Broadway production of **Agatha Christie's** melodrama, "Witness for the Prosecution," which **Gilbert Miller** will present in partnership with London producer **Peter Saunders**, with a cast including **Francis Sullivan, Ernest Clarke, Patricia Jessel** and **Una O'Connor.** . . . **Richard Aldrich,** co-producer with **Richard Myers** of "Dear Charles," planed to London over the weekend to discuss a possible film sale with co-authors **Marc-Gilbert Sauvajon** and **Alan Melville.**

London production of "King and I" has passed the one-year mark at the Drury Lane, being the fourth successive **Rodgers-Hemmerstein** musical to do so. Shows, with the number of performances of each, have been "Oklahoma" (1,513), "Carousel" (566), "South Pacific" (792) and "King and I" (417 through last week) . . . **Samuel "Biff" Liff** has resigned as production stage manager of "By the Beautiful Sea" to take a similar stint with the new **Sidney Kingsley** play, "Lunatics and Lovers." **Len Bedsow** has moved up from stage manager of "Sea" to succeed Liff, with **Dennis Murray** taking over as stage manager and **Charles Millang** remaining as assistant. Incidentally, the Liffs have adopted an infant son.

Wolfe Kaufman has resigned as president of the Assn. of Theatrical Press Agents & Managers to go to Paris to live. He's being luncheoned next Friday (22) at Sardi's restaurant, N. Y. . . . Coast producer **Edwin Lester,** in for tonight's (Wed.) premiere of "Peter Pan," returns immediately to attend the San Francisco opening of the Old Vic's "Midsummer Night's Dream," under local Civic Light Opera sponsorship, but will be back to New York in about 10 days.

Gateway Stock Co., stock operation at the Great Smokey Mt. National Park, Tenn., will give two performances of "Ah Wilderness" at the Brandon House, N. Y., next Tuesday - Wednesday (26-27) . . . **Carol Bruce** returns to New York from London in mid-November following a seven-month West End run in "Pal Joey," which winds up Oct. 30 at the Prince's Theatre . . . **George Schaefer,** associate producer of "Teahouse of the August Moon," will direct **John Huntington's** production of **John Cecil Holm's** "Southwest Corner," slated to open on Broadway in January.

Evie Hayes back in New York after three years in Australia as star of "Annie Get Your Gun," "Oklahoma" and for the last year in "Call Me Madam" in Brisbane . . . **Jerome Cowan,** currently starring in the **George Brandt** road company of "Moon Is Blue," expects his family to join him for the Christmas holidays, when show hits Cincinnati enroute to the Coast.

Angel Casalini new boxoffice head at N.Y. City Center, succeeding **William Jakob,** resigned . . . **Julian Olney,** manager of the Paul Gregory Booking Office, has switched his headquarters from White Plains, N.Y., to Hollywood, but is due back east in December or January.

Chicago Bits

Chicago, Oct. 19.

Paul Groll, company manager of the touring "'Wonderful Town,'" has enrolled as a student at Roosevelt College, Chi. . . **Jim McKenzie,** owner and former producer at Dobbs Ferry (N.Y.) Playhouse, the new publicist at the Showcase Theatre, Evanston, Ill., His actress-wife, **Jeanne Bolan,** is featured with **Gavin Mooney** in "The Family Upstairs," which opens at the spot tonight (Tues.) . . . Producer **Leonard Sillman,** busy doctoring "Mrs. Patterson," has cut 10 minutes from the **Eartha Kitt**-starrer trying out at the Harris.

JULES PFEIFFER WELL, READYING ROADSHOWS

Chicago, Oct. 19.

Twofer specialist Jules Pfeiffer, recovered from an illness that idled him for a couple of months, is back in action again. He's starting rehearsals in about 10 days with a touring production of "School for Brides," opening Nov. 4 at the Court Square Theatre, Springfield, Mass. It will star nitery-vaude comic Jackie Kannon.

Pfeiffer is also negotiating with the Theatre Guild and author William Inge for the rights to "Picnic," having bought the scenery of the touring version which closed recently here. He hopes to tour the Pulitzer and N. Y. Drama Critics Circle prize-winner again.

Producer's illness which forced the delay in launching "Brides" apparently cost him most of the midwest and western bookings he had lined up. The route was taken over by Danny Goldberg, his partner in the three-year "Good Nite Ladies" expedition, who has sent out a farce called "Naughty Natalie."

Danilova Opens Tour With Own New Troupe

Ballerina Alexandra Danilova, who for years headed the Ballet Russe de Monte Carlo, began the first tour last week with her own small troupe under the Hurok banner. Mme. Danilova played Orchestra Hall, Chicago, Oct. 12, for her breakin date, hardly suitable spot for ballet, but drew good notices.

Danilova, whose group includes Michael Maule, Roman Jasinsky and Moscelyne Larkin, and pianists Richard Ellis and Dan Gordon, will play 44 dates in the 11-week tour Sol Hurok has booked. The company then goes to Honolulu and Japan.

CHARGE ACCOUNT SHOW TRIPS

'Horrid Travesty' on Tour

Minneapolis, Oct. 19.

"Naughty Natalie," touring farce playing a break-in engagement at the Lyceum here last week on twofers, is a "horrid travesty on the theatre arts," according to the Minneapolis Star reviewer. Notice by George Rice, pinchhitting for regular critic John K. Sherman, gave the show one of the most severe pans i local stage history.

Asserting that he could think of nothing the body civic had done to merit such a show, Rice suggested that the public "deserves an apology." He continued, "To describe this thing i any terms common to the theatre would be laughable. It is poor burlesque house walk-on dragged over three 'acts.' It tasteless, asinine thing with two ingredients: mistaken identity and female impersonation." He concluded, "The opening night crowd was small."

Show was scaled here at $3.90 top, but sold on two-for-ones. Danny Goldberg is touring the Neil E. and Caroline Schaffner farce to take over dates previously booked by Jules Pfeiffer for "School for Brides." When Pfeiffer became ill some time ago, "Brides" was shelved.

London 'Can-Can' Dittoing Original; Likely Hit Despite Crix, As on B'way

London, Oct. 19.

History is about to repeat. The opening of "Can-Can" at the London Coliseum last Thursday (14) received only one favorable review and a host of pans from the national press the following morning. Nevertheless, it has all the appearances of a boxoffice smash and bright prospects of a healthy run.

Apart from the solitary rave by Alan Dent in the News Chronicle, the London reviewers were critical of the book and considered the Cole Porter score to be below his standard. They generally praised the dancing and lauded Jerome Whyte's direction.

Most of the critics also gave the nod to Irene Hilda, the French star, who made her London legit debut in this production. They also praised the two male leads, Edmund Hockridge and Alfred Marks.

The Daily Express notice by John Barber was headed "Smart, Slick, Empty," and commented that the show "has the frantic gloss with which producer Jerry Whyte slicks up every job into a routine smash hit. But 'Can-Can' merely a triumph of smart packaging. There is nothing inside the

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Oakdale (Conn.) Tent Hit 170G Season Gate Despite Many Hurdles

Wallingford, Conn., Oct. 19.

Oakdale Musical Theatre has put its first season in mothballs, having surmounted practically every kind of stumbling-block that ever threatened such an operation.

Producers Ben Segal, Carl Spear and Bob Hall had an uphill battle to raise the initial coin on the project, but accomplished it a bare three weeks before the July 3 curtain-raiser. Tent Theatre then ran into spell of unfavorable weather, including one actual hurricane and one threatened one, involving one cancelled performance and property damage.

Climaxing the headaches was a post-season lawsuit tossed by a stockholder who claimed a mixup on percentage of ownership of the project. This stockholder, New Haven wholesale drug exec A. Allen Johnson, sued for $75,000 damages, alleging that his $5,000 initial investment, plus a $12,000 loan, entitled him to a one-fourth interest.

Despite such headaches, Oakdale had a click first season in a setup new to Connecticut musical fans. Original 10-week sked was extended to 12. Capacity houses were plentiful, and final figures showed an estimated total attendance of 90,000 and an overall gross of $170,000.

As evidence of the favorable impression created locally, prior to season finale several hundred citizens of Wallingford turned out at a shindig in town's leading hostelry, St. George's Inn, as a goodwill party for the Oakdale personnel.

Old Vic's Vet Emcees 40th Anni Celebration

London, Oct. 12.

Andrew Leigh, who was a member of the Old Vic's original Shakespearean company, which opened with "The Taming of the Shrew" on Oct. 5, 1914, emceed a 40th anni celebration at that theatre last week. Hutin Britton (Mrs. Matheson Lang), who played the Shrew on that occasion, was among the artists who took part in the special presentation.

The celebration took the form of a private performance to members of the Vic-Wells Assn. The artists who participated included Claire Bloom, Alec Guinness, Miles Malleson and Michael Redgrave.

Berger Thwarted Again As 'Town' Bypasses Mpls.; Makes Pix Look Easy

Minneapolis, Oct. 19.

Latest crusher for Bennie Berger, operating the Lyceum, is the routing of "Wonderful Town" away from Minneapolis. After the booking of "Caine Mutiny Court Martial" into St. Paul instead of here and the cancellation of a fall date here for "King and I," that's three in a row on the chin for Berger.

Having taken over the Lyceum in the middle of last season from James Nederlander, who had operated it for five years, Berger has had tough going with the local legit flagship. He's found it much more difficult than buying product for his film circuit. The annual $20,000 rental is a hurdle from the start, he says.

Except for a twofer flop, Berger so far has been able to book only one legiter so far and has nothing in prospect for the rest of the year. Also, the single regular booking, "Picnic," was in mid-August, when the weather was still hot for the non-air-conditioned house. The Theatre Guild's promised subscription season of seven offerings isn't materializing, Berger notes.

"King and I" was "tentatively" set for a November fortnight as a Guild subscription offering and on the strength of that announcement many subscriptions were sold. But the show's management decided not to play Minneapolis until after its Chicago run, which may continue through the current season.

Meanwhile, "Wonderful Town" was routed to the Coast through Kansas City, with Minneapolis eliminated on the assumption that "King" would be playing here. Because the "Town" contracts have been signed, the dates can't be changed. "Town" is now promised for next May, but then the weather likely will be warm and conditions may be less favorable, Berger feels. There's also a question whether Carol Channing will remain as star of "Town" that long.

ADMISH CREDIT CARDS NEXT WK.

By HOBE MORRISON

The legit theatre could conceivably get its biggest biz hypo in years from a new company to operate show junkets to Broadway by train, bus and air and from New York for out-of-town tryouts. Another of the outfit's numerous projects is a plan for charge accounts for tickets for all Broadway shows. Latter should be in operation next week.

Unlike show trains and show buses conducted by various groups from time to time in the past, the new plan calls for frequent trips on a large scale, all with the charge account feature. For example, a show train would be run from Atlanta, with sleeper accommodations instead of the lounge-seat cars generally used in the past. All tickets will be for orchestra seats.

Atlanta junket would cost around $130 per person and would include roundtrip fare, five days and four nights in New York, with accommodations at hotels like the Paramount, Taft, Edison, dinners at Sardi's and Lindy's, etc., attendance at two musicals and two straight plays, a late evening at the Latin Quarter and two sightseeing

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'Actress' Sketch In London Revue Sparks Squabble

Apparently unauthorized use of a U. S. comedy sketch in a recent London revue may stir up an international copyright dispute. Facts in the case aren't definitely established, but the Dramatists Guild is investigating in behalf of the sketch author, Arnold B. Horwitt.

Skit in question, titled "The Actress," was used in the revue, "Cockles and Champagne," which had a three-month run at the Piccadilly Theatre, London, and has since reopened at a non-West End house. Show's program credited authorship to Arnold Aubach, presumably meaning Broadway scripter Arnold Auerbach.

Horwitt, whose "The Actress" sketch has never been produced in the U. S., had authorized New York agent Kenneth Later to submit it to London managements However, as far as the author and Later know, no deals for the material were ever concluded. Horwitt learned only last week of the use of the "Actress" skit in "Cockles."

'SAMARCAND' PROJECT BUDGETED AT $61,200

"Tonight in Samarcand," Bruce Becker-Robert Ellis Miller production to costar Paul Henreid and Mai Zetterling, is budgeted at $61,200, including bonds, plus $23,300 for reserve tnd tryout loss. It's figured likely to break even at around $17,000 weekly gross. Project is being capitalized at $100,000.

Rehearsals are slated for early December, with Herman Shumlin directing. There will be a four-week tryout, with the New York opening planned for late January. The Jacques Deval drama has been adapted by Lorenzo Semple Jr.

Musical 'Huck Finn'

Greensboro, N. C., Oct. 19.

"Huck Finn," a musical comedy based on the Mark Twain classic, "Huckleberry Finn," will be produced at Catawba College, Salisbury, N.C., during November, with a brief tour of the state to follow.

Piece has been adapted by Arnold Colbath, drama professor at the college, with 13 songs by Billy Burke, of Salisbury.

Future Legit Union Setup Snarls Seen in Shubert's League Bowout

Prospect of future complications in the legit union setup on Broadway and perhaps the road is seen in the recent exit of J. J. Shubert from the League of N. Y. Theatres. It's expected that the Shuberts will hereafter insist on negotiating separate deals with the unions in many cases. As members of the League, they were formerly represented by the producer and theatreowner organization union matters.

It's feared that producers booking Shubert theatres may be in a spot if, as might happen, they were bound by a League contract with a union, while the Shuberts were either still in negotiation or were in a dispute with the same employee outfit. Such a situation could readily involve the stagehands' or musicians' ions, for example.

Unless and until the Shuberts produce another show, there's little prospect of a stymie of that kind arising in connection with Actors Equity, the Dramatists Guild or perhaps the scenic artists' union. Negotiations between the latter group and the League are currently in progress.

Although the Shuberts have not officially held membership in the League for some months, there was apparently not an open break, and it was generally assumed that they would in normal circumstances abide by union agreements

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College Theatre Troupe Returns From Army Tour

Granville, O., Oct. 19.

Denison Players have returned to their home base at Denison U. here after a 10-week tour of military stations in Europe, backed by the Defense Dept. It included Germany, Italy, Austria and France. Group of 12, including students, drama teachers and pros, was headed by Prof. Edward A. Wright, director of drama at Denison.

Unit gave a total of 66 performances of "But Not Goodbye," "I Like It Here" and "Hay Fever."

$30,000 Loss In Foldo of 'Hero'

"Home Is the Hero," Walter Macken drama which closed last Saturday night (16) at the Booth, N.Y., after a 29-performance subscription run, involved a loss estimated at about $30,000. It was produced by the Theatre Guild and Worthington Miner, with the latter doubling as stager.

Play was produced for $26,415, including $6,227 for the scenery, $543 for props, $1,065 for costumes, $1,034 for electrics and sound, $475 director fee and expenses, $6,019 rehearsal salaries and expense, $4,174 preliminary advertising and publicity expense, $1,250 for general manager, $1,250 for legal fees and expenses, $486 carting, $1,233 transportation, $450 for cancelled actor contracts and $702 for the tryout at the Westport (Conn.) Country Playhouse.

The production was capitalized at $40,000. Cast included the author, Peggy Ann Garner, Glenda Farrell, J. Pat O'Malley, Art Smith, Ann Thomas and Frances Fuller (Mrs. Miner).

Macken sailed Sunday (17) with his wife for Eire. He will go to his home in Galway to "lick his wounds." Actor-novelist-playwright has a new novel, "Sunset Through the Window," due for publication in London soon and in the U.S. next spring, and he has the idea for a new one on which he hopes to begin work shortly. He has no immediate plans for a new play or any acting.

DESIGNERS WANT $425 TO DOUBLE ON LIGHTS

Demand for a $425 minimum pay hike for designers who double on lighting is the principal snag in current negotiations between the United Scenic Artists and the League of N. Y. Theatres.

Union wants the present regular minimum upped from $850 to $1,275 if the designer doubles on lighting. Present contract doesn't call for additional payment for doubling.

Mi imum for designers who do only sets would remain $850, and the minimum for doing just lights would stay at $450. Increase for the double-duty workers would relate only to the first set. Payments for additional sets would remain at the present scale of $400 each for the next four and $250 for each thereafter.

New St. L. Muny Prez

St. Louis, Oct. 19.

Execs of the Municipal Theatre Assn., sponsor of alfresco musicals in the Forest Park playhouse, last week elected investment broker Albert M. Keller as prez. They also revised the bylaws whereby the tenure of the prez in the future will be limited to two one-year terms.

Keller succeeds Jacob M. Lashly, who served 12 years and declined to run again.

How to Find Lost Hound: Legit Director Takes To Tele to Locate Him

According to his friends, legit director and drama critic Harold Clurman generally takes a dim view of television. But when his dog was lost last week, his first thought was to turn to video to get it back. What's more, tv did the job, locating the purp and having it returned pronto to Clurman and his wife, actress Stella Adler.

The Clurmans were at Darien, Conn., for the weekend when the pooch, which film-legit star Marlon Brando got in Venice last year and brought them as a present, disappeared. After scouting the neighborhood by motor and telephone without success, Clurman fantically called his friend Howard Teichmann, co-author of "Solid Gold Cadillac," who was a tv-radio scripter before collaborating with George S. Kaufman on the legit comedy success.

"You know about tv, Tike," said Clurman after a preliminary word of greeting and an explanation of the loss of the cherished canine. "Get them to announce it on the air. You can offer a reward," he added. After trying vainly to convince the stager that it might be difficult to get item like a strayed mutt on a crowded news program, Teichmann agreed to try.

He hung up, sat and stared out the window for a few minutes and then phoned his friend Kenneth Banghart, the tv commentator-announcer (and spare-time legit producer). There might be an unusual news story, he suggested, in the fact that the noted theatrical director Harold Clurman had lost a rare and valuable dog, a Lahassa terrier, and would give a part in his next Broadway show to th finder.

Banghart didn't have a scheduled news show that night, but he gave the info to his NBC-TV colleague John Wingate, who put it on the air soon afterward. Teichmann and Banghart figured that the highways to Connecticut would be jammed with cars filled with actors hoping to land a stage job by finding the pup. But a Connecticut resident, not an actor, picked up the prized animal and returned it to Clurman, so that the director presumably won't have to make good on Teichmann's reward offer.

Shows on Broadway

The Tender Trap

Clinton Wilder production of comedy in three acts (four scenes) by Max Shulman and Robert Paul Smith. Stars Robert Preston, Kim Hunter, Ronny Graham; features Janet Riley, Jack Mannin, Julia Meade, Parker McCormick, Joey Faye. Staged by Michael Gordon; scenery and lighting, Paul Morrison; costumes, Anna Hill Johnstone. At Longacre, N.Y., Oct. 13, '54; $5.85-$4.60 top ($6.90 opening).

Charlie Reader ..... Ronny Graham
Poppy Matson ..... Parker McCormick
Joe McCall ..... Robert Preston
Jessica Collins ..... Julia Meade
Sylvia Crews ..... Kim Hunter
Julie Gillis ..... Janet Riley
Earl Lindquist ..... Jack Manning
Sol Schwartz ..... Joey Faye

Some funny things are said by some unattractive people "The Tender Trap." Before the evening is over, the authors manage to make every character so unpleasant that the audience is inclined not to care much what happens to anyone. That's practically a definition of an unsatisfying show.

On that basis, "Trap" is a questionable bet for Broadway, although the show's moderate cost and operating nut, combined with its heavy theatre party bookings and the revenue from its pre-production film sale make it a reasonable prospect to pay off. If Metro, which owns the screen rights, can make the characters a bit more likable, it might get an amusing picture out of the yarn.

The play's title refers to a gabby young gal who snares a gadabout but cagey young New York bachelor. The big town, according to co-authors Max Shulman and Robert Paul Smith, is overrun with man-hungry career girls who scamper in and out of bachelors' apartments at all hours, including Sunday breakfast, keep the sofas rumpled, the phones ringing and their male prey deluged with presents and affection.

The whirlwind - happy hero spreads his masculine attention among such eager candidates as a balmy lass who presents him with a whitefish caught by her father, a southern accent number who brings him a large cheese, an NBC Symphony violinist who gives him recordings and comes around to cook his Sunday breakfast, and the non-stop talker and weever who finally has him headed for the altar at the finale.

The girls-chase-man routine is varied by a domesticated business associate and schooldays crony who arrives as the bachelor's house guest and is soon ready to ditch his wife and three kids back home for one of the on-the-make girls. This so unnerves the bachelor that he gets engaged to two girls at once.

There are some undeniably funny jokes in the script, but "Trap" can't rise above its unsavory characters. After awhile, it just doesn't matter which selfish guy gets which predatory gal. They pretty much deserve each other.

Some ingratiating actors make game but futile efforts to put across the unprepossessing material. Robert Preston is particularly engaging as the visiting medicine man who tries to sample big-city sin, but the part finally becomes so lowlife that it's no audience hardship when he goes back to wife and kids.

Kim Hunter gives a skillful performance as the amorous fiddle player, although it's hardly conceivable that such a good-looking, intelligent and self-respecting girl would be hard up for a man. But the authors ultimately cross her up, too, as it turns out that she merely wants a husband and is ready to settle for almost anything in pants, if only he can be maneuvered or tricked into marrying her. Even so, she takes the play's slight remaining interest with her when she finally exits.

Ronny Graham, as the bachelor who never had dalliance so good back in Indianapolis, is moderately disarming in a grinning, jittery way, but the authors ultimately make him just a slaphappy kind of jerk, so he's an audience dud, too.

The various transient girls, including Janet Riley as the human talkathon, Parker McCormick as the daffy fish-giver and Julia Meade as the down south accent, remain pretty much incidental, despite their acceptable performances, and there are competent but relatively unimportant portrayals by Jack Manning as a lovelorn chemist and Joey Faye as a hilariously hopped-up jive musician.

Michael Gordon has staged the comedy adequately, Paul Morrison has designed an interior setting suitable for bachelor depravity, and Anna Johnstone has provided decorative clothes. *Hobe.*

Fragile Fox

A Paul Vroom (in assn. with Barnard Strauss) production of drama in three acts (five scenes), by Norman A. Brooks. Stars Dane Clark, Don Taylor; features James Gregory, Andrew Duggan, Richard Carlyle, Crahan Denton, Clem Fowler, Jason Wingreen, Lionel Wilson, Addison Powell. Directed by Herbert Swope Jr.; sets and lighting, Ralph Alswang. At Belasco, N.Y., Oct. 12, '54; $5.75-$4.60 top.

Capt. Erskine Cooney ..... Andrew Duggan
Corp. Jackson ..... Lionel Wilson
1st Lt. Joseph Costa ..... Dane Clark
1st Lt. Harry Woodruff ..... Don Taylor
Lt. Col. Clyde Bartlett ..... James Gregory
Pfc. Bernstein ..... Clem Fowler
Pfc. Snowden ..... Jason Wingreen
Tech. Sgt. Tolliver ..... Crahan Denton
Capt. Gerstad ..... Addison Powell
Pfs. Herman Ricks ..... Richard Carlyle
Pvt. Jacob Abramowitz ..... William Hellinger
Tall German ..... Eugene Smith
Short German ..... Leonard Bell
Pvt. Sneider ..... Robert McQueeney

"Fragile Fox," despite its name, is a frequently sturdy melodrama about officers and GIs during World War II. Familiarity of the subject-matter and the cliche-pattern of certain incidents and dialog, however, militate against its Broadway chances, and a certain slickness in its presentation also doesn't help. Odds are against its b.o. success.

This first play by Norman A. Brooks, reportedly based on personal experiences of the author, has a lot to commend it. Starting a little slowly, it picks up plenty pace in the tense and exciting second act, and continues its mood and suspense to the end. But flaws in characterization, certain exaggerations in speech or incident, crop up too often, to curb enthusiasm and interest.

The humor in the first act (as with the attempt of a GI to get to Paris for a date) is repetitious, forced and hackneyed, although there are funny moments in the second act. Oddly enough, they still seem humorous though closely associated with grimness and death.

The story revolves around two young lieutenants, loyal to the GIs under them, and constantly in friction (openly or overt) with their two superiors. One of the latter is a cowardly, drunken captain and the other is a materialistic colonel who protects the captain because he needs the help of the latter's father to further his future political career back home. The captain is responsible for the death of several men through his cowardice, and in a final scene, when he is about to surrender more men to the Germans, he is shot by one of the lieutenants.

What makes the drama persuasive are the fine performances by the all-male cast, good direction by Herbert Swope Jr. and excellent Ralph Alswang sets. Dane Clark brings drive and conviction to the part of a rough-hewn first louie, embittered over the needless death of men due to the captain's cravenness, and determined to make him pay for this—even though the part is overwritten and distraught towards the close. Don Taylor impresses as the thoughtful schoolteacher turned lieutenant who tries to curb the impetuous Clark, yet who himself shoots the captain at the finish.

Andrew Duggan is generally convincing as the yellow captain until the scripting, too, gets away from him, and James Gregory is effective as the blustering, tough and opportunist colonel. Crahan Denton brings quiet authority and strength to the part of a mountaineer sergeant, and there are some other good supporting performances. Some of the GI figures, however, are too stock. *Bron.*

Sing Me No Lullaby

T. Edward Hambleton and Norris Houghton production of drama in three acts by Robert Ardrey. Features Larry Gates, Richard Kiley, Jessie Royce Landis, John Marley, Beatrice Straight, Jack Warden, Marian Winters. Staged by Paul Stewart; scenery, Ben Edwards; costumes, Alvin Colt; lighting, Klaus Holm. At Phoenix, N.Y., Oct. 14, '54; $3.45 top ($4.60 opening).

Christine Collinger .... Beatrice Straight
Ben Collinger ..... Richard Kiley
Mike Hertzog ..... Jack Warden
Clay Dixon ..... Larry Gates
Abe Levene ..... Michael Lipton
Maddy Hertzog ..... Marian Winters
Fanny Collinger ..... Jessie Royce Landis
Johnny Colton Smith ..... John Fiedler
Parrish ..... John Marley

Robert Ardrey, a respected name in legit without ever quite clicking at the b.o., has returned from success in Hollywood with a drama of contemporary significance, "Sing Me No Lullaby." It's the first production of T. Edward Hambleton's and Norris Houghton's second stock season at the Phoenix Theatre, on N. Y.'s lower east side.

"Lullaby" is perhaps the most serious drama of recent seasons. Despite its obvious and considerable flaws, it is an important play. As a propaganda piece, its effect must be measured primarily by its popular acceptance, and on that basis it cannot be rated a success. For while the play seems an excellent choice for limited-engagement presentation at the special-public Phoenix, it's a dubious prospect for transfer to Broadway.

This is the play that, it's understood, Ardrey has been writing on and off for about eight years. During that period it has presumably undergone some of the author's changing convictions in changing times. But it still is fundamentally a statement of a citizen's responsibilities in a republic and an argument that compromise is the essence of democracy.

In a way, the drama's thesis of a condition of intellectual terrorism in the U. S. is refuted by the fact that "Lullaby" has been produced. But it has been done under the special Phoenix auspices, not on Broadway. Moreover, the tone of almost hysterical denunciation in some of the notices supports the play's premise.

As should surprise no one, there is some fine writing in "Lullaby." When Ardrey finally gets past the awkward first two acts, with their unnecessary, confusing flashbacks, the drama crackles with action and conviction. Its final passage is eloquent and genuinely stirring. However, the first act, in particular, fritters away so much time and tension and exhausts audience patience, that the play never entirely recovers.

In general theme, "Lullaby" is slightly suggestive of the anti-escapism of the same author's 1939 drama, "Thunder Rock." It is the story of a disillusioned liberal who finally becomes so aroused over the repressive tendency of the country that he goes back into public life to fight for his beliefs. His curtain speech is to the effect that right is not an either-or choice of extremes, but some middle ground with room for everyone.

The play's complicated structure seems diffuse and weak. The device of gathering the leading characters together in a small town Illinois cottage at various key points in their lives appears arbitrary and incredible. Moreover, some of the pivotal characters seem insufficiently motivated or explained.

But such scenes as the FBI man questioning two friends of a suspected scientist and by plain implication trying to blackmail them into turning against him and each other, the sequences in which shortwave contact is established with a Soviet agent in New Zealand, and the affirmative finale are taut and gripping.

Under Paul Stewart's sympathetic but slightly restrained direction there are effective performances by Richard Kiley as the liberal who finally accepts responsibility, Larry Gates as a political manager who wavers under threat of guilt-by-association smear, Beatrice Straight as the liberal's ill-explained wife, Jessie Royce Landis in the imperfectly defined role of a reactionary matriarch, Jack Warden as a former Commie sympathizer unable to escape that stigma, Marian Winters as his distraught wife and John Marley as a cool FBI man. Ben Edwards has designed a properly primitive looking farm cottage interior and Alvin Colt has supplied the costumes.

"Lullaby" will almost certainly have the distinction of infuriating the reactionary and lefty extremists, but unfortunately it's unlikely to have commensurate popularity with general audiences. For a realist like Ardrey, it must therefore be rated a failure. *Hobe.*

Current London Shows

London, Oct. 19.

(Figures denote premiere dates)

After the Ball, Globe (6-10-54).
Airs Shoestring, Royal Ct. (4-22-53).
All For Mary, Duke York (9-9-54).
Bell, Book, Candle, Phoenix (10-3-54).
Both Ends Meet, Apollo (6-9-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Dark Light Enough, Aldwych (4-30-54).
Day By The Sea, Haymarket (11-26-53).
D'Oyly Carte Opera, Savoy (9-13-54).
Dry Rot, Whitehall (8-31-54).
Duenna, Westminster (7-28-54).
Folies Bergere, Pr. Wales (9-24-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Intimacy At 8:30, Criterion (4-29-54).
Joyce Grenfell, St. Mart. (6-2-54).
Keep In Cool Place, Saville (6-16-54).
King and I, Drury Lane (10-8-53).
Love Match, Vict Palace (11-10-53).
Manor of Northstead, Duchess (4-28-54).
Mousetrap, Ambas. (11-25-52).
Never Too Late, Strand (6-3-54).
No News Father, Cambridge (9-15-54).
Old Vic Rep, Old Vic (9-9-54).
Pal Joey, Princes (3-31-54).
Party Spirit, Piccadilly (9-23-54).
Relations Apart, Garrick (8-3-54).
Sabrina Fair, Palace (9-4-54).
Sa'd Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Waiting in Paris, Elep. (4-5-54).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPEN!

Wild Goose Chase, Embassy (10-19).
Joan of Arc, Stoll (10-20).
Book of Month, Cambridge (10-21).
Matchmaker, Haymarket (11-4-54).

Shows Out of Town

Quadrille

Boston, Oct. 14.

John C. Wilson and H. M. Tennent, Ltd. production of comedy, in three acts (seven scenes), by Noel Coward. Stars Lynn Fontanne, Alfred Lunt, Edna Best, Brian Aherne. Directed by Lunt; scenery and costumes, Cecil Beaton. At Colonial, Boston, Oct. 14, '54; $4.95 top.

French Woman ..... Madeline Clive
French Man ..... Byron Mitchell
Buffet Manageress ..... Patricia Quinn O'Hara
Rev. Edgar Spevin ..... Jerome Kilty
His Wife ..... Phyllis Connard
His Daughter ..... Nina Reader
Walter ..... Bruce Webster
Courier ..... Richard Longman
Marquis of Heronden ..... Brian Aherne
Mrs. Axel Diensen ..... Edna Best
Catchpole ..... Harold Crane
Footman ..... Roderick Walker
Marchioness of Heronden ..... Lynn Fontanne
Lady Harriet Ripley ..... Brenda Forbes
Foster ..... Mildred Clinton
Axel Diensen ..... Alfred Lunt
Countess of Bonnington ..... Dorothy Sands
2d French Woman ..... Mildred Clinton
2d French Man ..... Michael Lewis

The special charm of "Quadrille" lies in the mingled personalities of Alfred Lunt and Lynne Fontanne, plus a nostalgic whiff of the Noel Coward of two decades ago and the fragrance of designer Cecil Beaton in his richest and most elegant vein. It is a fragile distillation, but to anyone under the spell of these two superb people, it is a delightful experience.

Even the most enamored, however, will always be aware that the play is more a slow and stately sarabande than a lively quadrille. Yet once a singularly appealing American railroad pioneer appears in the drawing room of the Marchioness of Heronden to confront her with the fact her husband has eloped with his wife, the old magic begins to cast its spell. The Lunts are on the stage again.

The rest is as inevitable as the virtuosity. Together, they face the eloped pair at their Cote d'Azur villa. And this one act gleams with the small jewels of repartee hardly dimmed by their reminiscence of "Private Lives" and "Design for Living." In the end the gruff but good-as-gold railroad man with a Whitmanesque flair for reciting the grandeur of young America carries off the Marchioness' warm heart.

It is all very smooth, very civilized, very elegant and at times very dull. At odd intervals the suggestion of the earlier Coward is a little sad, yet there is a romantic after-glow that, like a fall sunset, is as warm as it is melancholy. Still, as a frame for the urbane though essentially noble qualities of the Lunts both as personalities, it is hard to think how it could be improved.

Months of refinement abroad have given their characterizations a subtlety, a lustre and an expressiveness without trace of ostentation or conceit. That will carry the play for the steelier members of the audience, while softer hearts, especially those of maturer women, will melt.

Contributing to this situation, and vastly, too, is the mise-en-scene. Few plays even approach the opulence of Cecil Beaton's exquisite settings and costumes. Every detail, from the golden hues of the Marchioness' sitting room in a Belgrave Square mansion to the sun-bathed plan of the Villa Zodiacque, is a masterly re-creation of high Victorian splendor, set off by costumes of the richest fashion of the period. The contemplation of these beauties, indeed, often sustains the interest in the less rewarding aural moments.

At the first performance here a good deal of the dialogue was inaudible in all parts of the house. Brian Aherne, as the philandering aristocrat, though he looked the part and played it excellently, was particularly apt to speak too fast, but the Lunts themselves often tossed a line away. This will certainly be corrected before the play leaves Boston, for the superlative direction of Lunt is everywhere evident.

Edna Best, completing the foursome, contributes a lively portrait of the petulant Bostonian wife of the railroad builder. Only three other performances need mention. These are by Brenda Forbes in a sharp and amusing characterization of the Marchioness' confidant; Jerome Quilty, in a notable sketch of a harrassed provincial parson, and Dorothy Sands, whose bit as a libidinously preoccupied old countess is contained in a torrential and comical monolog. Other brief speaking parts, capably accounted for, are given by Phyllis Connard, Nina Reader and Bruce Webster.

All in all, it would seem that the Lunts' numberless admirers will happily overlook the words for the music. The words are often good and occasionally brilliant, but it is the music of the Lunts' own persuasive perssonalities mingled so beautifully here that will carry this play. *Elie.*

Pardon Our Antenna

Chicago, Oct. 16.

Broadway Productions presentation of revue in two acts (22 scenes) from an idea by Ole Olsen and Chic Johnson. Stars Olsen and Johnson; features Marty May, June Johnson, Johnny Bachemin, Eileen O'Dare, Eileen and Elsa Nilsson, Sid Krofft, Joy Lane, Nina Varela. Directed by David Tihmar; music and lyrics, Michael and Nova Simpson; additional dialogue, Eugene Conrad; special music Paul Jordon, Paul Severson, Paul Crumbaugh, Frank Panico and Olsen; scenery, Manuel Avilla; costumes, Harry Bosen and Paul Brune; musical director, Jack Cavan. At Seiwyn, Chicago, Oct. 16, '54; $4.50 top.

Cast also includes Scat Man Crothers, Bobby May, Les Phillmer, Earl Renard, Howard Tong, Richard Wright, Tom O'Horgan, Donn Lester, Marlene Lind, Shula Bass, Evelyn Cavan, Mary Dale, Pat Garber, Susan Hartman, Mary Roerich, Arlene Schwab, Dana Sosa, Eleanor Stattin, Dorothy Macey, Kenny Davis, Hartley Karns, Emmanuel Winston, Anthony Ziernicki.

Ole Olsen and Chic Johnson have patched together an uneven and untidy revue that's supposed to lampoon television. It opens with a crack about Liberace and only rarely gets out of left field during the remainder of its course, which on opening night ran a long 150 minutes, sans intermission.

Although avowedly imed for Broadway, this enterprise seems headed for the ashcan. There just can't be that many theatregoers hungering for smelly low comedy and snickering sex gags.

The two acts are a conglomeration of skits, most of them feeble takeoffs on tv shows; several night club acts tossed in as is, and a series of production numbers. The video allusions, like "Gagnet" and "Love Lucille," are pegs for some typical O & J slapstick, which ironically seems badly dated by the very medium they choose as their theme. Best of the lot is "This Is Your Laugh," but here again the edge is blunted by lines as raw as the plucked chicken used as a prop.

What honors of the evening there are belong to vaude-nitery performers Johnny Bachemin and Sid Krofft. Bachemin dashes off a fine song-dance-keyboarding routine and Krofft displays marionette artistry in a colorful insert. Singers Joy Lane and June Johnson contribute featured cheesecake and acro-dancer Eileen O'Dare helps 'em get the scenery changed with an okay turn. Nilsson twins work hard for a few laughs in a smeary face cream demonstration bit.

Marty May's chief function is to keep things in motion between blackouts. He's an expert upfront singleton, but most of the material is from the bottom of a stacked deck.

Production pieces range from fair to laborious. Mambo number featuring the Jose Bethencourt orch and the "Lately, No Love Lately" displays spotlighting Miss Lane have their moments. Music and lyrics by Michael and Nova Simpson are suitable for the occasion and Manuel Avilla's settings are properly gaudy.

The opener was so disjointed as to leave the impression the curtain went up two weeks too soon, or perhaps a generation too late. *Dave.*

Naughty Natalie

Minneapolis, Oct. 11.

Plymouth production of comedy in three acts, by Neil E. and Caroline Schaffner. Staged by Harry Minturn. At Lyceum, Minneapolis, Oct. 11, '54; $3.90 top.

Tommy Briggs ..... William Slout
John Watson ..... Art Kassul
Rosie ..... Ervil Kay Hart
Thomasina (Tommy) riggs ..... Pamela Printy
Natalie Nesome ..... Francyne Semmons
Juniper J. Juniper ..... George Womack
Jimmy Wilson ..... Ray Hilton

"Naughty Natalie" is obviously designed as a two-for-one offering. Threefer or fourfer or maybe freefer would be more suitable.

Play has been roaded by Danny Goldberg, erstwhile partner of Jules Pfeiffer, to take over the latter's "School for Brides," dates called off because of Pfeiffer's illness. It's just plain terrible.

"Natalie" is a bedroom farce at which the cast works hard. It' a story of a young executive who acquires a bogus wife and child as per the edict of his board of directors that employees must be family men. Coincidences, a couple of female impersonations and a gratuitous kidnaping provide him with not one, but three apparent wives and kids. It all simmers down to an off-color curtain gag.

Single set is obviously a cheapy, with sleazy drapes and a couple of ramshackle door frames representing an apartment. In the title part, Francyne Semmons is an attractive blond, with plenty of figure, William Slout is creditably harried, Ray Hilton does what he can with a femme takeoff. *Murf.*

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 20th week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	23	19
Total weeks played so far by all shows	332	296
Total gross for all shows last week	$669,700	$558,300
Season's total gross so far	$9,143,000	$8,661,100
Number of new productions so far	11	12

ROAD
Excluding stock

Number of current shows reported	21	24
Total weeks played so far by all shows	242	240
Total gross for all shows last week	$476,500	$449,800
Season's total gross so far	$6,392,800	$5,574,700

Chi Perks; Eartha $24,600 First Week, Channing $33,400, 'Antenna' Panned

Chicago, Oct. 19.

Loop biz continued to improve last week. A good gain was registered by "Wonderful Town," and "Mrs. Patterson" opened strong with Theatre Guild subscription support.

The future bookings include Nov. 8, "Saint Joan," Great Northern, on subscription; Nov. 15, "Fifth Season, Erlanger, indefinite run; Nov. 23, "King and I," Shubert, on subscription, indefinite run; Dec. 6, "Oh Men, Oh Women," Harris, subscription, indefinite run.

Estimates for Last Week

Mrs. Patterson, Harris (1st wk) ($5; 1,000) (Eartha Kitt). Nearly $24,600 for first seven performances and one preview; opened Oct. 12 to two pans (Kogan, Sun-Times; Dettmer, American) and two qualified pans (Cassidy, Tribune; Harris, Daily News).

Pardon Our Antenna, Selwyn ($4.50; 1,000) (Ole Olsen, Chic Johnson). Opened Saturday (16) to unanimous pans; grossed around $3,800 for first performance.

Wonderful Town, Shubert (15th wk) ($4.60; 2,100) (Carol Channing). Over $33,400 (previous week, $31,900); moves out Nov. 20 to resume tour.

'Quadrille' 19G, 'Garter' 9G, Hub

Boston, Oct. 19.

As expected, the Ballet Russe de Monte Carlo, in spite of programming snafus, pulled a hefty gross on its single stanza at the Opera House last week. "Quadrille," which opened last Thursday (14) at the Colonial, also went clean, with the house reportedly sold out for the remaining two weeks of its tryout.

Estimates for Last Week

Ballet Russe de Monte Carlo, Opera House (single wk) ($4.00; 3,000). Mammoth $53,000; house is dark.

Getting Gertie's Garter, Majestic (4th wk) $3.30; 1,500). Not too bad at near $9,000 on twofers; continues.

Quadrille, Colonial (1st wk) ($4.95; 1,576) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Opened Thursday (14) and nabbed nearly $19,000 for four performances; tryout is in for two weeks more.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera), OP (Operetta).

Bad Seed (D)—Playwrights Co., prod.; Reginald Denham, dir.; Nancy Kelly, star.

Black-Eyed Susan (C)—Gordon W. Pollock-James Goodman-Everett Hart, prods.; Gregory Ratoff, dir.; Vincent Price, star.

Flowering Peach (D)—Producers Theatre, Inc., prod.; Clifford Odets, dir.; Menasha Skulnik, star.

Living Room (D)—Gilbert Miller & Donald Albery, prods.; Hugh Hunt, dir.; Barbara Bel Geddes, star.

On With the Show (M)—Elizabeth Miele, prod.; Charles W. Christenberry Jr. & Byrle Cass, dirs.; Irra Petina, star.

Portrait of a Lady (D)—Lyn Austin Thomas Noyes—Producers Theatre, prods.; Jose Quintero, dir.; Jennifer Jones, star.

Wedding Breakfast (C-D)—Kermit Bloomgarden, prod.; Herman Shumlin dir.;

'Hut' 5G, Balto

Baltimore, Oct. 19.

Hurricane Hazel hit Don Swann's winter stock operation here at the Hilltop-Parkway, forcing the cancellation of the Friday (15) performance of "The Little Hut" with John Newland. The first week in a proposed 27-week season garnered a fairish $5,000.

Current bill is "The Stronger Sex" with Charles (Buddy) Rogers. "Time Of The Cuckoo" with The Continental (Renzo Cezano) is set to follow.

'GINGER' OVER $17,400 IN 4 MIDWEST STANDS

Kansas City, Oct. 19.

"Time Out for Ginger," with Melvyn Douglas as star, grossed a total of over $17,400 in seven performances spread over four stands last week. The Ronald Alexander comedy drew nearly $3,900 in a one-nighter Monday (11) at the Iowa, Cedar Rapids; added almost $3,300 in a single show Tuesday night (12) at the KRNT Theatre, Des Moines; picked up nearly $4,300 in two showings Wednesday-Thursday (13-14), and got a final $6,000 in three performances at the KMBC Playhouse here Friday-Saturday (15-16).

After an added matinee and evening here Sunday (17), the receipts for which will be included with the current week's total, the show will divide the balance of the semester between Topeka, Wichita and Denver.

Lockhart-'Dulcy' 16½G For Week in St. Louis

St. Louis, Oct. 19.

One-week stand of "Dulcy," with June Lockhart and John O'Hare in the top roles, wound up at the Ansell Bros. Empress Sunday (17) with a $16,500 b.o. score. The piece was scaled to $2.50. It was the third successive week that Miss Lockhart has been in this house this season.

"The Show Off," with Joe E. Brown, Frances Helm and Ann Dere heading the cast, tees off a two-week frame tonight (Tues).

The American Theatre, other local legit house, opens its season next Tuesday (25) with "The Moon Is Blue," the piece remaining for a fortnight. It will be the third time the play has been presented here.

'Okla.' 23G, Mont'l

Montreal, Oct. 19.

Bus-truck production of "Oklahoma" grossed nearly $23,000 at a $3.38 top at the 1,704-seat Her Majesty's Theatre here.

Jose Greco dancers opened last night (Mon.) for a week's stand, and the touring edition of "Caine Mutiny Court Martial" is due the week of Nov. 15.

Greco 14G, Toronto

Toronto, Oct. 19.

Engagement of Jose Greco and his Spanish Dancers was heavily hit by Hurricane Hazel, with biz sad on last two days and west end of city cut off by washed-out bridges. Earlier biz was okay but week's gross was $14,000, with Royal Alexandra, 1,525-seater, scaled at $3.50 top with tax.

Previous engagement grossed $18,000.

'Moon' Hangs Low at 9½G For 3d Pittsburgh Visit

Pittsburgh, Oct. 19.

Third time back for "Moon Is Blue" is the only possible reason for the so-so business it did in first of two weeks at the Nixon. Notices for the production headed by Jerome Cowan were excellent, as good as the show got on its first visit, and twofers are figured an okay factor, too. But attraction wound up at around $9,500, and advance for current and closing session is only soso. However, it's generally believed that the driving rain Friday night (15) when the town was virtually flooded by the edges of Hurricane Hazel knocked "Moon" for a loop, since the show had two evening performances scheduled, at 7 and 9:30, and expected to do well on the pair. However, nobody ventured into the Golden Triangle and there was no business at all.

So with any kind of a break in weather this week, comedy should pick up at least a little. Nixon will likely be dark for a fortnight, relighting Nov. 8 with "Fifth Season" and maybe shuttering for another stanza preceding "Wonderful Town" Nov. 22 for two weeks.

'Fanny' $46,600, 'Pacific' $43,500, Page 10G, Philly

Philadelphia, Oct. 19.

Despite official warnings to the public to stay at home because of Hurricane Hazel, there was SRO biz at "Fanny" last Friday night (15), same as the rest of the week. Theatre Guild subscription and heavy mail order had sold out the musical tryout before the opening curtain.

"South Pacific," still getting all the house will hold, has extended its engagement at the Forrest an additional two weeks, through Nov. 20. Geraldine Page had the critics throwing their hat sinto the air in "The Rainmaker," and the show also profited from word-of-mouth.

In prospect are: Nov. 1, "Fifth Season," Shubert, one week, and "Getting Gertie's Garter," Locust, on twofers, three weeks; Nov. 2, "World of Sholem Aleichem," Walnut, three weeks; Nov. 22, "Silk Stockings," tryout, Shubert, four weeks; Mask & Wig Club's "Tempest in a Teapot," Locust, one week, and "Lunatics and Lovers," tryout, Walnut, two weeks; Nov. 24, "House of Flowers," tryout, Forrest, two weeks, and Nov. 29 "Black Eyed Susan," tryout, Locust, one week.

Estimates for Last Week

South Pacific, Forrest, (MD) (3d wk) ($4.80; 1,760) (Iva Withers, Webb Tilton). Still a scalper's holiday, with run being extended each time boxoffice starts to go clean; over $43,500.

Rainmaker, Walnut, (C) (1st wk) (1,340; $4.20) (Geraldine Page). Favorable reviews helped to fair $10,000; current week is the finale for this tryout.

Fanny, Shubert, (MD) (1st wk) ($6; 1,870) (Ezio Pinza, Walter Slezak). Good, if not rave reviews, and favorable audience reaction greeted new tuner; drew standees over $46,600; repairs still being made during the final fortnight.

'JOAN' $16,000, DET.; 'BLONDES' $21,000 (2D)

Detroit, Oct. 19.

"Gentlemen Prefer Blondes" grossed $21,000 in its second and last week at the 2,050-seat Cass. Top was $2.30, a markdown from the posted price of $3.85. Theatre is dark currently, with Jose Greco scheduled for two weeks beginning Oct. 25.

"Saint Joan," starring Jean Arthur, grossed $16,000 in the first week of a fortnight's stay at the 1,482-seat Cass.

Bracken 20G, Portland

Portland, Oct. 19.

Eddie Bracken in "Seven Year Itch" grabbed a neat $20,000 in five evening performances and one matinee at the Civic Auditorium here last Tuesday-Saturday (12-16). The 4,000 seater was scaled at $4.80. "Itch" started slowly, but gained with each performance.

William Duggan is presenting Melvyn Douglas in "Time Out For Ginger" next.

B'way Up; 'Toes' $43,700, 'Fox' 11G (7), 'Trap' $17,800 (5), 'Lullaby' $9,300 (6), 'Reclining' $17,500, 'Summer' $15,400

Biz on Broadway jumped last week. Boosts were registered by all shows except the already-solid smashes. Threat of hurricane Hazel last Friday (15) failed to clip the b. o. seriously.

Four openings last week included "On Your Toes," "Fragile Fox," "Tender Trap" and "Sing Me No Lullaby." Sole opener this week is "Peter Pan," which preems tonight (Wed.).

Initial flop of the current season, "Home Is the Hero," folded last Saturday (16).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

All Summer Long, Coronet (D) (4th wk; 28, $5.75-$4.60; 1,027; $30,000. Over $15,400 (previous week, $12,300); moves Nov. 1 to the Booth.

Anniversary Waltz, Broadhurst (C) 28th wk; 219; $4.60; 998; $28,000) (Macdonald Carey, Kitty Carlisle). Nearly $24,100 (previous week, $16,800.

Boy Friend, Royale (MC) (3d wk; 20; $6.90; 1,172; $38,200). Capacity at $37,600, with take cut by theatre party commissions (previous week, $38,200).

By the Beautiful Sea, Imperial (MC) (28th wk; 220; $6.90; 1,400; $50,300) (Shirley Booth). Nearly $32,900 (previous week, $28,100).

Caine Mutiny Court Martial, Plymouth (D) (39th wk; 308; $5.75-$4.60; $33,331) Lloyd Nolan, John Hodiak, Barry Sullivan). Almost $33,200 (previous week, $33,000).

Can-Can, Shubert (MC) (76th wk; 604; $6.90; 1,361; $50,160). Sellout, just $50,400 (previous week, $50,600).

Dear Charles, Morosco (C) (5th wk; 37; $6.90-$5.75-$4.60; $29,850) (Tallulah Bankhead). Another sellout, over $29,900 (previous week, $29,900).

Fifth Season, Cort (C) (81st wk; 643; $4.60; 1,056; $25,227) (Chester Morris, Joseph Buloff). Over $12,600 (previous week, $10,300); closes Oct. 23, to tour.

Fragile Fox, Belasco (D) (1st wk; 7; $5.75; $4.60; 1,077; $28,300) (Dane Clark, Don Taylor). Opened Oct. 12 to two affirmative reviews (Hawkins World-Telegram; McClain, Journal-American) and five negatives (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; Watts, Post); grossed almost $11,000 for first seven performances.

Home Is the Hero, Booth (D) (4th wk; 29; $5.75-$4.60; 766; $22,000) (Walter Macken, Peggy Ann Garner). Almost $12,600 (previous week, $10,000); closed last Saturday (16) at an approximate loss of $30,000 on a $40,000 investment.

King if Hearts, National (C) (29th wk; 226; $5.75-$4.60; 1,172; $31,300) (Donald Cook, Jackie Cooper). Over $16,7000 on twofers (previous week, $15,400).

Kismet, Ziegfeld (OP) (46th wk; 364; $6.90; 1,528; $57,908) (Alfred Drake). Capacity at over $57,900 (previous week, $55,800).

Midsummer Night's Dream, Met Opera House (M) (4th wk; 29; $6; 3,612; $93,553) Robert Helpmann, Moira Shearer, Stanley Holloway). Had standees, but failed to get capacity at $77,900 (previous week, $89,400); only unsold tickets were those marked obstructed or side view. Closed to tour last Sunday (17), with Tuesday-Thursday (12-14) performances omitted to play the Academy of Music, Philadelphia. Profit on limited engagement was approximately $136,000.

Oh Men, Oh Women, Miller (C) (44th wk; 358; $5.75-$4.60; 920; $23,248) (Lloyd Bridges). Over $12,200, with some twofers (previous week, $10,400); closes Nov. 13 to tour.

On Your Toes, 46th St. (MC) (1st wk; 8; $8.05-$6.90; 1,319; $48,547). (Vera Zorina, Bobby Van). Nearly $43,700 for first eight performances.

Pajama Game, St. James (MC) (23d wk; 180; $6.90; 1,571; $51,717) (John Raitt, Janice Paige, Eddie Foy Jr.). New high for show, $52.117 (previous week $51,700).

Reclining Figure, Lyceum (C) (2d wk); 12; $5.75-$4.60; 995; $23,389). Nearly $17,500 (previous week, $10,400 for first four performances.

Seven Year Itch, Fulton (C) (100th wk; 797; $5.75-$4.60; 1,063; $24,000) (Elliott Nugent). Nearly $23,000 (previous week, $21,000).

Solid Gold Cadillac, Music Box (C) (50th wk; 397; $5.75-$4.60; 1,077; $27,811). Just under $23,600 (previous week, $21,700).

Tea and Sympathy, Barrymore (D) (55th wk; 437; $5.75-$4.60; 1,060; $28,300) (Joan Fontaine). Nearly $24,200 (previous week, $21,300).

Teahouse of the August Moon, Beck (C) (53d wk; 428; $6.22-$4.60; 1,214; $33,608) (Burgess Meredith, Scott McKay). Another sellout, over $34,100.

Tender Trap, Longacre (C) 1st wk; 5; ($5.75; $4.60; 1,048; $26,817) (Robert Preston, Kim Hunter, Ronny Graham). Opened last Wednesday (13) to three favorable reviews (Coleman, Mirror; Chapman, News; Watts, Post), three dissents (Atkinson, Times; Kerr, Herald-Tribune; McClain, Journal-American) and one two-opinion review (Hawkins, World-Telegram); grossed over $17,800 for first five performances.

Miscellaneous

Sing Me No Lullaby, Phoenix (D) (1st wk; 6; $3.45; 1,150; $20,000). Opened last Thursday (14) to one favorable notice (Atkinson, Times) and six pans; grossed nearly $9,300 for first six performances.

OPENING THIS WEEK

Peter Pan, Winter Garden (MD) ($6.90; 1,510; $57,500) (Mary Martin). Musical based on the James M. Barrie fantasy, with lyrics by Carolyn Leigh, music by Mark Charlop, additional music and lyrics by Jule Styne, Betty Comden and Adolph Green, presented by Richard Halliday, produced by Edwin Lester; Broadway production financed at $125,000, including bonds, and can break at around $37,500 gross; opens tonight (Wed.) for an announced 16-week run.

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Clandestine Marriage, Provincetown (9-29-54).

I Feel Wonderful, de Lys (10-18-54).

Sands of the Negev, President (10-19-54).

Way of the World, Cherry Lane (10-2-54).

World of Sholom Aleichem, Barbizon-Plaza (5-1-53).

Hayes $24,600, 'Life' $4,700, L.A.

Los Angeles, Oct. 19.

Business continued strong for both legit houses alight last week, with Helen Hayes racking up another capacity week in her third session with "What Every Woman Knows" at the Huntington Hartford Theatre. Tally of $24,600 represents just about every seat in the house for every performance, minus a small secondary press list. Tally jumps this session a a result of the extra performance last night (Mon.).

Only other offering was "That's Life," which moved up to $4,700 in its 17th week at the 400-seat Las Palmas. It finales Sunday (24).

'TRAVELING' LIGHT 10G IN CINCY TRYOUT WEEK

Cincinnati, Oct. 19.

Horton Foote's new drama, "Traveling Lady," grossed a poor $10,000 last week in a tryout at the 1,300-seat Cox at a $3.50 top. Reception by local critics was unfavorable. It was Cincy's second road show of the new season.

Theatre is currently dark, but has "Saint Joan" next week.

'Natalie' $8,100, Mpls.

Minneapolis, Oct. 19.

Despite critics' lambastings," "Naughty Natalie," at the 1,860-seat Lyceum, grossed an okay $8,100 for nine performances last week.

Show was scaled at $3.90 top, but sold twofer.

Charge Account Trips

Continued from page 137

trips. Patrons would also have the option to travel by bus or plane at proportionately different rates.

First junket from New York to a tryout town is already set. It will be Dec. 3 by bus to Philly for a performance during the pre-Broadway tuneup engagement of "Silk Stockings," the Feuer & Martin production of the musical version of "Ninotchka," with book by George Kaufman and Leueen MacGrath and songs by Cole Porter, and with Hildegarde Neff and Don Ameche as costars.

The "Silk Stockings" trip, in the nature of a tryout itself, will leave from the midtown area of New York, perhaps Shubert Alley. Patrons will be taken to Bookbinder's, a noted Philly restaurant, then to the Shubert theatre for the show and back to New York the same night. Departure from New York will be about 4 p.m. and arrival back at 2 a.m. Inclusive price will be approximately $14.

Charge Acct. Angle

The charge account angle will apply to the trips and will also be expanded to cover all ticket purchases at New York theatres. This is being arranged through the Golden Key Club, national charge system for eating places. Out-of-town trip costing $80 or more may be financed and paid for with 20% down and the balance over a period of months.

It's figured that if the response is as heavy as expected, summer weekend tours to New York from a 100-mile radius can be arranged at a cost of about $40 per person. Arrangements to obtain the tickets have already been made with the Shuberts, City Playhouses, and Martin Beck theatres.

Tickets will be purchased at the boxoffice, without discount or return privilege. This will not involve competition with the brokers, as tickets will not be obtained for individuals, but only for groups attending together as part of a junket. It's hoped that the trips will bring 75,000 new legit patrons to New York during 1955.

$250,000 Stock Corp.

Project is being worked out by Theatrical Subsidiaries Inc., formed last week as a $250,000 stock corporation, with producer Alexander H. Cohen as president and treasurer, designer-producer Ralph Alswang as vice-president, Laura D. Williams, secretary, and an advisory board including producers Herman Levin, Robert Whitehead, John C. Wilson, Arnold Saint Subber, Cheryl Crawford, Herman Shumlin and theatre executive Louis A. Lotito.

TSI also plans publishing a catalog of props available for legit and television shows, etc., on a gratis loan basis from manufacturers. Catalogs would be given free, with monthly inserts, to producers, directors, designers, stage managers, etc. Income from the operation would come from firms paying for listing of their available products in the catalog. Idea is, of course, that manufacturers are almost invariably glad to lend a product to a tele or legit show in return for program credit.

Plans are already underway for weekly trips next summer from New York to strawhat and musical tent theatres within radius of about 60 miles. Two such jaunts tried by Cohen last summer in connection with his tryout of the Leslie Stevens comedy, "Champagne Complex," at the Bucks County Playhouse, New Hope, Pa., convinced him of the possible scope of the whole show-trip idea.

Although only 115 went along for the "Champagne" ride (all that could be accommodated), nearly 1,200 applications were returned. The TSI plan will be nationally merchandised through commercial tieups with organizations giving travel tour trips as selling incentives. Advertising will be handled by Blaine Thompson.

Milton R. Weir is attorney for TSI, with Murray Hollander accountant, Milton Lowenberg insurance consultant and a staff including Carol Martin, William Putterman, Gabriel Katzka and Laura Dee.

'Caine' $12,000 for Three In Indianapolis Stand

Indianapolis, Oct. 19.

Paul Douglas, Wendell Corey and Steve Brodie, in "Caine Mutiny Court Martial," grossed $12,000 at $4 top ($4.40, tax included) in three performances to open the roadshow season at the Murat here Oct. 14-16.

House will get off to a faster start than last season, with national company of "Seven Year Itch" set for three days, Nov. 1-3, and Ballet Theatre for tw ights, Nov. 4-5.

Scheduled N.Y. Openings

(Theatre indicated if set)

BROADWAY

Peter Pan, W. Garden (10-20).
Traveling Lady, Playh'se (10-27).
Rainmaker, Cort (10-28).
Quadrille, Coronet (11-3).
Fanny, Majestic (11-4).
Wedding Br'kf'st, 48th St. (11-16).
Living Room, Miller (11-17).
Hot Rock (11-22).
One Eye Closed, Bijou (11-24).
Kilgo Run (week 11-29).
Mrs. Patterson, National (12-1).
On With Show, Hell'ger (12-2).
Shoemaker's Children (wk., 12-3).
Flowering Peach (week of 12-6).
Witness For Prosecution (12-8).
Portrait of a Lady, ANTA Playhouse (12-9).
Lunatics & Lovers, Br'dhurst (12-13).
Festival (12-15).
Running Mate (12-15).
Between Friends (12-16).
Black-Eyed Susan (12-16).
Stars Person's Backyd. (wk., 12-19).
Anastasia (12-22).
What Every Woman Knows, City Center (12-22).
House of Flowers, Alvin (12-23).
Flim Flam (12-24).
Painted Days (wk., 1-10).
Silk Stockings, Imperial (12-30).
Grand Prize (wk., 1-10).
Plain & Fancy (1-20).
Desperate Hours (1-26).

OFF-B'WAY

Stone for Danny Fisher, Downtown Nat'l (10-21).
Slightly Delinquent, Blackfriars (10-25).
Dybbuk, 4th St. (10-26).
Sandhog, Phoenix (11-23).

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Current Road Shows

(Oct. 18-30)

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie)—Aud., E. Lansing (18); Central H. S., Kalamazoo (19); State Toledo (20-21); Hill Aud., Ann Arbor (22-23); Cass, Detroit (25-30).

Fanny (Ezio Pinza, Walter Slezak) (tryout)—Shubert, Phila. (18-30) (Reviewed in VARIETY, Sept. 22, '54).

Fifth Season — Shubert, Wash. (25-30).

Gentlemen Prefer Blondes — Royal Alexandra, Toronto (18-23); Erlanger, Buffalo (25-30).

Getting Gertie's Garter—Majestic, Boston (18-30).

King and I (Yul Brynner, Patricia Morison)—State Fair, Dallas (18-23); Aud., Memphis (26-30).

Living Room (Barbara Bel Geddes)—Shubert, New Haven (28-30).

Midsummer Night's Dream (Robert Helpmann, Moira Shearer, Stanley Holloway) — Indiana U. Aud., Bloomington (19-20); Northrop Memorial Aud., Minneapolis (22-23).

Moon Is Blue (Jerome Cowan)—Nixon, Pitt (18-23); American, St. Louis (25-30).

Mrs. Patterson (Eartha Kitt) (tryout)—Harris, Chi. (18-30) (Reviewed in VARIETY, Sept. 29, '54).

Naughty Natalie—KMBC Playhouse, K. C. (19-24); Memorial Hall, Joplin, Mo. (25-26); Convention Hall, Tulsa, Okla. (27); Arcadia, Wichita (28-30).

Oklahoma—Capitol, Quebec (18-19); Capitol, Barre, Vt. (20); Strand, Plattsburg, N. Y. (21); Utica, N. Y. (22-23); S. R. H. S. Aud., Glens Falls, N. Y. (25); Proctor, Schenectady, N. Y. (26-28); Oxford, Plainfield, N. J. (29-30) (Reviewed in VARIETY, Oct. 13, '54).

Quadrille (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne) (tryout)—Colonial, Boston (18-30).

Rainmaker (Geraldine Page) (tryout)—Walnut St., Phila. (18-23) (Reviewed in VARIETY, Oct. 13, '54).

Saint Joan (Jean Arthur) (tryout)—Cass, Detroit (18-23); Cox, Cincinnati (25-30) (Reviewed in VARIETY, Sept. 22, '54).

Seven Year Itch (Eddie Bracken) —Capitol, Salt Lake City (18-19); Aud., St. Paul (22-24); Iowa, Cedar Rapids (26); Pabst, Milwaukee (27-30).

South Pacific (Iva Withers, Webb Tilton)—Forrest, Phila. (18-30).

Time Out for Ginger (Melvyn Douglas)—H. S. Aud., Topeka (18); Arcadia, Wichita (19); Aud., Denver (21-23); Capitol, Salt Lake City (25-26); Marlow, Helena, Mont. (28); Bow, Butte, Mont. 29); Fox, Billings, Mont. (30).

Traveling Lady (Kim Stanley) (tryout) — Hanna, Cleve. (18-23) (Reviewed in VARIETY, Oct. 13, '54).

Wedding Breakfast — Playhouse, Wilmington, Del. (28-30).

What Every Woman Knows (Helen Hayes)—Huntington Hartford, L. A. (18-23); Curran, S. F. (25-30). Reviewed in VARIETY, Sept. 29, '54).

Wonderful Town (Carol Channing)—Shubert, Chi. (18-30).

World of Sholom Aleichem—Parsons, Hartford (28-30).

Shuberts-League

Continued from page 137

worked out by the League. However, the Shuberts are now out of the organization both officially and actually, and are apparently inclined to act independently in union matters.

J. J. Shubert's withdrawal from the League followed the group's refusal of his demand that Milton R. Weir be dropped as League counsel. The attorney had for many years represented Shubert's brother, Lee Shubert, until the latter's death last winter. The Shubert brothers had carried a bitter feud for some years.

Apparently under J. J. Shubert pressure, Weir resigned from the Klein & Weir law firm that represented the Shuberts. William & Jacob Klein thereupon took in Adolph Lund as a new partner to take active charge of the Shubert legal affairs, and the law office was moved into the space formerly occupied by Lee Shubert in the Shubert Theatre building.

Weir, meanwhile, represents Lee Shubert's estate and is attorney for Milton Shubert, nephew of Lee and J. J. and the designated successor of Lee under the latter's will. However, shortly after Lee's death, J. J. forced Milton out of the Shubert firm and ousted him from his office in the Shubert building. As the sole surviving partner, J. J. has full control of the Shubert interests.

London 'Can-Can'

Continued from page 137

box except that fury of leggy, joyous, indecorous dancing girls."

Maurice Wiltshire, in the Daily Mail, quoted a line from one of the Cole Porter lyrics, "But it is all right with me," and went on to add, "With me it was not quite so all right." He found nothing memorable any of the music, although some of the lyrics were cynically bright and amusing. He opined that the evening went to Miss Hilda, "the only real Parisian thing of the show except Motley's exquisite and thoroughly convincing sets."

'. . . Sauce and Sex'

Daily Mirror critic Eve Chapman suggested that the production has "little else but the 'Can-Can.' The program said Cole Porter wrote the music, but this is not the vintage Porter. In spite of its first-night faults, it will be a success because it supplies spectacle, sauce and sex."

The Daily Sketch review by Harold Conway was spread over four columns with this heading: "Oh, What a Dull Can-Can." He thought it was a case of Broadway turning the clock back 30 years to the days when plots were a nuisance and only the dancing mattered. "Jerome Whyte's production," he declared, "has the skill and artistry he usually reserves for a Rodgers and Hammerstein show. But it is far from being that."

The Times criticism, unsigned as usual, concluded with the comment that it was a disappointing evening in which the scenery deservedly comes in for more spontaneous applause than anything else. The reviewer noted that "the composer's relative failure is the more marked and the more disappointing since the story he is working on is a curiously charmless affair."

W. A. Darlington, veteran critic of the Daily Telegraph, asserted that the show does not rank very high "in the long and magnificent list of musicals that America has sent us; but it has one invaluable claim to popularity, it gives chance after chance to a highly expert team of dancers."

Paul Holt's notice in the Daily Herald was headlined "Can-Can Just Can't." He commented, "It is probably the poorest show Broadway has sent us since the war. The tunes, if you judge them by Cole Porter's standards, are second-rate. There is not a big hit in the show."

Alan Dent raved. His notice was

Show a 'Triumph'

headlined "Cole Porter Show Is New Triumph," and he described it as "witty" and added, "The whole delightful production is an improvement in both attack and vitality on the one still running in New, York. The evening's chief triumph here, as there, belongs to Cole Porter." He referred to the composer's "10 excellent songs," and makes a play on one of his lyrics, "I Love Paris," concluding with the comment "We Love Porter every season of the year."

The three London evenings on Friday were divided two-to-one against, with the one favorable notice coming from the News Chronicle's stable companion, the Star.

Milton Shulman hit hard in his Evening Standard review, insisting that "Can-Can" falls far short of the standard of accomplishment "we have now come to expect from this type of transatlantic import. The lyrics by Cole Porter and the lines by Abe Burrows, I'm afraid, maintain a consistent level of banality rising to occasional peaks of mediocrity."

Stephen Williams, the Evening News critic, asserted that the author took Herculean pains to be funny and rated the Cole Porter music surprisingly undistinguished.

Ballets Espagnols Sock In D.C. for American Bow; Luisillo Star Standout

Washington, Oct. 19.

Ballets Espagnols, Spanish dance company, which began its American tour here last night (Mon.), appears set for certain success in the U. S. Following its one-week Washington stand, it moves to New York for a month and then heads for the provinces.

Company, starring the team of Teresa & Luisillo, operates along the same general lines as the Jose Greco troupe, and will benefit by the fact that Greco has been popularizing this type of attraction throughout the U. S. in the past few years.

Ballets Espagnols is more definitely the ballet and classical company of the two, although the second half of the program is just as light, fast moving, and popular as anything offered by the Greco company. There is no duplication of material between the two companies.

Luisillo, star of the troupe, is as fine a Spanish dancer as has been seen on these shores, good enough to dance Greco off any floor you care to name. Another standout is Maria Vivo, young singer and dancer. Gal displays a fine sense of comedy. Troupe as whole shows flashing grace and charm and can be rated with the best of its type.

Lowe.

'Evangeline' Reading On N.Y. Stage as Video Test

Staats Cotsworth, legit-radio-tv actor, is experimenting in adaptations of classics for stage and video. Having drummed interest last year in a treatment of "Macbeth" designed to show adaptability of classics to the tv medium by use of a modified platform-reading technique, Cotsworth is at present polishing a lectern-concert presentation of Longfellow's "Evangeline," with four actor-narrators and a singing-speaking chorus.

Presentation of the concert-reading of "Evangeline" is planned for a late November stage date in N.Y. with music and choral arrangements by Charles Paul, and a cast including Muriel Kirkland, Paul McGrath, Horace Braham and Alexander Scourby as the narrators. Cotsworth will direct the production.

Equity Show

(Oct. 18-31)

Fallen Angels—Lenox Hill Playhouse, N. Y. (20-24).

Stock Tryout

(Oct. 18-30)

Shoemaker's Children, by Phoebe and Henry Ephron—Bucks County Playhouse, New Hope, Pa. (25-30).

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Literati

N. Y. News' Authors League

The N. Y. Daily News devoted its entire Sunday (17) editorial to its own talented crew of book writers, captioning it "The News Authors' League". Yet radio-tv editor Ben Gross' just - released memoirs, "Looked and I Listened" was the kickoff raison d'etre for the piece with his thumbnail cut, along with other News staffers Jimmy Powers (sports), John Chapman (drama) and Robert Sylvester (Broadway beat), illustrating the editorial.

The News also kudosed Hy Turkin, Dick Young, Joe Trimble, Carl Warren, Ruth Reynolds, Jack Iams (copy desk, who authors whodunits), Kermit Jaediker and Robert Parker (ditto), Lowell Limpus, Maxwell Hawkins, Antoinette Donnelly, Elinor Ames, Willella de Campi, who have written on sports, politics, theatre, fiction, fashions and etiquette. Even adman Vincent Sullivan has found time to turn out "How To Sell Your Way Into The Big Money" (Citadel; $3.95), due off the press this week.

Concludes the News: "Does this prove anything? Probably not. Plenty of top-grade newspaper people never write books, and plenty of book-writers couldn't qualify for newspaper jobs. But it takes a lot of stuff to be good in both categories. We're proud of the big News authors' league, and to all of them, present and expectant, we wish the best of luck and the most obese of royalty checks."

fred allen's press communique

In characteristic Fred Allen manner, the covering note to the press, in connection with his new book, "Treadmill to Oblivion," reads (in trademarked lowercase style) as follows:

"i have written a book. this is the first all-purpose book ever written. it isn't the book of the month. if you have no time to read it this month this book is quick-frozen—it will keep until next month.

"most books can only be used for reading purpose. this book can be used as a coaster for glasses at cocktail parties. it can be slipped under a short child at the dinner table. if you have a cold in the head the thin pages of this book can be used as kleenex. it makes an ideal door-stop. this book has damp pages, during cold weather you do not have to wet your finger to turn them.

"this is also the first no-cal book. if you are trying to reduce, read one chapter a day on an empty stomach. watch the pounds disappear.

"i am asking little, brown, who published 'treadmill to oblivion,' to send you a copy. i hope you will enjoy it."

Bonelli's Bomb

When William G. Bonelli recently let go with a blast at the L.A. Times in a book entitled "Billion Dollar Blackjack," everybody waited for the other shoe to drop. They thought surely the Times would drop it, and on Bonelli's head.

Last week it dropped. But the Times didn't drop it. Bonelli did. He dropped it on the head of the Times in the form of a $1,000,000 libel suit. Worst charge was that the paper sought to tie Bonelli up with the Mafia gang. Suit said the paper had been given ample opportunity to retract the libel and so far had not seen fit to do so.

Normally Coast rags do not print libel actions, figuring it only encourages crackpots to follow suit. But the Hearst papers thought it was news and gave it quite a play, even giving Bonelli's book a plug in the news columns.

Bonelli's family has lived in Arizona for generations. They came originally from Switzerland, not Italy.

Clark's British Post

T. Fife Clark, public relations adviser to the British government, is leaving his Downing St. post to become director-general of the Central Office of Information.

He succeeds Sir Robert Fraser, who was recently named director-general of the Independent Television Authority, which will operate Britain's first commercial television web.

Pocket Books Into Mags

Pocket Books Inc., one of the paperback pioneers, is entering the magazine field with the publication Oct. 25 of the first issue of The Pocket Book Magazine, a pocketsized quarterly containing articles by w.k. writers in a variety of fields. Editor will be Franklin Watts, president of the publishing firm bearing his name, who came up with the idea a year ago.

First issue will contain articles by Thurman Arnold ("Personal Liberties Are Indivisible"), Chester Bowles ("Asians Fear Our Foreign Policy"), Philip Wylie ("America—The World's First Pediarchy"), Herbert Weinstock ("What Makes a Conductor Great?"), Richard B. Morris ("The McCarthys of Yesterday"), Dr. Norman Vincent Peale ("What Really Worries People Today?") and others. Editorial approach, it's said, "is that of a book published" with the idea of printing articles of "permanent value on important ideas and issues."

2 New Pocket Mags

Fresh entries for the pocket-size mag field are being groomed by the Berkley Publishing Corp., a newly formed outfit. First to hit the stands will be News, 15c weekly. Its initial edition is due next Tuesday (26) with an editorial format aimed at the tabloid reader market. Some two months later will be the debut of Chic, a 15c monthly described as aimed at the women's market.

Berkley is headed by Fred Klein, former veepee and circulation chief of Avon Publications, and Charles Byrne, also v.p. and editor-in-chief of Avon. Editorial staff of News is topped by Jack Conway. Long with Cowles Publications, he was with Quick, a pioneer in the pocket-size mag field, and later managing editor of Tempo. Editor of Chic is Margo Korda, former producer and commentator of fashion shows.

Paperbacks Up Again?

Great debate over the state of the paperback industry continues, with a new voice added to the fray. Theodore Pratt, one of the more voluminously-represented of the paperback authors, claims "that despite what others who are behind the times say, the paperback business is on the rise in sales again, now that the field has settled down." Pratt reports that his paperback original, "Smash-Up," has already sold 80% of its first printing after only a month's distribution, and that a reissue of "Handsome" appears to be on its way to duplicating the feat.

Pratt is currently in Boca Raton, Fla., where at the Southern Governors' Conference last week the state of Florida presented each delegate with a copy of Pratt's Florida novel, "The Flame Tree," autographed and presented by the author.

Columnist Digest

Quick Digest, new 25c monthly pocketsize mag, is on the stands, with features by top columnists and others in its first issue (dated December). Contents of about 40 articles include Walter Winchell's "Killers I Have Known," Earl Wilson's "MMMore About MMMarilyn." Billy Rose's "The Next Time I See Paris," Ed Sullivan's "The Man Who Scared America," etc.

Editor-publisher is Hy Steirman, with Ruth Taylor managing editor.

Louis Sobol Encores

Louis Sobol has signed another two-year contract with King Features and the N. Y. Journal-American.

It takes him into 1956 and marks 25 years on the evening sheet as a show biz columnist.

Pros & Cons On Gillmor Book

Morris L. Ernst panned "Fear, The Accuser" by Dan Gillmor (Abelard - Schuman) on Barry Gray's radio program (Sept. 25) as "biased." Arthur Garfield Hays, co-counsel with Ernst on the board of the American Civil Liberties Union, praised the book highly in his review of it in The Nation Oct. 16. Gray called it a "great; new book." The N. Y. Times rejected a full-page ad on the book for Oct. 17 Sunday Book Section, without giving any reason to the publisher or the Waterston & Fried agency, which placed the copy. The ad quoted from the Hays review. The book is all about Congressional investigating committees and witnesses before them.

Author Gillmor began his writing career under the tutelage of the late O. K. Bovard, managing editor of the St. Louis Post-Dispatch. He was a pilot in the Army Air Force in World War II, and is a son of an Admiral in the U. S. Navy.

Meanwhile, smaller ads with essentially the same text, according to a representative of the publisher, as the full-page ad rejected by the Times' Committee on Advertising Acceptability ran in the Monday (18) editions of the N. Y. Herald Tribune and the Washington Post.

CHATTER

Ted Patrick, editor of Holiday mag, in from Paris Monday (18) on the Flandre.

Irving Kramer, formerly with Look mag, appointed art director for Pocket Magazines.

"The Gertrude Lawrence Story," by Nancy Spain, being serialized in the Evening News, Glasgow.

Michael Clark, foreign correspondent of the N. Y. Times, returned to Europe last week on the SS United States.

Richard A. Thornburgh promoted to executive director and John S. Gilen to managing editor of the Philadelphia Inquirer.

Max Winkler, prez of the Longchamps Restaurants, has authored "The Longchamps Cookbook," for November publication, by Harper's.

Bill Smith, an associate editor of Billboard for 11 years, has resigned to go into personal management. He specialized in vaudeville and nitery coverage.

Mort Frankel, tv freelancer and former CBS editor, makes his national magazine debut Sun. (24) with an article in This Week on the 50th anniversary of New York's subway system.

Edward L. Bernays among four "outstanding" news and public relations men awarded certificates of commendation at a recent seminar held by the School of Journalism of Florida U.

Ira Peck named editor of Screenland and Silver Screen mags by publisher Ned Pines. Peck continues in his present post as editor of Pines Publications' new projects division.

Charles Jasper Sisson, Asst. Director and Senior Fellow of the Shakespeare Institute, Stradford-on-Avon, has compiled the complete works of William Shakepeare for Harpr publication.

Program of foreign films not regularly shown to the American public is being readied by the Foreign Press Assn. of Hollywood. Imports from Japan, South Africa, France, England and Canada will be shown to members and invited guests.

Alfred A. Knopf has added a new book by CBS-TV's "Omnibus" emcee, Alistair Cooke, "A Commencement Address," to the fall list. It will be published Nov. 8. The address was given to the graduating class of Smith College in June this year.

Tom Mahoney, a former editor of Look and Fortune, has authored "The Great Merchants," for Harper's, detailing the success stories of institutions such as R. H. Macy, Filenes, Marshall Field, Sears Roebuck, A&P, Orbach's, Neiman-Marcus, Brentano's, Brooks Bros., Tiffany's, F. & R. Lazarus, et al.

Collection of magazine articles being published by Scribner's this week, "A Guide to Successful Magazine Writing," contains two show business pieces. They are Kate Smith's story as told to Martin Abramson in the American Magazine, and a piece on Strates Carnival by James Poling, published in the Satevepost.

VARIETY's oft-quoted headline of Oct. 30, 1929, "Wall Street lays an egg," leads off John Gray's article, "The Day A Whole Generation Went Broke" in Maclean's magazine, Toronto. U. S.-born Gray has just moved to St. John, N. B., as mag's Maritimes staff man. Wife Araby Lockhart, Toronto stage and tv actress, moved with him.

While flacking the proposed $75,000,000 Back Bay Center in Boston for producer-realtor Roger L. Stevens during the past year, press-agent Bob Viano was himself bitten by the real estate bug. He and brother Dick bought a picturesque carriage house in nearby Cohasset and converted it into a home. Natch, it's being called "Barn Yesterday."

Oscar Dystel, president of Bantam Books Inc., last week returned to N.Y. from the Coast, where he conferred with studio executives on pix-book promotion tieins. Future Bantam tieins will include "The Bridge At Toko-Ri" "East of Eden" (Warners), "Lord Vanity" (20th) and "Man Without A Star" (U). The first three will be published by Bantam in January.

Special "Pacific" edition of Saturday Review has a number of bright pieces, notably Irving Hoffman's "Hongkong—a State of Never Mind," a closeup of that Oriental crossroads as will never be found in any Baedeker; J. P. McEvoy's "I'll Take Manila"; Leonard Lyons' "Hawaii—the Dessert Islands"; and James Michener's "The Sea of the Talented Traveler."

SCULLY'S SCRAPBOOK

By Frank Scully

HoHywood.

As soon as the cycle of crooked cop pix runs its full 360 degrees, which should be any century now, because the taste of fans tires so easily, I should think a fruitful field would be shady sportswriters.

Those operating in amateur sports would provide the scripticians with better story material because the contrast between pro-writers and am-players would provide a ready-made black and white basis for conflict.

Just before the current football season began, California professed to be scandalized by a highschool star whose father screamed that his boy had been the victim of double-dealing lucrative promises not kept, and so on. As a result, he pulled the lad out of one college hungry to increase its Monday morning standings in the AP and UP polls, and enrolled him in another which could afford to make good on what it offered because it was already up at the top.

Sportswriters, who generally kept things of this sort under cover, lest exposing them would cut down their quota of free meals or extra passes for important people not above these venial forms of bribery, played the scandal up for a while and then dummied up.

I have had little experience in this stuff, and that in homeopathic dosage, which proved rather heady. I once wrote a piece for the old Liberty called "Stumblebacks." The thesis was that you didn't have to be a halfwit to be a halfback, but if you were a halfback long enough you would be a halfwit. A legman, who was the fastest typist, fastest runner and fastest conclusion-jumper, filled in part of the mosaic by supplying me many case-histories (himself among them) of light but fast backs whose brai had been bashed out of shape from hitting 200-pound tackles.

A Stumbleback Stumbles

One of the case-histories he supplied me nearly got us into a juicy libel suit. The ticket was ultimately fixed by having some ghost write a short story and having the battered brain sign it, thereby proving that the case-history in question couldn't possibly have referred to him. I acquiesced to this, as the cost of proving the point by psychiatrists in open court would have run to a fancy figure.

The only other footnote I could supply to any story dealing with these knights of the sports-desk in tarnished armor happened 40 years ago. It was while I was an undergraduate at Columbia.

Though Sid Luckman is generally hailed as Columbia's first professional in the field of football, I'm afraid diligent research would give me a priority. Many of my classmates, notably M. Lincoln Schuster, Howard Dietz, Si Seadler, Merryle Stanley Rukeyser and George E. Sokolsky, have attempted to place on my shoulders the whole responsibility for the return in 1916 of amateur football to Morningside Heights. But I am confessing to nothing of the sort. All I am admitting, and not even that under oath, was that I was the first to make any money out of it.

It happened that before I went to Columbia I had worked on The Sun, which in those days rose in the morning and had quite a standing in New York journalism. I had arranged that when I went to the school of journalism I should be the campus correspondent for the downtown daily. Sun correspondents were paid $8 a column and the secret of success was to get long enough strips to paste up at the end of the week to make a living out of it.

The Greener Faroff Fields

I soon discovered that while correspondents from other colleges were cleaning up on football in the fall of the year, South Field was practically the Forest Lawn of the East as far as activity was concerned. Other colleges were teeming with activity as soon as the academic year started and very little of it was in classrooms. Yale had built its bowl out of the profits of amateur football. Harvard and Princeton had their stadiums. Indeed, almost every campus, save Columbia, was making money out of football.

To make any kind of living I used to cover games out of town as a second-string sportswriter. I got pretty weary of trekking to other colleges and extolling their skill and courage, and besides, I wasn't on a swindle sheet and travel expenses cut rather deeply into that $8 a column.

So I got myself elected class president and began a campaign to restore football to Morningside Heights. The game had been heaved off the campus in 1905 because too many stevedores were enrolling in September and flunking out on the first quizzes in November, after which, if they were still all of one piece, they returned to the docks.

"Crystallizing Public Opinion"

It was a tough assignment to prove that the university had suffered because it had been without football for 10 years. In fact, all the convincing arguments were on the other side. It had grown to be the most eminent university in the world without any football at all, with an enrollment around 30,000.

But I kept pounding, stimulating mass meetings, quoting my own fiery remarks in my own dispatches and otherwise loading the news in a way that is far more common today than it was then. Finally the authorities gave in.

They threw limitations around the return of the game, however. No students of professional schools were to be allowed to play. That paid off Scully and the power of the press. In fact, the game was to be limited to Columbia College and only to about 600 students in that area of learning.

We accepted the limitations with good grace, which was a great disappointment to President Nicholas Murray Butler. He had rather hoped we would kick up a new row at the brushoff so that he could say, "Very well, in that case you'll get no football at all."

But Who Was On First?

The first game was an interclass affair. Charlie Hahn of Harvard, who was studying at Columbia Law, coached one group, and Arthur Howe, an all-American quarterback from Yale, who was studying at Union Theological, coached the other. The game resulted in a scoreless tie. There were no fights, no injuries, no trouble of any sort.

That opened the way for intercollegiate football. A couple of prohibitionists were imported from Oberlin to coach the team. Tot Thorp, Columbia's last All-American before the game was abolished and after that a sportswriter for the Hearst papers, helped out. So did Ham Fish, Harvard's All-American isolationist.

Five games were played that season and Columbia won them all. The last was with New York U. and it was a humdinger. The final score, as I remember it, was 19 to 16.

When the season ended, I tallied up my take and discovered I had made $485 more than I had made all the previous year and thus had become Columbia's first pro since the days when longshoremen came uptown, played out the bone-crushing season and then returned to the easier work of loading and unloading steamships.

The Chaise Lounge Sportswriter

This increase of nearly $500 bucks, remember, was clear profit. There were no taxes, no expenses, save a 5c subway ride, and much of the work could be done from my dormitory window without even going on the field at all.

It was, it is true, only money and I didn't exactly steal it. All I did was to encourage others to work like dogs on a gridiron for nothing so that I might make a nice living out of exploiting their willingness to die for dear old Columbia.

If my motive were only a little higher I'd feel better about the whole thing. To those who feel that the effort to restore football to Columbia was certainly worth it, I shrug my shoulders and shamefully agree.

It was for me, at any rate.

Broadway

Gregory Ratoff back from Europe yesterday (Tues.) on the Queen Mary.

Don Hartman, Paramount exec producer, back to the Coast following the "White Christmas" bow at the Music Hall.

Ira Blue, show biz attorney, has been reelected vice-president of the Federal Bar Assn. of N.Y., New Jersey & Conn. for another year.

Robert Shapiro, managing director of N. Y. Paramount, and Ed Hyman, ABC-Paramount veepee, planed to the Coast Sunday (17) to look at new product.

Rudolf Bing, general manager of the Metropolitan Opera, flew last Friday (15) to San Francisco to attend several performances of the San Francisco Opera. He returned to New York Sunday.

Actress—singer Elise Rhodes and her roommate Meredith Anderson's apartment on Lexington Ave. made the police blotter when $7,825 in furs and jewelry were stolen this past weekend. Miss Anderson is a freelance writer.

Anna and Maria Calouta, a Greek singing-dancing sister-team, arrived in N.Y. from Athens last Thursday (14), to give a series of concerts on behalf of Greek relief organizations throughout the U.S., to benefit victims of the recent earthquakes in Greece.

Lou (Latin Quarter) Walters' daughter, Barbara, who has been with NBC when not associated with her father's enterprises, went over to Paris June 1 "for a few weeks" and may come back in November with the LQ showman who is flying over for the Nov. 1 Command Performance in London.

Hurricane Hazel contributed to the untimely death of publicist David E. Green's father Friday night (15) when he missed his footing while alighting from a Broadway bus near his home in the 80s, causing him to hit his head on the sidewalk. He died within a few hours from shock and concussion.

Roy Rogers and Dale Evans named co-chairmen of the first National Retarded Children's Week, scheduled for Nov. 14-23, according to Martin F. Papish, who heads the organization. Purpose of the week is to inform the public on needs of the mentally retarded child and to raise funds for handicapped children.

Brooklyn Society of Artists, prexied by Nancy Ranson, stages its 38th annual exhibition at Riverside Museum Oct. 31-Nov. 21. Special feature of this year's exhibition is forum on "Art and Atomic Age" moderated by Bertram Goodman on Sunday afternoon, Nov. 14. Artist is wife of WMGM publicist Jo Ranson.

When Gene Mori (Garden State Racetrack near Camden) hosted The Skeeters last Wednesday (13), he also unveiled his new Cherry Hill Inn, at nearby Haddonfield. It was a show biz reunion for many who greeted Pepino (& Rhoda), who danced at the Central Park Casino, Waldorf, etc., and who is now headwaiter at Mori's country-style inn.

Leonard H. Goldenson, ABC-Paramount proxy, was named honorary "Pennsylvania Ambassador" last week by the Peansy Chamber of Commerce for "outstanding achievement in the best tradition of the Commonwealth." Former resident of Scottdale, Pa., he was chosen for his efforts on behalf of the United Cerebral Palsy Assn., which he organized and heads.

After 7½ years, Ed and Pegeen Fitzgerald aren't sure of their Hay Island (Conn.) summer retreat because William Ziegler, who owns that large tract, thinks that Bill Jr. and his family should settle there next year, and stay closer to the family. The Fitzgeralds, who used to alternate their ABC radio shows from there and N. Y., will now originate 100% from their East 78th St. town house.

India

Indian Drama Festival opens Nov. 15 and runs a month in New Delhi.

"Roman Holiday" (Par) hit a record by running for 27 weeks at Calcutta's Tiger Cinema.

Midland Theatre in Madras, which has been showing Metro films exclusively for the last few years, pulled down for reconstruction and reopening as an air-conditioned house in November.

Delegation of film artists and technicians led by Writer-Director Ehwaja Ahmed Abbas left Madras for Moscow in connection with Festival of Indian films scheduled to open there and other principal cities of Russia.

First Japanese-Indian pic venture being set by Toei Mtolon Picture Company and A. J. Patel. Story deals with Hindu and Buddhist philosophies and will be approved by India government before production starts.

Pakistan government expects to release 10 Indian films now held by customs. Further release would depend on settlement of trade agreement with the government of India while Pakistan interests are against importing any In n film.

"Knock on Wood" (smash at the Madras Ode in its first week. Film held a second week and may go longer. "Knock" did outstanding business at Bombay's Eros for four weeks and at Calcutta's Lighthouse for two.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Frankie Laine into the Alhambra for a two-show stint.

"Porgy and Bess," getting rave reviews, seems in for a solid run.

Xavier Cugat and troupe heading for the U.S. after a boff European tour.

Terence Rattigan here working on the screenplay of his legiter, "The Deep Blue Sea."

"White Christmas" (Par) will be the first VistaVision pic to play here, now being pencilled in for January.

RKO having its SuperScope unveiling this week for press, and producers and distribs from all over France.

Roger-Pierre and Jean-Marc Thibault, two young nitery comics, inaugurating their first tv show here, "News for Laughing."

Jean-Louis Barrault-Mareleine Renaud Rep Co. has another smash on their hands in revival of Anton Tchekov's "The Cherry Orchard" (La Cerisaie).

Bureau Du Tourism figures show that more U.S. tourists visited France in the first eight months this year than in like period of 1953 or 12% more.

La Rose Rouge goes back to its revue shows with "Les Carnet De Monsieur Daninos," directed by Ives Robert. Freres Jacques also come back to this bolte.

Artur Rubinstein will spend his time evenly between New York and Paris to be able to fulfill his many international concerts every year. He now has a house here.

Maurice Chevalier publishing sixth volume of his memoirs in conjunction with his 55 one-man shows, now going on, to commemorate his 55th year in show biz.

La Nouvelle Eve closes down this month until next February while its present spec revue goes on tour. Lido also shutters down for two weeks to enlarge its stage capacity for the new show, "Caprices," due in December.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse;* 76751)

Columbia set to release "The Second Life," German-French coproduction, in Berlin's Cinema Theatre Oct. 30. Pix opens 14 days later in other key cities.

"Fruhjahrsparade," life of German composer William August Jureks, starts shoofing by Erma Films next year. Ernst Marischka scripts and directs. Herzog will distribute in Germany.

Walter Reich, who megged "Die Mucke," planed back to Hollywood after the preem to write a Marilyn Monroe pic for 20th-Fox; returns to Germany in 1955 to direct "Midnightsun" for Europa Films.

German Film Censorship Board lists 594 pix licensed for release as of Sept. 30, including 26 from Universal, 34 20th-Fox, 33 Columbia, 28 Metro, 23 Paramount, 21 RKO, 24 United Artists and 20 for WB.

The first two-version German-French CinemaScope pic started Oct. 4 in Morocco. German partner is Roxy Films. Titled "Oasis," it stars Michele Morgan, Carl Raddatz, Cornell Borchers, with Yves Allegrets directing.

Palm Springs

By Frank Scully

Ellsworth Vines is resident pro at the Tamarisk.

Vera-Ellen, on busman's holiday, dancing at Doll's House.

Jerry Lewis gave last of his jaundice the old sun treatment.

Marjorie Pohl back at Racquet Club p.a. after 9,000-mile trip around country.

Bob Hope couldn't make it for the CV amateur golf tilt after that Cleveland debacle.

Ralph Kiner umpired ball game to help Mickey Finn's Boys Ranch, which ex-L.A. copper runs here.

Alex Evelove, Bill Best of UP, and Cholly Angeleno (Lynn Spencer) gave 100 villagers skull session in publicity.

Victor McLaglen gave Tom Hull a birthday cake, the Hollywood Roosevelt owner resting here before plunging into an $8,000,000 Vegas operation.

London

Noel Coward is doing a return date at the Cafe de Paris.

John Pertwee planes to Korea Nov. 1 to entertain the troops there.

Betty Reilly makes her local cabaret debut this week at the Colony.

After 30 years, Keith, Prowse Music Co. is moving from Poland St. to the more select Bond St.

Lloyd Williams, BBC-TV producer, quitting to become tele consultant to an advertising agency.

Jean Sablon flying from Paris to appear in a BBC-TV edition of "This Is Show Business" on Oct. 25.

Muriel Berkson sailed last Friday after a six-month tour of Europe. She was in "Summer House" with Judith Anderson.

Several London columnists planed to Le Havre to interview Marlon Brando after it became known he was by-passing London.

Raymond Stross acquired film rights to Charles Terrott's new comedy, "An Alligator Named Daisy," which was published last month.

Ron Randell, now in the Palace production of "Sabrina Fair," inked for the role of American in the British filmization of "I Am A Camera."

Sydney Phillips, who quit Decca Records to join the Phillips label sometime ago, has returned to Decca. Len Smith resigned as recording manager.

Arthur Christiansen, Daily Express editor, will be guest of honor at tomorrow's (Thurs.) luncheon of the Variety Club to celebrate his 21 years with that paper.

To New York: Gregory Ratoff via the Queen Mary; Sir Kenneth Clark, chairman of the Independent Television Authority, on the Ile de France; Eastman Boomer and Anna Russell by plane.

Alicia Markova and Anton Dolin, who ended their ballet partnership a year ago, are to appear together in "Where The Rainbow Ends" which opens a holiday season at the Royal Festival Hall Dec. 27.

Rome

By Robert F. Hawkins
(149 *Archimede;* 87443)

Nyta Dover is new at the Kit-Kat Club.

Marie Baxa, N.Y. tele songstress, booked into Rupe Tarpea.

"Caine Mutiny Court Martial" opened to strong reviews at the Valle.

Sixteen dancers here to take part in the first Italo-Jap coproduction of "Madame Butterfly."

Robert Haynes expected in Rome for stint in "Wives and Lovers," pic which Sergio Grieco is to direct.

Ingrid Bergman in England after finishing German pic work in "Fear," directed by her husband, Roberto Rossellini.

Podrecca's Puppets held over in local stand at the Italia Theatre. Open Dec. 5 in Paris, with new repertoire, for world tour.

Hemigio Paone, Italo legit star, may tour "Porgy and Bess" in key Italian cities, following its recent hit preem at Venice's Music Fete.

Mel Ferrer and Audrey Hepburn switched plans, now staying in a 20-room Alban Hills villa while Ferrer finishes pic work in Cinecitta studios.

Cristine Carrere here from Paris to co-star with Gino Cervi, Francoise Christopher, Pietre Cressoy in "Donna Libera," Marcello Pagliero will direct.

Nathan Milstein due here for opener concert (Oct. 23) in Rome University's Aula Magna. Also booked there are Edwin Fisher, Elizabeth Schwartzkopf and Mezz Mezzrow.

Ireland

By Maxwell Sweeney
(22 *Farney Pk.; Dublin* 64506)

Ballet Rambert in for season at Gaiety, Dublin.

Warbler Cavan O'Connor currently on tour here.

Artur Rubinstein inked for longhair recital in Dublin Nov. 13.

Jack Aronson will stage season at Gate, Dublin, starting in November.

Gracie Fields pacted for Theatre Royal, Dublin, and Savoy, Cork, Oct. 28 and 29.

Terence Rattigan's "Deep Blue Sea" added to fall sked for Olympi , Dubli .

Robert Gallico, son of novelist Paul Gallico, named assistant stage manager at the Dublin Globe Theatre.

Brian Durnin, former Radio Eireann gabber, named first secretary of Irish embassy in Washington.

Derek Bond and Bernadette O'Farrell in for leads in John Dighton comedy, "Who Goes There?"

Bostonian Vivian Eckstein cast for Edith role in current Dublin production of Clare Booth's "The Women."

Michael Gough back to London for lead in "The Immoralist," Ruth and Augustus Goetz adaptation of Andre Gide's description of his honeymoon.

Noel Coward is to supervise new production of his "Blithe Spirit" at Olympia, Dublin. Play has Kay Kendall, Dennis Price and Margot Grahame in leads, and will tour England after its debut here.

Minneapolis

Ray Anthony band into Prom ballroom Friday night (22).

Henry Youngman held over at Jimmy Hegg's Starlight Club after fine biz in initial two weeks.

Scheik's Cafe singing sextet, now well into fourth year of continuous run, packing them in with program of gypsy airs; produced by Glyde Snyder.

Sally Sweet, zither player and folk singer, into Covered Wagon nitery for two-week date, with Harry Zimmerman, local radio figure, as comic and MC.

Edyth Bush Little Theatre, St. Paul, Nov. 4 will open three-week production of "Life With Father." Poll indicated tv show revived interest in veteran stage comedy.

Norman Granz bringing modern jazz concert into Minneapolis Auditorium Monday (25), with Duke Ellington band and Dave Brubeck, Stan Getz and Gerry Mulligan combos. Granz scored 10 days ago with his Jazz at the Philharmonic at same spot.

Vienna

By Emil W. Maass
(2 *Grosse Schiffgasse;* A45045)

Josefstadt Theatre will produce "Caine Mutiny" in 1955.

San Francisco cellist Analee Camp gave concert in Schubert Hall.

Raimund Theatre plans Robert Stolz operetta, "Dreams in Blue," for Xmas. It's a remake of a 1934 work.

Radio reporter Heribert Meisel inked by Paula Wessely film for her next production, "The Way Back."

Melodie-Donau Film working on "You Are Right One" after comedy, "The First Mrs. Selby." Erich Engel is directing.

Carl Milloecker's classical operetta, "Gasparone," being filmed in the Rosenhuegel Studio (Russian zone), with Karl Paryla in the lead.

Scotland

By Gordon Irving
(*Glasgow; Kelvin* 1590)

Ray Ellington, rhythm quartet leader here in vaude.

Gracie Fields set for Scot concert dates and mulling trip to U.S. this winter.

David Whitfield, British singer, pacted for vaude at Glasgow Empire in November.

Regal Cinema, Kilmarnock, celebrating 50th anni, was formerly the King's Theatre.

Joy Nichols, Australian chirper and radio star, set for vaude week at Glasgow Empire.

Jimmy Logan, Scot comedian, touring rural locations with unit under the James S. Kerr (Robert Wilson) banner.

Bobby Limb, young Australian comedian, after successful summer season in "Half-Past Eight" revue at Alhambra, Glasgow, joining new Ted Heath vaude unit, "It's a Record," for British tour.

Tokyo

By Richard H. Larsh
(*Press Club;* 27-0161)

Metro planning Tokyo sales convention of its Near and Far East reps the latter part of October.

Jean and Wally Nash, Australian dance team, appearing at the Latin Quarter. He also plays the multichord.

By the end of January, 1955, there will be at least 105 C'Scope-equipped houses in Japan. There are 49 now and 19 more will be completed by end of the month.

Sir Malcolm Sargent, British baton wielder, guest conducting a series of concerts with the Tokyo Symphony Orchestra and the Kansai Symphony Orchestra in Osaka.

Portland, Ore.

Amato's Supper Club has Nelson Eddy for one week.

Mrs. J. J. Parker, film theatre exec here, recovering from near pneumonia.

Eddie Bracken in "Seven Year Itch" at Civic Auditorium for William Duggan four days last week.

Florence Pickett, ace choreographer for the Amato line, making a name for herself as Konny G. Worth at station KGW.

Hollywood

Ida Lupino laid up with an injured knee.

James Cagney celebrating 25 years in films.

Helen Traubel suffered another attack of laryngitis.

Francis X. Sullivan applying for American citizenship.

Tay Garnett and Mari Aldon returned from London.

Greer Garson recovering from emergency appendectomy.

Anna Magnani arrived from Italy for her first Hollywood picture.

Vic Damone and Pier Angeli set their wedding date for Nov. 25.

Fred Sweeney seriously ill at Motion Picture Country Hospital.

Albert Marre in from N.Y. seeking talent for new play, "Festival."

Fernando Lamas and Arlene Dahl moved from MCA to William Morris.

Hoagy Carmichael and Lucy Marlow will appear at a benefit in Pasadena.

George Jessel will emcee the eighth annual Panhandle Dinner of the Publicists Guild.

Tribute to Joe Pasternak for 30 years of film accomplishment will be staged in the Coconut Grove.

Film cartoonists tossing a party to honor Walter Lantz on his 25th anni with Universal-International.

Roy M. Brewer addressed Motion Picture Industry Controllers on "How Hollywood licked the Communist problem."

Chicago

Ronalds Bros. current at Preview Lounge for an indefinite run.

Alan Dean, MGM singer, in town for two weeks to do Howard Miller deejay show.

"Peer Gynt" extended at Playwrights Theatre Club with "Sea Gull" to follow Oct. 26.

Irene Castle Enzinger, of once famous Irene and Vernon Castle dance team, leaving home in Chicago for retirement cottage in the Ozarks.

Black Orchid Jr., new cocktail lounge adjoining the intimate nitery, opened last Sunday (17) coincidental with birthday of boniface Al Greenfield, likewise celebrated by firstnight guests.

Bonnie Kroll, former promotion gal and deejay pusher for Mercury Records, joined Sampson Co. in promotion capacity for Columbia Records, vice Nat Hale who's now with Liberace flackery. Marty Hirsch, former assistant to Kenny Myers at Merc, succeeds Miss Kroll.

Philadelphia

By Jerry Gaghan

After two weeks of band policy, Embassy Club returned to floorshows.

The Barton Sho-Bar changing name to Club Mambo for a try at new craze.

Gil Orlowitz, local playwright, will have his drama, "Stephanie," tried out by Group One, off-Broadway Theatre.

Australian former figure skating champ Melanie Magnan heads new rink revue at Hotel Benjami Franklin's Garden Terrace.

Norman Granz playing return quick date at Academy of Music with Duke Ellington orch and combos of Gerry Mulligan, Dave Brubeck and Stan Getz.

Philadelphia Civic Grand Opera signed two Metopera stars for season's opener, "Samson and Delilah," Oct. 26, with Ramon Vinay and Jean Madeira in title roles.

Washington

By Florence S. Lowe

Mills Bros. current at Casino Royal nitery.

Sande Williams orch back at its stand at Hotel Shoreham's Palladian Room.

The Eugene Van Dees, MPAA's Rome rep and wife, here to visit the Eric Johnstons.

"The Crucible," big click at Arena Stage, held over for sixth week, which delayed skedded preem of "Androcles and the Lion" to Oct. 19.

Omaha

By Glenn Trump

Acts at Ak-Sar-Ben Rodeo here included Jay Sisler, Slivers Johnson; and Connie & Byron Hendrix.

Tex Beneke sworn in as honorary fire chief at Offutt Air Force Base here while playing dance for airmen.

Jack Duffield reports his Thearle-Duffield Co. of Chicago will produce fireworks for 21st Orange Bowl celeb at Miami Jan. 1 Art Briese will be in charge.

Don Romeo of Paul Moorhead Agency back from Chicago where he inked Herb Shriner to head Auto Show slated for new City Auditorium here in February.

OBITUARIES

ARTHUR WISNER

Arthur Wisner, 54, manager of the Kansas City Philharmonic Orchestra, died of a cerebral hemorrhage in K. C., early Monday (18). He went there in November, 1952, after a splitup with Community Concerts Inc., where he had spent much of his business career. One of the organizers of Columbia Artists Mgt. and its Community Concerts adjunct, he spent most of his adult life in the concert business. Born in Athens, Mich., he graduated Michigan Business & Normal College. First with the Redpath Chautauqua & Lyceum Bureau, he helped to organize Columbia in 1930. He was at one time a performing musician.

Survived by wife and three sisters.

Still "THE KING"

AL JOLSON

MAY 26, 1885

OCTOBER 23, 1950

Al Jolson Memorial Club

B. WINFRED MERRILL

B. Winfred Merrill, 90, former ncert violinist, composer, music textbook writer and dean emeritus of the Indiana U. School of Music, died Oct. 17, in Bloomington, Ind. In 1880 he founded and directed the first high school orchestra in the U. S. at East Aurora, Ill.

Joining Indiana's faculty in 1919, Merrill became dean of the new school of music in 1921 and served until his retirement in 1938. Throughout his 19 years with the university he conducted the I. U. Symphony Orchestra.

Surviving are his wife and a daughter, Prof. Winifred Merrill, of the I. U. School of Music.

RICHARD TEMPLE

Richard Temple, 81, vet actor and a panel member on "Life Begins at 80," tv show, died of a heart attack Oct. 14 in New York. Born in England, he was the son of Richard Temple, who originated roles in all of the Gilbert and Sullivan operettas when they were first produced. The younger Temple was brought to the U. S. by the Shuberts, and appeared in many of their productions.

Temple performed in Chicago in "The Better 'Ole," with De Wolfe Hopper and in Shaw's "Pygmalion," with Ruth Chatterton. His other appearances included roles in "She Stoops to Conquer," "Rebecca" and "Sons O' Guns."

IN MEMORIAM

In Loving Memory of Our Brother

SAMUEL LIEBERT

COMEDIAN

Died Oct. 24, 1945

AT REST

ERNESTO SABATINI

Ernesto Sabatini, 76, veteran actor-manager, died in Milan, Oct. 6, of a heart attack. In recent years he had been working in Italian radio and tv. From 1910 to 1940, he played leads with top Italian touring companies and also headed his own road company.

Although Sabatini appeared in some 50 films as a featured player, he never achieved stardom. A member of an old theatrical family, he was a doctor of medicine before embarking upon a stage career.

Fred E. Ahlert

Oct. 20th, 1953

In Loving Memory

MILDRED, RICHARD, FRED, JR.

EDWARD R. NORRIS

Edward R. Norris, 53, who had managed the boxoffice of the National Symphony Orchestra in Washington since that organization commenced in 1931, died in D. C. last Oct. 13 after a long illness.

Norris, a native Washingtonian, had previously worked the boxoffices at the old Belasco and Poli's Theatres there. He was a member of Variety Club of Washington and the Circus Saints and Sinners there.

Surviving are his wife, a sister and brother.

HERBERT V. ANDERSON

Herbert V. Anderson, 47, account executive with NBC-TV's network sales dept., died Oct. 14, in Manhasset, N. Y., after a long illness. He joined NBC in April, 1944, in the spot and local sales dept. Upon formation of the television network sales dept. in 1950, he was named an account exec.

A native of Falconer, N. Y., Anderson is survived by his wife, Mrs. Anne Wright Anderson of the J. Walter Thompson Co.; his parents and two sisters.

ALFRED GRADSTEIN

Alfred Gradstein, 51, Polish composer, died Sept. 29, in Warsaw. He studied at the Warsaw Conservatory of Music from 1922 to 1925, and at the State Academy of Music in Vienna from 1925 to 1926.

Best known for his songs for children and for popular music for voice and instruments, Gradstein won two state prizes for his works for chorus. Among his other compositions are a piano concerto and a number of mazurkas.

HARLEY SADLER

Harley Sadler, 62, longtime tent showman, died of a heart attack Oct. 19 in Stamford, Tex. A state senator at the time of his death, he was stricken i Avoca, Tex., where he had gone to judge a talent contest.

Sadler traveled with various stock companies in the midwest and southwest and also acted on Mississippi showboats.

RICHARD RICCARDO

Richard (Ric) Riccardo, 51, owner-operator of the Chicago restaurant bearing his name, died there Oct. 11. He had been in poor health for nearly four years. A painter himself, Riccardo opened the eating place in 1935. It later evolved into a combination restaurant and art gallery that became a favorite hangout for the radio-tv and ad agency crowd.

Survived by a son and daughter.

HALLIAM BOSWORTH

Halliam Bosworth, 79, actor in many Broadway stage productions, died of a heart attack Oct. 10 in New York. At the age of 16 he played a super in William A. Brady's "The Things That Count."

On Broadway Bosworth later appeared in "The Hawk," "Treasure Island," "Lombardi, Ltd.," "Topaze," "Trick For Trick," and "It Can't Happen."

His wife survives.

THOMAS FLETCHER

Thomas Fletcher, 82, retired vaude performer, died Oct. 12 in New York. At one time he toured with a number of vaude song and dance shows throughout the country. Later, with his wife, he formed a team known as "Fletcher and Bailey." More recently he had appeared on the tv show, "Life Begins at 80."

Surviving are tw

HENRY STANTON

Henry Stanton, 68, senior veepee of the J. Walter Thompson ad agency, died Oct. 7 in Palo Alto, Cal., of a heart ailment. In partial retirement, he maintained an office in the San Francisco branch of the agency, with which he had been connected for 40 years.

His wife and four children survive.

LOU MORRIS

Lou Morris, 65, prominent independent exhibitor, died in a London hospital Oct. 11 after a short illness. He was taken ill with food poisoning the previous week and suffered a stroke a few days later.

Survived by wife and two sons.

LOUIS C. SNYDER

Louis C. Snyder, 68, violinist and composer, died Oct. 10 in Chicago. He wrote several hit tunes including "Dream Book," "Gypsy Caravan," and "Dear Friend, Gentle Heart."

Wife survives.

Mae L. Zimmerman, 61, retired vaudeville performer, died of cancer, Oct. 5, in Cleveland. Some 35 years ago she was featured with Roland Travers who specialized in magic and illusions. Surviving are her sister, Cecilia Emerick, and father-in-law.

Edward E. Rudolph Jr., 56, Republic Pictures salesman, was killed in an auto accident Oct. 5, near Salem, Ill. He operated the Studio Theatre in St. Louis and the State in Columbia, Ill., before joining Republic.

J. Ellsworth Sliker, 68, singer on early NBC radio programs, was found dead Oct. 12 at his home in Easton, Pa. He directed the Easton Oratorio Society, and his failure to appear for a rehearsal of the group led to discovery of his body.

Hedwig B. Smith, 81, who for more than 50 years conducted a costuming business for professional and amateur theatricals from her home in Albany, N.Y., died suddenly there Oct. 3. A sister survives.

Widow, 80, of John J. McGuirk, pioneer film theatre operator and president and chairman of the board of the Stanley Co. of America, died Oct. 15, in Philadelphia. Two daughters survive.

Joseph Tavani, Sr., 70, motion picture projectionist with Warner Bros. for 32 years until his retirement a few years ago, died Oct. 10, in Philadelphi . His wife, seven sons and three daughters survive.

Frederick T. Hyskell, 84, founder of the Pacific Coast Advertising Assn., died Oct. 13 in Hollywood. Surviving is his son, Dean, Fox West Coast advertising executive.

Ercole Marchisio, 71, former proprietor and co-owner of the o'd Marguery Restaurant, known to many showbiz figures, died Oct. 13 in Teaneck, N. J.

Mother, 76, of Mrs. Richard Rodgers, wife of the composer, died Oct. 11 in New York, after a short illness. Surviving, besides her daughter, is a son.

H. Evan Williams Jr., 55, music and drama critic for the old Akron Times-Press, died of a heart ailment, Oct. 13, in that city. Surviving are his wife and a son.

Arthur Edward Reeves, 62, film cameraman of long standing and owner of a camera supply store, died Oct. 10 in Hollywood. His wife and two daughters survive.

Father, 82, of Paul J. Miller, manager of radio station WWVA in Wheeling, W.Va., died Oct. 13 in Zelienople, Pa.

Infant daughter of Mr. and Mrs. Jack M. Warner, died Oct. 14 in Hollywood. Father is a production executive at Warners.

Mme. Emmy Heim, 69, former singer and a voice teacher at the Royal Conservatory of Music, died Oct. 12 in Toronto.

Infant daughter of Thomas A. Power, news editor of radio station WMUR in Manchester, N. H., died in Worcester, Mass., Oct. 9.

Dolph Bleiler, 29, drummer with the Rainy City Jazz Band, Seattle, died in that city Oct. 13 of a heart attack.

Joseph A. Norin, 71, sculptor and makeup artist at Metro and Warners for 31 years, died Oct. 10 in Los Angeles. He retired last year because of failing health.

Joseph W. Gutzweiler, 79, veteran exhibitor, died Oct. 12, in Jasper, Ind. He owned the Astra and Tivoli Theatres there.

BIRTHS

Mr. and Mrs. Frank P. Rosenberg, Hollywood, Oct. 8. Father is a Warner producer.

Mr. and Mrs. Don Reid, son, Memphis, Sept. 25. Father is danceband leader; mother, Gwen Parke, is vocalist with the band.

Mr. and Mrs. Bill Veeck, daughter, Los Angeles, Oct. 14. Mother is Mary Frances Ackerman, former p.a. for "Ice Capades."

Mr. and Mrs. Alec Coppel, son, Hollywood, Oct. 12. Mother is the former British actress, Myra Morton; father is a screen writer.

Mr. and Mrs. Allen Fletcher, son, Pittsburgh, Sept. 28. Father's a director at the Carnegie Tech Drama School.

Mr. and Mrs. Dick Trapp, daughter, Bronxville, N. Y., Oct. 11. Father is CBS-TV sales service staffer.

Mr. and Mrs. Richard Stark, daughter, Oct. 13, in Englewood, N.J. Father is an account exec with ABC-TV.

Mr. and Mrs. Ben Halpern, daughter, New York, recently. Father is assistant to Samuel Cohen, foreign publicity manager of United Artists.

Mr. and Mrs. Leon Feldun, son, Brooklyn, Oct. 16. Father is with United Artists' homeoffice foreign dept.

Little Anti-Yank Feeling

Continued from page 2

away to the avid Anglophile the tremendous advantage which American entertainment has in the British market.

Take motion pictures. There is in existence an Act of Parliament which stipulates 30% quota for British product, with reliefs and exemptions allowed under the Act shaving this to about 25%. In actual performance, the countrywide average is not much above 20%. Interpreted in the logical way, roughly 80% of the British screens are filled with Hollywood product. Who says now the British are anti-American?

Yet only a month ago, J. Arthur Rank reported that British pix in the U. S. didn't gross 1% of the total American revenue. He insisted that the only hope he had of getting a fair deal was to acquire his own chain of theatres. Irrespective of the rights and wrongs of his arguments, they make wonderful copy for the Anglophile.

Legit Situation

What's the situation concerning the legit theatre? At any time there's always a wide choice of Broadway hits which have been trans-shipped to London, frequently with American stars, often staged by U. S. directors, with settings by a Yank designer.

In the postwar era, the Broadway musical has become one of the sights of London. Currently there are three such sights on view at key West End theatres. They are "King and I," at the Drury Lane; "Pal Joey," at the Princes; and "Can-Can," at the Coliseum. This impressive total is in addition to the array of straight legit hits such as "Teahouse of the August Moon," "I Am a Camera," "Sabrina Fair," and "Bell, Book and Candle."

How does this record compare to the current Broadway scoreboard? One British musical, "Boy Friend," incidentally the first in years, and one comedy, "Dear Charles," which is of questionable British origin. (The latter first played on Broadway before being translated into the French, from which it was translated into English.) In addition, there was the limited run of "Midsummer Night's Dream" at the Metropolitan Opera House and now on tour.

In the last couple of years comparatively few British plays have reached the big time in America, and a few local hits have proved to be dismal failures. "Escapade" ran for a year in London, but survived for little more than a week in New York. "Women of Twilight," which had a profitable season here, lasted for only eight performances on Broadway. "Dial M for Murder" on the other hand was a success on both sides and, as the proverbial exception, "The Fourposter" did far better in New York than originally in London.

Two-Way Street

Admittedly, there has been a greater two-way traffic in legit than in most other entertainment media, and that not all the exports from the Main Stem have been hailed along Shaftesbury Avenue, but it must be conceded that Broadway has collared the bulk of the West End's musical trade, leaving little room for local talent. Even "Wedding in Paris" which has been jamming the Hippodrome since it opened in February was authored by an American (Vera Caspary) although it's being tagged as a British tuner.

Not since "Finian's Rainbow" failed to make an impact several years back has there been a flop Broadway musical in London, and the lineup of current West End attractions is only part of the general pattern. There's still a touring company of "Oklahoma!" out on the road, although it's more than four years since it was replaced at the Drury Lane by "Carousel."

The principal failures from America were "Stalag 17" and "The Shrike," both of which had short lives at the Princes and "Bruno and Sidney" which lasted six performances at the Phoenix. As it only survived five shows in America, this was one example where the people and the critics of both countries delivered the same verdict.

Yank Vaude Superior

There's never been any question about American superiority in the vaudeville field ever since Val Parnell introduced his policy of international variety at the London Palladium several seasons back. And this naturally leads into the success of U.S. ds in the British market, as many of the Palladium headliners were pre-sold solely on the basis of their recordings. By the same token, there has been a strong Yank domination among the best sellers for disks and sheet music.

The importance of American talent in vaude, and a tribute to th part U.S. artists have played making the Palladium the world's premier vaudery, is demonstrated by the inclusion of a number of Hollywood stars among the galaxy of talent recruited for this year's Royal Command gala. Bob Hope, Frankie Laine, Guy Mitchell and Howard Keel have been chosen for royal honors, and will appear the Palladium stage Nov. 1.

Cabarets, Too

Even in the more restricted cabaret field, American performers have had their full share of the available gravy. London's premier nitery, the Cafe de Paris, has consistently booked the cream of U.S. talent; the Colony Restaurant on Berkeley Square has always had a generous quota of Yank acts, while other restaurants and clubs have regularly signed American stars as cabaret headliners.

Agreed that a number of British act have succeeded in breaking into the American nitery field, it must nevertheless be conceded that the traffic mainly has been in a single direction. Broadway will always make attractive bids for top talent the Noel Coward category.

America is not so enthusiastic, however, towards the "bread-and-butter" acts of show biz, which would benefit from the prestige of an American season as well as being able to use the coin. U. S. artists in this category are nearly always sure of a warm welcome and plenty of work when they come to this island.

Undoubtedly, deep down in the true British hearts, there must be some envy of the firm grip which the U.S. holds on every facet of entertainment. But to be envious of America and Americans is vastly different from being anti-American. Plenty of local girls may be envious of Audrey Hepburn, one of the many British artists who has made her name in Hollywood. None would be against her.

Rogers, Autry

Continued from page 1

their films from being sold to television without extra recompense.

First instance was reported in VARIETY in a front page yarn as early as July, 1935, when Edna Ferber refused to sell her novel, "Come and Get It" to Samuel Goldwyn unless the contract specifically reserved radio and television rights to her.

Since then, the studio guilds and the AFM have fought the televised use of pictures made by their members for theatrical use, unless participants received extra pay.

Lawyers Nonplussed

Hollywood, Oct. 19.

Fred Sturdy, Roy Rogers' attorney, is undecided whether he will ask U. S. high court to reconsider. Gang, Kopp & Tyre, Autry attorneys, has no present intention of seeking such reconsideration.

Latter says "Manner in which Republic can use pix still is not completely decided."

MARRIAGES

Edith Finkenstein to Bernard Hiller, Long Beach, L. I., N.Y., Oct. 9. Bride is secretary to Robert Ferguson of Columbia Pictures' adpub dept.

Ruth Hampton to Byron Palmer, Hollywood, Oct. 17. Bride's a screen actress; he's on television.

Kathryn Parks to Arthur Lack, Pittsburgh, Sept. 26. Bride runs a dancing school; he's a Pitt reporter for the Wall Street Journal.

Barbara Young to Johnny Oxley, Edinburgh, Scot., Oct. 2. Bride's a danceband chirper; he's a musician.

Daphne Walker to Richard Hoyle, Johannesburg, South Africa, recently. Bride's an English ice-skating star.

Jo Ann Greer to Stan Stout, La Canada, Cal., Oct. 9. Bride's a vocalist; he's a trumpeter with Les Brown's band.

EILEEN BARTON

New York Journal-American

A Star Is Born

By LOUIS SOBOL

* * *

Although when Joe E. Lewis is the headliner, no one can hope to top him for the entertainment value he offers, it is a fact that those of us who turned out for the Copa opening last week found ourselves cheering a little girl who has been around for quite awhile—and I am not the only one who felt that she came close to stealing the play away from the favorite Joe E. I am referring to pint-sized Eileen Barton. This youngster exemplified show business at its best—and with a little imagination, one could almost see the symbolic star slowly rising behind her to float over her head in glowing benediction.

GEE, Thanks!

VARIETY
"Miss Barton is an undeniable click of large proportions at the Copa, a stature she has never heretofore attained. She has established a new milestone in her personal career. She's set to scale those Las Vegas heights now, unquestionably and unequivocally. There's a solid chunk of stardust flaked around her current 29-minute stint at the Copa." *Abel.*

RADIE HARRIS
Hollywood Reporter
"About Eileen Barton, however, who shares the spotlight with him, something new can be added. This pint-size "Bake a Cake" miss has an act that is solid, brother, solid. True, her Al Jolson medley is pretty standard, but her tribute to a great composer—no, not Rodgers, Porter or Gershwin, but Harold Arlen—really socks home how great his contribution to pop music has been through the years. And Eileen gives credit to the guy who arranged this heart-warming routine for her—Milton Berle."

MARTIN BERDEN
N. Y. Post
"At the Copa, Joe E. Lewis is the boy they came to see, but the big surprise of the show is EILEEN BARTON. This miss has been a local fixture for years, but now she's making people take notice of her talent."

HY GARDNER
N. Y. Herald Tribune
"An energized bundle of talent named Eileen Barton. Eileen, who's been chanting tunes all the way back to when she was a youngster on the Horn & Hardart radio revue, stopped the show so cold at the Copa. Miss Barton demonstrated that she's now ready for anything the entertainment world has to offer from a top spot in teevee, the Palace, or a legit musical."

GENE KNIGHT
N. Y. Journal-American
"Eileen Barton, in her first Copa appearance. A tremendous performance by a young trouper, who is fast coming into her own."

EARL WILSON
N. Y. Post
"Eileen Barton's blackface Jolson type act at the Copa, is the newest Sensation."

TED GREEN
Radio Daily
"Eileen Barton, the peppery thrush, who is absolutely wowing the patrons at the Copacabana . . . This gal with the big voice, is one of the greatest young stars to come along on the show business scene in years."

JACK O'BRIAN
N. Y. Journal-American
"We've all knwon for years Eileen Barton would make it big, some day soon, and now she has, via her wonderful Copacabana success."

FRANK FARRELL
N. Y. World Telegram and Sun
"Thrush Eileen Barton looks so petite, yet sounds so majestic with her new supper club routine, in the E. 60th St. basement. Her medley of Harold Arlen tunes, is a fascinating one-gal musical revue."

LEE MORTIMER
N. Y. Daily Mirror
"Joe E. Lewis and Eileen Barton, head the greatest floor show in the Copacabana's fabulous 15 years. EILEEN BARTON is the babe with the sexiest pout in show business. When she gives out with her lush and throaty voice, they've got to straitjacket the chumps into the chairs. Then on Thursday night Eileen practically stole the opening show from the aforementioned Lewis. When you can do that, pal, you are committing theatrical grand larceny. This was a new Eileen Barton, with a new manner of singing, a new material setup and an all new personality. I say her Copa showing makes her one of the top femme attractions in the nation."

DANTON WALKER
N. Y. Daily News
"The sensational act that Eileen Barton has whipped up for herself, which almost stole the show in her Copacabana debut."

BILLBOARD
". . . It was Eileen Barton who was the surprise smash. The cute dark-eyed kid, was show business down to her finger tips. It was a real act, a great act."
Bill Smith.

Just Concluded
COPACABANA
New York

Opening Nov. 2nd
MOCAMBO
Hollywood

LEE PINES *at the Piano*

Signed to Appear on 6 Forthcoming
MAX LIEBMAN "SPECTACULARS"
NBC-TV

Starred in Universal Film Musical (Just Released)
"COLLEGE CAPERS"

CORAL RECORDS

Direction: WILLIAM MORRIS AGENCY

Personal Management: WYNN LASSNER & FRANK MILITARY

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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GLOBAL RAP OF U.S. PIX 'SADISM'

Radio-Television Cleaning Up In 'Dirtiest Election Campaign Yet'

They're calling it the "dirtiest" biennial election campaign in modern times—and maybe of all time—and naturally a good deal of it spills over into "quick sell" tv as well as "old reliable" radio. Next Tuesday will tell the story whether dirt versus dirt, like ciggie versus (add soap, autos, et al.), ciggie, cancels each other out, so that in the end the man in the ballot booth pi his decision on what he thought were the issues in separating the wheat from the brickbats as he saw and heard them on the networks and locals.

Rarely in U. S. history has there been so much soul-searching, some of it wtih a wattage angle, as witness Douglas R. Stringfellow's own expose of his wartime derring-do and his exit as a Congressional candidate from Utah. That Stringfellow's "exploits" were reprised on NBC-TV's "This Is Your Life" by Ralph Edwards (and dramatized on CBS-TV's "Suspense") merely demonstrated the long obvious truism that tv is not immune from infallibility when tackling "true" material. Curiously, while it was a newspaper, the Army Times, which is credited with unmasking the Utahan, the latter elected to own

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Close Figuring

Omaha, Oct. 26.

Pawnee, Neb., County Fair Board, is no slouch at close budgeting.

This year's Fair financial report showed a $6.04 overdraft. In 1953 the overdraft was 65c.

AFM 5-Day Week Demand Stirs Up N.Y. Hotels, Cafes

Local 802, N. Y. section of the American Federation of Musicians, has given the word to the major hotels and niteries that it wants a five-day work week for musicians. Demand was made in negotiations last week and, although talks are set to continue amicably, the five-day demand is expected to run into some stiff opposition.

Demand for a five-day week is aimed at spreading employment among more Local 802 members and follows a pattern set a couple of years ago in Chicago. The hotels and niteries don't like the proposal, because they see a hike in their operating costs in having

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Hard-Luck Tunes in Vogue Before Wall St. Laid Its Famous Egg 25 Years Ago

By JIM WALSH

If there's any idea on which the typical American is sold it's the belief that, given the breaks, he could make a house full of money and be a big shot.

Even more firmly fixed, however, is homo sapiens' idea that he doesn't get the breaks but is the hard luck champ in person. And no doubt this belief in one's own unique personal misfortunes is the key to the boffo success of the songs of self-pity that have percolated for generations down through American pop music. In so perking, they have done battle with the opposition optimistic school which insists that you can paint the clouds with sunshine, "A Smile Will Go a Long, Long Way" and that you should "Pucker Up and Whistle Till the Clouds Roll By."

These reflections were inspired by the 25th anniversary of the 1929 stock market bust that inspired VARIETY to one of its most-quoted headlines, "Wall St. Lays An Egg." But, oddly enough, the stock market debacle didn't inspire many songs—few at least that are remembered today. Probably the best known was the doleful "Brother, Can You Spare a Dime?" by E. Y. Harburg and Jay Gorney, which didn't come out until 1932. A couple of years earlier Bill Curtis and Frank Crumit had bravely treated

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Clooney-'Hey' 1st Show Tune in Yrs. to Pass 1,000,000 Disk Mark

"Hey, There," plug tune from the Broadway musical, "Pajama Game," is the first showtune in many years to crack through the 1,000,000 sales mark on disks. The Rosemary Clooney etching of the tune passed the 1,200,000 sales bracket last week and is still travelling at a fast pace.

In the past few years, tunes culled from legituner scores have made poor showings in the disk field. A few, however, racked up impressive sales marks but none reached the "golden disk" circle. Earlier this year "Stranger in Paradise," from "Kismet," got a 700,000 disk sales ride. Tony Bennett's Columbia slicing. Last year Perry Como's "No Other Love" (Victor from "Me and Juliet" hit close to 800,000 disk sales.

Eddie Fisher's workover of the title song of the Harold Rome musical, "Wish You Were Here" (Victor), has been credited with giving the show a boxoffice stimulus but it only racked up an estimated 750,000 platter sales. Even Como's cut of "Some Enchanted Evening" a few years ago fell short

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FEAR NATIVES MAY GET BAD IDEAS

Asian countries as well as Australia and New Zealand, are increasingly echoing European countries in charging that too many Hollywood-made features are unhealthily loaded with detailed physical brutality. Mobster stuff is bad enough but sadistic cruelty on the part of police officials is profoundly shocking to many foreigners who cannot understand this rough stuff in a democracy professing leadership of the free world.

Cry of "too much violence" is not new. But it is spreading. Considerable embarrassment is implicit on (1) the economic level, since the foreign markets provide the profit margin for American films, and (2) the political propaganda level, since American brutality as pictured in American features tends to make academic the Yankee argument that Russia is a brutal police state without respect for individuals.

Usual defense of Hollywood "violence" is that it honestly shows a struggle between good and evil in which good invariably triumphs. However, foreigners point out that there is strong criticism of such film plot violence in the United States itself and that "mature" features do not resort to primitive torture for kicks.

Violence, not sex, forms the basis for most of the foreign scissoring of American films. Europeans generally object to violence, which their films rarely contain. Angriest beefs, however, come from the government of the underdeveloped countries, particularly in Asia. There, it's feared, the type of screen entertainment which American audiences accept under the "action" tag might well serve

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Col's Oaters Go Thataway (TV)

Columbia has become first of the major film companies to unload a sizable package of oldie pix to television. Outfit disclosed in N. Y. yesterday (Tues.) that an unspecified number of westerns and cartoons are going to Hygo Corp., pic distributor in the tv field. It's understood about 20 oaters and 50 black and white single reelers are involved.

Jack Cohn, Col's exec v.p., stressed that disposition of these pix "in no way alters our company's policy of not releasing our features for television showing." He added that the westerns and animated product peddled to Hygo "long since outlived their theatrical value and have no further potential for reissue."

The westerns, it was said, date back 15 years or more and some of them star Bill Elliot and Russell Hayden.

Television 'Spectaculars' Dwarfed By Hollywood's Array of Hi-Cost Films

By GENE ARNEEL

Hollywood, too, has its "spectaculars." Major studios currently are investing unprecedented amounts of coin in new product, to the extent that gross business of $8,000,000 to $9,000,000 on certain pi would be insufficient to break even, and that kind of money infrequently reeled

As television is risking astronomical revenue (for that medium), so, too, some film producers, quest of mammoth producti values, are gambling enough capital on a few pix to finance an entire legit season on Broadway. A budget of $3,000,000 on a single negative had been outstanding in past, and anything much higher than that was rare. David O. Selznick's "Duel in the Sun" and Metro's "Quo Vadis" were the exceptions of the past few years. Last year "The Robe" was added to the list of monetary giants.

Now, numerous of the new films either finished or in work or in blueprint stages are in the ultra-high-cost bracket. Some RKO publicity of the past few weeks loosely uses $6,000,000 as the budgetary figure

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'Spec' a Dirty Word?

Quizzed re the industry's new flock of new film "spectaculars," i.e., multi-million-dollar budgeted productions, an eastern v.p. commented: "Things are going too nicely; don't use that word on us."

His point being that television' "spectaculars" so far this season have been short of smash.

Miami in Drive Against B-Girls And Clip Joints

Miami, Oct. 26.

Miami city solons this week will consider a drastic ordinance designed to eliminate "tea parties" for B-girls in local bars, according to Mayor Abe Aronovitz, who drafted the proposed law.

The bill, almost certain to be passed, will curb clip joints and tighten controls over the fringe spots that cater to the guys looking for gals — a considerable group, considering the many conventions which meet in Miami through the year. Included in the proposed ordinance are rulings which would require B-girls or other employees drinking with patrons, to be served exactly what they order and to down the drinks; there will also be a "stop" on the number of drinks such employees could consume, the limit to be 10, with all such drinks to be listed separately on the customer's check. The Mayor's ordinance also will require posting of all employees' names on a large card prominently displayed on the

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N.Y. Cafes Look to Early 'Eve' Sellouts; Victor's LQ Buyout Sets Trend

New York niteries are already looking forward to capacity houses for New Year's Eve. A major nightclub has been taken over for the big night by an appliance firm as prizes to dealers and certain workers and executives. Others feel that with more than 650 seats already off the market, they will be in position to sell out very early, and perhaps get higher tariffs than in previous years.

The Latin Quarter has been sold out to RCA Victor for the big

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EDGEWATER BEACH HOTEL
CHICAGO
Currently presents
The Hour of Charm
All Girl Orchestra and Choir
Featuring EVELYN and her Magic Violin
under the direction of
PHIL SPITALNY

Blumberg: Show Biz Never Changes But Film Co. Stocks Underpriced

By ABEL GREEN

Veteran showman Nate J. Blumberg, east on one of his periodic trips, but getting less regular since he assumed the board chairmanship of Universal Pictures, is of the opinion (1), that picture stocks are the most underpriced issues on the market, just as (2), the picture business "will always be with us".

The success story of U. with its credo of "making 'em at a price", even in the doldrum days of the industry when many within and without the industry were "writing the picture business out of existence," make him an unique authority. For thing, U's "bread-and-butter" pictures in the downbeat days of grosses, always saw his company turning a profit. And in its recent evolution, with the Decca Records takeover of U control, the stock upbeat in both diskery and the picture company issues has been marked.

Above all, Blumberg, a vaude vet from 'way back, is bemused by his personally favorite credo that "the more show business changes the more it remains the same." He sees it now with television and spectaculars and color—"the same thing we went through in the film business" until we found that adding a lotta star-power or color isn't the insurance against a poor

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21 WHO LOST JOBS TRY COURTS AGAIN

Hollywood, Oct. 26.

Plaintiffs in the $51,750,000 blacklist suit against the major studios and many independent producers have filed notice of appeal from dismissal of the action last July. At that time Superior Judge Ellsworth Meyer threw out the case, ruling that employers have a right to refuse to hire persons who have declined to answer questions concerning Communistic affiliation.

Plaintiffs, 23 in all, are former film people involved in Congressional probing of Reds in Hollywood. They include Gale Sondergaard, Anne Revere and Michael Wilson.

Valerie Hobson Retiring, But Not Immediately

London, Oct. 26.

Valerie Hobson, w starring in the London production of "The King and I," may retire from the stage when she weds John Profumo, a junior minister in the government. However, she recently renewed her contract for the Drury Lane musical through August next year and has not asked to be released.

It is thought her intention is to retire only on completion of her existing commitments. She is also active on screen, radio and tv.

Berlin's London Bally

Irving Berlin continues his song-plugging and exploitation pitch for "White Christmas," with an overseas trek next Monday (Nov. 1) for a fast week in London, meeting music and film critics, interviews with the BBC disk jockeys, and in general follow the same pattern as on his recent U. S. deejay tour.

Songsmith has a one-third ownership in the film with Bing Crosby and Paramount, and this is frankly a commercial exploitation tour.

Stoky's Gold Platter

Leopold Stokowski was handed a gold platter last week by RCA Victor's general manager, Manie Sacks, for selling 1,000,000 copies of his "Blue Danube Waltz" recording. He became the second Red Seal conductor to get into the golden circle of bestsellers.

First Victor maestro to get a gold disk was Arthur Fiedler, whose recording of "Jalousie" with the Boston Pops passed the 1,000,000 marker in 1952.

Frank Farrell's Radio Eye-Opener as Divorce Principals Are Slotted

York World-Telegram & Sun columnist Frank Farrell staged one of those cafe society eye-openers on his ABC Sunday ight "Critics Choice" segment last week (24) by bringing on three of the four principals in the year's hottest divorce suit. Guests were singer Juliana Larson, her oilman husband, Bedford Sharpe, and jeweler Louis Arpels (Van Cleeff), and they came on as a threesome while th tabloids were carrying hot 'n' heavy coverage about Mme. Arpels' divorce suit against her husband naming Miss Larson corespondent.

Show was a one-happy-family routine, which left listeners puzzled as to its purpose and/or meaning, but Farrell later explained that from his viewpoint it was a matter of good journalism in getting in-the-news people together

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Calls Harry Cohn 'Most Maligned In Hollywood'

Hollywood, Oct. 26.

Fortnight magazine out today (26) nooses Harry Cohn as only filmland personality to be included in compilation of 27 "top performers of year." Article says Cohn, "one of most maligned men in Hollywood," fooled his detractors by coming out with three great successes in one year—"Caine Mutiny," "On the Waterfront" and forthcoming "Long Gray Line."

With "Eternity" still going strong, Cohn was "Movie Man of Year."

Bing Crosby Attorneys Fight U. S. Tax Claim

Washington, Oct. 26.

Bing Crosby is fighting a Federal tax claim in the U. S. Tax Court here. He has filed suit against an action of the Internal Revenue Service which claims the groaner owes an additional $17,710 on his income and that of his late wife, Dixie Lee.

Dispute is over the amount of taxes due on $300,000, which the Crosbys received for selling a one-third interest in Decros Corp., a recording company, to Decca Records. Crosby said the $275,000 netted was a capital gain and not annual income.

Revenue Service also refused to allow dependency deductions claimed for Mrs. Crosby's parents. This was not contested by Crosby and his wife's estate.

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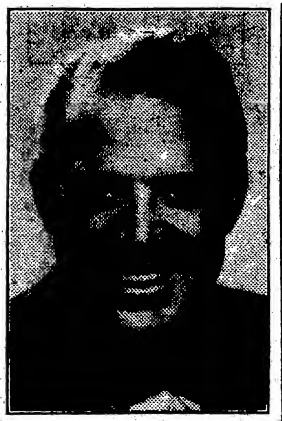

HORACE HEIDT

Box 472

Van Nuys, California

Pix A Socko Biz Always Despite Video: Pickman

New York, Oct. 19.

Editor, VARIETY:

If only to prove to you that I read VARIETY from cover to cover each week, you will remember that I called you after I had read your very interesting editorial, "Peepshow in Reverse," in the issue of Sept. 29.

I thought it stimulating and provocative but I also felt it was on the wrong page; that I didn't believe what VARIETY had to say should have been addressed primarily to television people but rather to picture people.

It seemed to me that everything you said about television was accurate but that the most important thing the piece had to say is that

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SHAPE NOV. 21 FETE TO SCHENCK BROTHERS

Hollywood, Oct. 26.

Screen Producers Guild has appointed a special committee to arrange details of the Fourth Annual Milestone Dinner Nov. 21. It is composed of Buddy Adler, Robert Arthur, Louis F. Edelman, Walter M. Mirisch and Lewis J. Rachmil.

Dinner will be held to honor Nicholas and Joseph M. Schenck for their contributions to the film industry. Darryl F. Zanuck was recipient of the Milestone Award last year.

Bea Lillie Set For Three-Week Scot Tour

Glasgow, Oct. 26.

Beatrice Lillie is set to play a week at the King's Theatre opening Nov. 1 her "An Evening With Beatrice Lillie." In first half of the show Miss Lillie will be supported by Leslie Bricusse (member of Cambridge University Footlights Dramatic Club), Constance Carpenter and John Philip. Eadie & Rack, the Mr. & Mrs. team who accompanied Beatrice Lillie in the U. S., will be at the two pianos.

Miss Lillie's last show in the United Kingdom was "Better Late" at the Garrick Theatre, London. Current show is set for weeks at Edinburgh and Manchester before playing the West End of London.

Basso's Profundo

Hamilton Basso's new novel, "View From Pompey's Head," includes a blind novelist who is disintegrating, and his highly protective wife. Although the book is fictitional and any resemblance to real persons is denied, legit oldtimers around Manhattan think they detect the "models" for these two characters in the late playwright Eugene O'Neill and his wife, Carlotta Monterey.

The speculation is given some plausibility because Basso has researched the O'Neill story. Mrs. O'Neill is said not to share the view that any resemblance exists. Now resident in New York City, she is practically incommunicado.

Hillcrest Set Pays 'Lip' Service To Durocher With Serenade in Blue

By JOE SCHOENFELD

Hollywood, Oct. 26.

Last Wednesday night (20) at Hillcrest was like an echo off New York's Coogan's Bluff that was a long time arriving. The roar of the Polo Grounders tasting Indian blood was counterpointed by the laughter of more than 400 stag members and guests who jammed the country club for Leo Durocher Night. It was ribald and funny, and at times there was an unmistakable note of tender affection for and by the tough leader of the Giants who fractured the Cleveland Goliath.

The dias was one of the "brightest" since the old days in the N.Y. Friar' 48th Street monastery. From toastmaster George Jessel, through Jack Benny, Danny Kaye, Groucho and Harpo Marx, Danny Thomas, Tony Martin, Ned Cronin, George Burns, Charlie Dressen and Fred Haney, was expected dazzling wit, but most of it came in four-letter words. Dignity started and ended with Hillcrest prexy Feli Juda's intro of Jessel. Of the comedians, only Groucho, who was on too early to get the cue, stayed fairly clean and gave out with the most original gags. Kaye, who had no jokes but a hilarious takeoff on Horace Stoneham, provided the biggest laughs, and Harpo, minus his red fright wig and playing it straight, gave out with the most novel entertainment for a stag—a fine harp solo. Only other musi-

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Glynis Johns' U.S. Lead

Hollywood, Oct. 26.

British actress Glynis Johns has been signed for her American film debut opposite Danny Kaye in "Court Jester," Dena production which rolls next month at Paramount lot.

She's due here next week for rehearsals.

Ike Asks Eddie Fisher To Sing So He 'Counts His Blessings' Via Berlin Tune

A "dream" plug, under the topmost auspices, that of the President of the United States, was a spontaneous happenstance to Eddie Fisher and Irving Berlin's "Count Your Blessings." Song is from the latter's "White Christmas" filmusical currently at Radio City Music Hall. It happened at the Jewish Tercentary Dinner last Wednesday night (20) at the Sheraton-Astor Hotel, N. Y., where the President was the honored guest and where both Berlin and Fisher were to perform.

Having rushed over from his own tv show to sing the National Anthem with a choir from the U. S. Military Academy at West Point, Fisher somehow was overlooked for the nonce, the choir officiated with the "Star-Spangled Banner" and Berlin sang his "God Bless America."

When the President learned there still were five minutes before radio-tv time, he requested Fisher to singing "anything." The young baritone rose to the occasion with what was acclaimed "the right thing to say at the right time"—especially since it was all so unexpected—and observed, "This is the 'Command Performance' of all command performances, and since this command came from the President of the United States, this is one more blessing in my life, so I'll sing Irving Berlin's 'Count Your Blessings.'"

The Chief Executive apparently was so impressed that when he got on mike and camera he interrupted the proceedings to tell the public, "I was so touched by the song that I would like Eddie Fisher to again sing one chorus of 'Count Your Blessings' before I start my speech."

At the dinner, incidentally, Berlin's introductory to "God Bless America" was to the effect that, like the pioneer Dutch Jews who first settled in Nieuw Amsterdam 300 years ago, he too came to America, the son of a rabbi, from Russia, and this is his (Berlin's) expression of his love of America.

'Foreign Intrigue' In Theatrical Version

Sheldon Reynolds is planning a theatrical version of his "Foreign Intrigue" telepix series, to be filmed in Paris next spring. Reynolds is currently in New York negotiating a financing-distribution deal, with three major studios reportedly interested in the project.

Aside from the "Intrigue" film, which would mark Reynolds' bow in feature-length production, he's planning three other features for lensing during next summer in France. Trio comprises a melodrama, a love story and a comedy. He's already scripted one of the three.

Chile Cardinal Urges Ban on 'Folies' Visit

Santiago, Oct. 19.

Cardinal Jose Maria Care published a declaration today urging the Chilean government to follow the example of the Peruvian Government and prohibit the visit of the road company of the Folies Bergere, scheduled to open at the Victoria this month. The Archbishop of Santiago described the show as "one of the most scandalous and perhaps the worst seen in Europe and some countries of the Americas."

In case the Folies' visit cannot be stopped, the Cardinal strongly discouraged Catholics from attending.

MAE WEST INKED FOR MIAMI COPA AT 15G

Mae West has been signed to play Copa City, Miami Beach, starting Jan. 8. She'll be getting $15,000. It's the first major talent acquisition by Murray Weinger, who's buying for the spot.

Weinger has been attempting to get a string of film and tele names for the cafe in an effort to induce tele networks to originate a Saturday or Sunday night series from the Beach cafe.

Major Donald Neville-Willing, who sailed from London on the Queen Elizabeth Thursday (21), arrived in N. Y. yesterday (Tues.) to continue negotiations for Mae West to headline at the Cafe de Paris after New Year's. Preliminary overtures have already taken place and, while Miss West reportedly is receptive, she's indicated she wants to come with the complete entourage with which she appeared at Las Vegas and the Latin Quarter, N. Y.

Neville-Willing's mission is mainly concerned with trying to persuade her to come alone, with the promise that extra talent, including the necessary musclemen, could be recruited in London.

Neville-Willing, who handles all American bookings for the Cafe de Paris, will be returning to London a few days ahead of Rudy Vallee's opening end of next month.

More Closed-Circuit TV For Business Meetings

Fifty units of specially-designed big-screen tv units for hotel closed-circuit television has been purchased by Nate Halpern's Theatre Network Television from General Precision Laboratory. Purchase is said to represent the largest tv equipment transaction outside the broadcast field.

The new equipment is to make possible simultaneous business meetings in as many as 50 hotels in 50 different cities from coast to coast. Box Office Television, rival closed-circuit outfit, has a deal with the Sheraton Hotels and has a number of units installed in the chain's hotels. In addition, it maintains portable stand-by equipment for other situations. Approximately 100 theatres throughout th country have closed-circuit equipment of their own which is controlled by neither TNT nor BOTV.

Equipment, purchased by Halpern, is known as model PB 610 and it provides adjustable pictures ranging in size for 4x6 feet to 9x12 feet. Included in the buy are several standard theatre projection units which provide pictures from 9x12 feet to 24x36 feet for large hotel ballrooms accommodating 1,000 people or more.

ODLUM 'DIVERTS' FROM HUGHES

Europe Invents New, Or Discovers Old Taxes As Reply to U. S. Distribs

United States government insistence that European governments introduce a proper system of taxation patterned after that in force this country has backfired against the film companies in Italy where American distribs are now faced with a new tax bite.

Italo government has dug up an old law and is threatening to enforce it, execs in N. Y. report. Involved is the question of whether American remittances from Italy are regular earnings or profits. If they're profits—and the burden of proof is up to the U. S. outfits—a new tax would be slapped on the distribs.

Contention is being made on the Italian side that monies transferred to the U. S. are in excess of actual investment and therefore should be considered profit. The Americans hold that it's well known that foreign revenue has become an integral part of Hollywood's economic pattern. It's said that, if the Italians win their point, considerable coin would be involved in the tax assessment.

The Italian action parallels a threat in France, currently being fought by the American distribs. The French want to slap an 8% turnover tax on both U. S. earnings and the N. Y. share. This could add to an $8,000,000 to $10,000,000 bite.

System in Italy at the moment is haphazard, the government assessing taxes on the basis of income claims and general living standards rather than a detailed income report by individuals. This has lost the government millions, the general impression being that few in Italy—or in France for that matter—pay proper taxes to the government.

Schary Discounts Fears Of Too-Costly Features; Pre-Sold Stories 60% Fave

Metro production chief Dore Schary feels that the "ceiling is unlimited" on how much a picture can gross if the industry continues to make good product. He believes that exhibitors have underestimated "how far the grosses can go." His comment was in answer to exhib complaints that Hollywood's concentration on multi-million-dollar productions may tend to price these spectaculars out of the market.

"If the pictures continue to be good," Schary said, "the audiences will come to see them and exhibitors will make money on them. Even if one of the big pictures should fail, the audiences will be back to see others. The public is not that fickle. They forget the failures."

Production topper, who is in N. Y. for homeoffice confabs, pointed out that there's been a general exaggeration on the number of multi-million-dollar pix. "Not all pictures call for three or four million," he said. "The major companies make about three or four of these a year." Exhibitors, he maintained, should be hopeful in light of the recent upbeat in business.

Schary discounted the exhib beef relating to a "vacuum" that allegedly exists between production and exhibition. "If I, as a producer,

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'DAYBREAK' BROKE

Bankers Trust Redeemed $9,960 On Negative—Lost $126,749

Los Angeles, Oct. 26.

As an aftermath to the foreclosure sale of a film called "Daybreak," originally owned by Showtime Properties, Inc., Bankers Trust of N. Y. won a deficiency judgment amounting to $126,749 in Superior Court.

Recently the bank was awarded $134,135, due on notes, and then sold the film for $9,960. Deficiency judgment represents the difference, plus legal fees.

Now—A Dog's Life

Hollywood, Oct. 26.

Biography of a dog, "The Rin Tin Tin Story," will be produced for theatre release by Herbert B. Leonard, who is currently making "Adventures of Rin Tin Tin" for television. No footage from the tv series will be used in the picture, which will be filmed in CinemaScope and Technicolor.

Leonard calls it "the saga of Hollywood told through the eyes of Rin Tin Tin and his trainer, Lee Duncan."

Indie Film Makers 'Never Had It So Good' As Today

Hollywood, Oct. 26.

Independent producers are better off than ever. This was made clear by the tenor of conversation at the Screen Producers' Guild roundtable luncheon with the press here last week.

William Thomas, who presided, made the point that the indie filmmaker who has a good script has not much of a problem in signing the necessary personalities. At this point, the producer is practically guaranteed an important release deal and this in turn leads to the necessary financing.

The Guildsmen present pointed up the need for good material and emphasized that the proper development of ideas the major studios' ability to buy known properties. Dick Powell interjected that 55% of all successful features last year were developed from an original story idea.

There was general agreement that most television shows would not make good film productions. Powell noted that in his three years on tv he hadn't come upon one property that could be expanded into a successful feature.

Carey Wilson disclosed that SPG has appointed a committee to study the possibility of membership for telefilm producers.

Two Foreign Jobs For Olivia de Havilland

Hollywood, Oct. 26.

Next year's program for Olivia de Havilland calls for two pictures abroad, one of them a package deal in partnership with Sy Bartlett and Tony Veiller. Film will be a romantic comedy, with Bartlett producing next spring in England and Spain.

Second will be an indie with a dramatic theme, to be filmed in France. Both pictures will have major releases.

MUSIC HALL'S XMAS SHOW

'Deep In My Heart' From Metro Viewed on Coast

"Deep In My Heart," Metro's musical, has been set as the N.Y. Music Hall's Christmas picture. This followed Russell Downing, Hall's managing director, return from the Coast where he looked at the latest Hollywood product. "Heart" had been tentatively considered earlier but Downing wanted to see the completed negative first as to suitability to accompany the annual Music Hall Christmas stageshow.

The Jose Ferrer-Merle Oberon starrer likely will open Dec. 9 or Dec. 16, depending on the length of the run by "White Christmas," now in its second week at the Hall.

RKO'S 2D LOSS HINTS Q.T. FEUD

Trade suspicion has it that Floyd Odlum, head of Atlas Corp., and Howard Hughes, as sole owner of RKO Pictures, are a-feudin' and the net result so far has been the loss to RKO of some important product. Or so it seems.

Seen as the tipoff of the row was the switch of "The Girl Rush" to Paramount after the film, being produced by Frederick Brisson, under the Independent Artists banner, had been in preparation on the RKO lot the past several months. Odlum controls the Brisson company.

The "official" explanation out of Par was that "Girl Rush," slated for lensing in VistaVision, would benefit from that company's research and technical handling of the new screen process. Brisson moved his unit to Par Monday (25).

Yet, this is the second instance where RKO lost out and where Odlum had a connection. Walt Disney Production disaffiliated from the Hughes company a couple of months ago with the decision to distribute its multi-million-dollar "20,000 Leagues Under the Sea," among other films, through its own subsidiary. Odlum's invest-

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Circuit Mulls Own Vending, No Franchising

Chicago, Oct. 26.

Continuing to search for new sources of revenue past the ticket windows, as many theatre owners are inclined to do these days, one circuit here is mulling prospects of venturing into the coin machine biz. Alliance Theatre Co. feels it can fatten its take by buying its own vending machines instead of settling for a 50-50 split with concessionaires.

Alliance vending department heads, Glen Packard and Nick Stassen, attended last week's coin

(Continued on page 18)

RKO Moves to Grab Indie Films Via Kings, Holt, Bogeaus, Grainger; Straight % Deal on 'Hansel'

RKO's 'Susan' Big

Although RKO on a full-year basis is continuing its operations at a loss, the company has had a couple of single-month periods in the black. A backlog of product swinging into release abroad proved a strong plus factor.

On the domestic front, "Susan Slept Here" has been doing hefty business. In the light of returns so far, this Debbie Reynolds-Dick Powell comedy looks to rack up $2,500,000 in domestic gross.

Policy at RKO moved a step nearer crystalization over the past week with the acquisition of distribution rights on a world-wide basis to Michael Myerberg's production of "Hansel and Gretel." Film has already opened its N.Y. run at the Broadway Theatre.

Company is aiming to move in on new product from all directions. In the case of "Gretel," only a straight percentage distribution deal was involved on a pic already completed. RKO, it's said, also is angling for deals whereby the studio will arrange for financing in varying amounts for indie product, will set up the entire production fund if a producer has the "right" package or will consider other tieups with indies whereby the studio and distribution facilities will be made available.

Further, the company will continue to engage in production on its own, that is, hiring a producer to lens any choice property that is come upon.

RKO's new pact with producer Edmund Granger reportedly encompasses only studi rental and

(Continued on page 18)

Kid Monster Probe Shifts To Film Biz

Senate subcommittee investigating juvenile delinquency will probe the motion picture industry next. Hearings expectedly will be held in Washington in December.

Senate group, which is headed by Sen. Robert C. Hendrickson (R., N. J.), began its probe of television last week with the stated aim of ascertaining how tv programming influences the behavior of youngsters. Hendrickson dropped the hint that perhaps tv might need a "czar" to restrain the industry against unsuitable material on the air.

The understanding at this time is that the Senate unit's interest in Hollywood centres on the operation and efficiency of the Production Code Administration. Persons close to the matter indicate that Hendrickson and his associates are starting out with a "friendly" attitude toward pix and want to see how the self-censorship principle of the Code might be put to work in other fields, mainly the comic book industry.

Columbia Q.T. 'Peace' Conference Aims to End Allied Exhib Roars

Columbia is in the process of getting off the Allied States Assn. hook. Behind-the-scenes talks took place last week between Columbi sales chief Abe Montague and an eastern Allied leader. A Col spokesman said Montague had made no concession on terms and that the confabs merely concerned a customer-seller relationship with one individual and did not involve Allied as a whole. However, the Allied "customer" in this case is a director of the exhib org and is

(Continued on page 22)

National Boxoffice Survey

Trade Marks Time; 'Star' First for Second Week, 'World' 2d, 'Cinerama' 3d, 'Waterfront' 4th

Trade in key cities covered by VARIETY this stanza is slipping below last week mainly because there doesn't appear to be enough big, strong pix to go around. In one respect, it is a transition period, with numerous theatres awaiting the arrival of fresh fare, some of which is due next week. Few exhibs show any inclination to attempt launching bigger films in direct competition with "Star Is Born," (WB), preferring to coast along temporarily.

"Star," champ last session is standout in first place again this week with $536,000 gross in principal keys. It is playing in 19 key cities covered by VARIETY. "Woman's World" (20th), second last round, again is capturing second position.

"Cinerama" (Indie) is moving up from fourth slot of a week ago to third. "On Waterfront" (Col), with additional playdates, is finishing fourth, being okay to great in some eight key cities.

"Brigadoon" (M-G), which was 10th last stanza, is winding fifth. "Sabrina" (Par) is taking sixth spot while "Rear Window" (Par) is seventh place winner. "Suddenly" (UA) is moving up to eighth place.

"Egyptian" (20th), long high on the list, is showing enough to cop ninth, with "Human Jungle" (AA) rounding out the Big 10 list. "Sitting Bull" (UA), "Vanishing Prairie" (Disney), "Rogue Cop" (M-G) and "Hajji Baba" (20th) are the runner-up pix in that sequence.

"White Christmas" (Par) is giving further evidence of its great grossing potential this week by landing a terrific total in Denver to easily pace that city. Initial VistaVision picture is displaying its stamina by holding near the first week gross in second stanza at the N. Y. Music Hall, where a huge $171,000 looms. It did $175,000 opening week.

"Barefoot Contessa (UA), also new, is heading for a smash $30,000 opening round in Chi. It still is socko currently on its longrun at the N. Y. Capitol. "Beau Brummell" (M-G), another newcomer, is big in N. Y., fine in Cleveland, smart in Philly but slow in L.A.

"Bengal Brigade"(U) looms neat in Toronto and fast in Philly. Pair of oldies, "Notorious" and "Farmer's Daughter," both RKO, are doing nicely in Boston and Providence. "Shanghai Story" (Rep), just getting around, is big in Chi and good in Toronto.

"Betrayed" (M-G), trim in Boston, is rated brisk in Chi. "King Richard and Crusaders" (WB) is okay in Toronto.

"High and Dry" (U), good in Balto, shapes nice in N. Y. as well as Chi and big in Boston. "Hulot's Holiday" (GBD) looks fine in longrun in Frisco.

"Black Knight" (Col) is sock in Frisco. "Valley of Kings" looms neat in St. Louis.

(Complete Boxoffice Reports on Pages 8-9)

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Mag Publicity to Break, But No House Set for 2d Cinerama; 'Lewis & Clark' Project Chilled

National magazines will break reviews and publicity on "Cinerama Holiday," the second picture in the widescreen medium, in their November issues although Stanley Warner, holder of the production and exhibition rights to the medium, still hasn't decided when to install the Louis de Rochemont production in Cinerama theatres.

It was originally planned to open "Holiday" in New York in November, but biz for the original film, "This Is Cinerama," has been holding up so well at a solid $40,000 or thereabouts weekly that SW execs are reluctant to pull the first attraction — although they are aware that they might lose the impact of the national publicity breaks. Mag editors and reviewers caught "Holiday" several months ago in order to prepare editorial matter for the anticipated November bow. There's talk now of a December preem, but that, too, is tentative.

Meanwhile, SW and Warner Bros. appear to have called off their joint Cinerama project — a story-line production of the Lewis & Clark expediti . The $4,000,000 budget, which had been blueprinted for the picture, is considered too risky in the light of similar properties shaping at other studios, including Pine-Thomas' "Two Captains West," completed two weeks ago for Paramount release. SW deal with Warners, although specifically concerned with the Lewis

(Continued on page 18)

A Superstition Is Born

Hollywod, Oct. 26.

Anthony Mann, director of "The Man From Laramie," has discovered how to end a drought. "Just send an expensive production on location," he says, "and it's sure to rain."

That is what happened to his troupe in New Mexico where a heavy three-day rain ended a long dry spell and caused floods.

Via Shipbuilding Co. Lira U.S. Film Firms Secure More Dollars in N.Y.C.

New compensation deal with Finmeccanica, Italy's semi-official shipbuilding outfit, has netted U. S. film companies $1,400,000. Swap, which uses up a good part of available American pic coin in Italy, was made at the favorable rate of 718 lira to the dollar.

tion Picture Export Assn. brings to $4,500,000 the total amount remitted so far Finmeccanica deals. The Italo outfit takes the

This latest transfer by the Mofilm lira in Italy and deposits the equivalent dollar amount to the account of MPEA in N. Y. Finmeccanica's capacity for such deals is said to be virtually unlimited.

Under the current Italian film agreement, MPEA earnings not remittable at the official rate are divided into two categories: 60% is available for compensation deals, 40% is earmarked for local usage. The last two Finmeccanica deals were made at 735 lira to the dollar. The official exchange rate is 630. Only company not participating in the most recent swap is Universal which is building up local funds for purposes of its own.

Since the economic upbeat in Italy is paralled in France, there are reports that the French government may resume authorization of capital account deals for a portion of the U. S. film distribs' blocked earnings. Such deals were stopped last year as part of the new film agreement which raised official monthly remittances from $120,000 to $200,000. Earlier in 1953, the American companies were able to clear out their entire earnings backlog via capital account deals. It's figured that approximately $5,000,000 are now blocked in France.

Lapkin's 11,241 Shares

Nat Lapkin, Stanley Warner v.p., apparently is high on the corporation's future. He's just purchased 11,241 shares of S-W stock, his first such investment.

William W. Howard, v.p. of RKO theatres, also bullish. Howard acquired an additional 2,000 shares of the RKO chain, bringing his total ownership to 2,500 shares.

Metro Nears Deal For Outside Pic (Arnaz-Ball Co.)

Hollywood Oct. 26.

In a sharp break from tradition, Metro is near closing a deal to release a film made by an outside producer at an indie lot, and with financing wholly by the indie. Adding to the novelty of the situation is the fact the company involved in the precedental move is Desilu Productions, and that if the deal is finalized, Desilu will film the Desi Arnaz-Lucille Ball starrer at Motion Picture Centre, the tv rental lot recently acquired by Desilu.

Metro will not share in the profits of the Desilu production. Other lots also bidding for the venture are Warners and Universal. Former is particularly interested as result of its success with "Dragnet."

Up to now, Metro has been the only major studio which has refused any participation deals, a policy which cost the lot such stars as Clark Gable, James Stewart and Van Johnson, among others. However, production chief Dore Schary said a few months ago that he would be amenable to making deals with independents on a wholly or partially financial basis,

(Continued on page 18)

'DRUM BEAT' INTO PAR WITH JACKIE GLEASON

The Paramount has set Warner Bros. "Drum Beat" as the pic to accompany the Jackie Gleason stageshow which opens Nov. 17 at the N. Y. Par flagship. It probably will be followed by "Battle Cry," another WB film, depending on what the Paramount picks as its Christmas picture. "Battle" is definitely booked to play the Par.

Decision on the Xmas film likely will be made by Robert Shapiro, the Paramount Theatre managing director, while he is currently on the Coast looking at the latest product. Shapiro is due back in N. Y. the last of this month.

Kin of Composer Robert Schumann Lose 'Privacy' Suit Vs. Metro

A $9,000,000 suit brought in N. Y. Supreme Court by four great grandchildren of composer Robert Schumann against Loew's, Inc., was dismissed last week by Justice William C. Hecht on the grounds that their "right to privacy" had not been invaded by the film company's 1946 production of "Song of Love." Court, however, permitted the plaintiffs to file a third amended complaint within 20 days.

Descendants of the composer charged that distribution of the film represented an unlawful invasion of their right to privacy, injured their property rights as well as those of Schumann and libeled the memory of the noted musician. Some $5,000,000 is asked for appropriation of the Schumann name, $2,000,000 by which Loew's allegedly earned from the picture, $1,000,000 for libel and $1,000,000 for invasion of privacy.

In a lengthy opinion Justice Hecht held that "even in those states where a right of privacy is recognized, the right 'is a personal right and cannot, as a general rule, be asserted by any one other than by him whose privacy is invaded.'" Court added that rights of the Schumann kin were no better on their claim that the film libeled them.

For the complaint, Justice Hecht pointed out, admits that Robert Schumann and his sister were insane as shown in the picture. Thus, the jurist wrote, "no cause of action in libel is made out where the complaint shows that the article complained of was true."

Court held that the plaintiffs had failed to prove that Loew's had misappropriated the name of Robert Schumann and also denied their claim that the major has been "unjustly enriched" by profits made through exhibition of the film. In any event, the bench ruled, Loew's did not obtain something of value to which it was not entitled.

Four Schumann kin who are pressing the suite include Robert Schumann of San Francisco, Walter Schumann of Bronxville, N. Y.; Mrs. Mari Personius of Elmira, N. Y., and Mrs. Robert White of East Northport, L. I.

Pass-Words!

Denver, Oct. 26.

At the top of their small daily listing ad, the Fox Inter-Mountain Theatres inserted these words:

"You and a guest admitted free to any Fox Theatre in Denver by you saying to the cashier: 'Fox Theatres are the place to go'."

Some 68 took advantage to get themselves and a guest i free that ight.

Sues Fireman's Fund Co. For Refusal to Payoff On Alan Ladd Injury

Hollywood, Oct. 26.

Difference of opinion over the terms of an insurance policy is the basis of a $59,725 lawsuit filed jointly by Columbia and Alan Ladd's Warwick Productions against the Firemen's Fund Insurance Company in Superior Court.

Plaintiffs contend that they had a policy covering the possibility that Ladd might be unable to start "The Black Knight" according to schedule. Just before the starting date last year, Ladd fractured his foot, causing a delay. Now, they declare, the firm refuses to pay on the ground that the policy did not cover accidents.

BRITISH LION 20 GOING TO HYMAN

Deal for Eliot Hyman to acquire theatrical and tv rights to 20 British Lion pix is in the closing stages in N. Y. Deadline is Nov. 1.

Talks between Hyman and B-L started after the British outfit went into receivership. Package originally included only 13 films, but that total later was raised to 20. That's said to be the largest number of British pix to be put on the block in some years. Morrs Helprin reportedly is repping B-L.

Price being asked by the British runs to around $500,000, it's said, with Hyman acquiring the films on a flat basis for a given number of years. He's expanding his distribution org in anticipation of taking on the British flock.

Ace in the deal is "The Heart of the Matter," with Maria Schell and Trevor Howard. Film has already been tentataively booked into the Normandie Theatre, N. Y. by Hyman. Other promising films in the package include "The Intruder" and "Front Page Story," both Jack Hawkins starrers; "Bells of St. Trinian's," which opened in London recently, and "An Inspector Calls, with Alistair Simms.

N. Y. to L. A.

Eileen Barton
Anne Baxter
Sara Berger
Anthony Dearden
S. H. Fabian
Max Fellerman
Vera Ferguson
Freddie Fields
Mary Jane Higby
Ben Kalmenson
Harry Kalmine
Boris Karloff
Edwin Lester
George Minter
Richard Myers
Bill Watters
Lawrence Weingarten

Europe to N. Y.

Harold Boxall
Ernest Clark
Sir Kenneth M. Clark
Constance Collier
Linda Darnell
Maurice Eisenberg
Robert Flemyng
Otto Harbach
Osie Hawkins
Jara Kohout
Joseph Krips
Toni Lander
Emmet Lavery
Moura Lympany
Patricia Medina
Guy Mitchell
Valerie Noble
John Ortiz
Norton V. Ritchey
Cesare Valletti
Royce Wallace
Caroline Wolfort

L. A. to N. Y.

Eddie Albert
Robert Aldrich
June Allyson
Barney Balaban
D. J. Bloomgarden
Frederick Brisson
Joseph S. Dubi
Lillian Gish
Stewart Granger
William Holden
Mervin Houser
George Jessel
Betty & Jane Kean
Phil Krasne
Edwin Lester
David A. Lipton
Maggie McNamara
Carmen Miranda
Paula Morgan
Charlie Morrison
Arnold Moss
Ona Munson
Nicholas Nayfack
Max Nosseck
Kim Novak
Robert Palmer
William Perlberg
Dick Powell
Tyrone Power
Gene Raymond
Ted Richmond
Jay Robinson
Mike Romanoff
Charles Schnee
George Seaton
Dave Sebastian
Geoffrey Shurlock
Robert Strauss
Helen Traubel
Benay Venuta
Jean Wallace
Allan Warshauer
Cornel Wilde
Collier Young

N. Y. to Europe

Irving Berlin
John Byram
Marian Byram
John van Druten
Joan Greenwood
Irving Hoffman
Joseph Kaufman
Jerome Lawrence
Robert E. Lee
Raymond Massey
Edmund Purdom
Jean Simmons

Catholic Paper Deplores 'Contessa' Neck-Buss And 'Beautiful Animal' Angle

Chicago, Oct. 26.

The New World, official Catholic newspaper for the Archdiocese of Chicago, is after the picture industry again. A frontpage item this week slams the ad and marquee blurbings for "Barefoot Contessa," which it deems "disgraceful."

Catholic sheet doesn't specify what it has found objectionable in the press copy, but the ads have virtually made a slogan of "World's Most Beautiful Animal" alongside stills of Ava Gardner. Artwork, in the main, has been depicting an ecstatic embrace from the rear, with man bussing woman on the shoulder.

New World has been at peace with the film industry for several months after championing a campaign to strengthen censorship here both of pix and advertising copy. Newspaper's biting editorials have been credited largely for banishing of "French Line" from this city and have made Chicago dailies very touchy about the film copy they receive.

The New World cautions exhibs that "an incensed public" may demand a code to govern advertising in order to weed out immoral and misleading displays if advertisers don't alter their tactics.

Trade Quips Fly at Astor Charles Boasberg Fete; He Sees DCA a New MGM

Over 500 circuit heads, individual theatreowners and distribution execs joined in a testimonial luncheon for Charles Boasberg, recently named v.p. and general manager of Distributors Corp. of America, at N. Y.'s Hotel Sheraton Astor last Thursday (21). The turnout of importantly-placed industryites clearly reflected the honor guest's standing in the trade and wide interest in the new company which is headed by Fred J. Schwartz, head of Century Theatres.

Speakers combined quips about film problems with tributes to Boasberg, Schwartz and Irving Wormser. Latter's appointment to DCA's v.p. roster, in a switch from Columbia, had just occurred.

Robert J. O'Donnell, general manager of Interstate Theatres,

(Continued on page 18)

Chas. P. Skouras Dies at 65; a Modern Horatio Alger Success Story

Hollywood, Oct. 26.

Charles P. Skouras, 65, who parlayed limitless energy, determination and business acumen into a success story that made the Horati Alger stories insignificant by comparison, died in Cedars of Lebanon Hospital, Hollywood, Oct. 22 of a heart attack. Death came when he was believed to have been recovering from the fifth coronary in less than two years. He was taken to the hospital Sunday (17) after suffering a seizure his penthouse atop the homeoffice of National Theatres, of which he was president.

At his bedside were his wife of 44 years, Mrs. Florence Skouras; his brother George, president of United Artists Theatre Circuit; his daughters Mrs. Edith Jungmeyer and Mrs. Margaret Curti; and his son, Charles Jr. Another brother, Spyros, president of 20th Century-Fox, was flying here from N. Y. when death came.

Rags to Riches

Skouras was living proof that the "rags to riches" theme of scores of pictures played in his theatres from coast to coast was not mere fiction. He came to the U. S. from his native Greece in 1908, a penniless immigrant who spoke virtually no English and had no connections. His first job was as a dishwasher in a New York restaurant, for 50c a day and meals. Four decades later, having lost one fortune and built another, he was the highest salaried man in the U. S., receiving salaries of $985,300 in 1946 and $975,000 in 1949.

He was as widely known for his philanthropy for his business

(Continued on page 22)

Many Authors

The Charles P. Skouras eulogy has been written by a hundred authors. All film mpany presidents, numerous top-ranking members of exhibition and, in fact, key people in every branch of the picture business paid high, publicly-stated tribute.

They termed Skouras the American success story, humanitarian and philanthropist, showman extraordinary and one of the reasons why the industry reached its present stature.

U.S. 'SHORTAGE' AIDS BRITONS

Sued For Saying, In Publicity, He Might Do Modern Lingo 'Hamlet,' Alfred Hitchcock Wins Case

By ROBERT J. LANDRY

Film director Alfred Hitchcock was defendant, and victor, in a strange, precedental case which has just ended after 11 days before Judge William Bondy in N. Y. Federal Court. An action for $750,000 damages (reduced from $1,125,000) on five counts (reduced from seven) was brought by one Irving Fiske. Actor Cary Grant was also named in the complaint, but never served. The case involved "slander of title" and consisted, i the main, of a charge that a publicity statement made by Hitchcock in 1945 ruined and aborted "plans" to produce a play of Fiske's called "Hamlet in Modern English" which he wrote between 1938 and 1941.

Recognized by film, stage and show biz attorneys as a case that "had to be won" else the door be opened to all sorts of similar litigation. Fiske vs. Hitchcock ended when the judge directed the jury to find the case not proven. By then the stenographic minutes were up around 850 pages of argument and testimony.

Fiske's case consisted almost entirely of a series of newspaper lippings concerning a modern version of "Hamlet" which Hitchcock had once considered as a possibility with Cary Grant as the Dane. Hitchcock never went beyond the publicity handout. Thus Fiske, an author, was setting up the unique claim that a mere "maybe" announcement infringed copyright and introduced unfair competition Cr of Fiske's charge was a phrase by publicist Bert Margolies, "Hitchcock said this is the first really modern Hamlet to be done." (i.e., to be planned).

Newspapermen Called

Although tediously prolonged, much of the testimony proved colorful. Fiske's attorney, Louis Pitman, subpoenaed tv actress Joan Chandler and asked her concerning her ex-husband's desire to play Hamlet. Hitchcock's attorneys, Joseph Levene and John G. Griffin, argued that every young actor wants to play Hamlet. Would she, Miss Chandler, like to play Ophelia? Not in the Fiske version, said she. Several newspapermen were subpoenaed to tell about items nine years old of which none could remember anything. Earl Wilson of the N. Y. Post recalled interviewing Hitchcock at the St. Regis. The director discussed diet and said he hated fat men and Scotch, but not gin (Hitchcock was in Hollywood at work throughout the N. Y. trial).

Leonard Lyons of the Post, Miriam Quimby of Time, Robert J. Landry of VARIETY and Sherman McNally of the AP, were others called to shed light on faded news items. A byline piece by Rosalind Shaffer, former AP columnist, present whereabouts unknown, was at issue and there was much palaver as between opposing counsel and the judge as to what was, and was not, "quotation." The bench took the position generally that a newspaper clipping itself was not admissable without direct testimony from the reporter involved.

Fiske took the stand and testified that two actors, identified as Barrie and McKay, had been pre-

(Continued on page 22)

New 'Goldwyn Girls'

Hollywood, Oct. 26.

Samuel Goldwyn is rounding up a new bevy of Goldwyn Girls for his tunefilm, "Guys and Dolls." Such first appeared in "Whoopee" with Eddie Cantor in 1930 but have not been seen in action since "The Secret Life of Walter Mitty" in 1947.

Goldwyn Girls of the past cluded Lucille Ball, Virginia Mayo, Laraine Day, Virginia Bruce and Frances Gifford.

Selznick Sues Chesapeake, Sez Sales Shuffled

Chesapeake Industries, parent firm of Pathe Laboratories and the defunct Eagle Lion Classics, has been named defendant in a $1,250,000 breach of contract suit brought in N. Y. Supreme Court by the Selznick Releasing Organization.

Action charges that Chesapeake failed to use its best efforts in distributing some 10 Selznick films under a three-year release pact which expired last year. SRO also seeks an additional $100,000 on the claim that it was given an erroneous accounting.

Chesapeake made a general denial of SRO's charges and counterclaimed for $70,000. It maintains that it was deprived of that amount when SRO allegedly violated the distribution agreement by making its own settlements with exhibitors.

Suit came to light yesterday (Tues.) when Justice Felix Benvenga reserved decision on SRO's motion for a bill of particulars on the Chesapeake counterclaim. Among Selznick pictures involved in the case are "The Third Man," "Duel in the Sun," "Portrait of Jennie" and "Since You Went Away."

HUSBAND-AND-WIFE DEAL

Martine Carol to 20th Along With Christian Jacques

Hollywood, Oct. 26.

Twentieth-Fox closed a two-way deal with Martine Carol, French actress, and her director-husband, Christian Jacques, calling for one film annually for seven years. Contract starts next summer with Miss Carol starring in the screen version of "Can-Can."

Although Jacques has directed his wife in her last four French films he will not function in "Can-Can" but will start his contract with her second picture.

YANK EXHIBITORS MORE RECEPTIVE

Position of the British film in the U.S. market appears to be in for some improvement as exhibs hail the quality of upcoming Hollywood product and in the same breath complain of the shortage of it.

Impression is gained in N.Y. that there is, at the moment, unprecedented distribution interest in the British imports, with exhibs themselves angling for their distribution. Competish for the grade films is heavy, and so are the guarantees being asked for them.

Feeling—long nurtured by the British—persists that British pix, made with multiple appeal to various U.S. audience strata and properly presented, are the logical marquee successor to any void that may be created by a shortage of available American films.

Contributing to this optimistic outlook is the activity currently evolving around British imports. Among the developments are:

(1) A reported plan for co-production between J. Arthur Rank and Republic, with Rep handling the pix in the western hemisphere. This, it's understood, will be a topic of discussion between John Davis, Rank managing director,

(Continued on page 25)

'Salt' Okay in Mex; 'Gringos' Ribbed

Mexico City, Oct. 26.

"Salt of the Earth," the proposed exhibition of which in Mexico provoked much fuss, is playing quietly to fairly good biz at the Teatro Iris here, which during the past two years has been the showcase for arty Russian pix. Regular exhibition followed a one-day test screening at the Iris. Most pic critics raved over "Salt"—but mostly on the ground that it's so different from other Yankee films some critics used the highly insulting name "gringo" that an element down here is so fond of branding Americans. "Salt" is being considerably publicized, including streamers on trams, which the city government now owns-operates.

"Salt" finally got the nod of the National Cinematographic Board, which decided there's nothing communistic about the pic and that it's suitable for all ages.

European Backgrounds to Cartoons; Lantz Reminds Trade Animated As Costly Per Foot as Features

Aldo Ray Flits

Hollywood, Oct. 26.

Aldo Ray considered the role of "The Wreck" in Columbia's remake of "My Sister Eileen" too unimportant and walked out on it. As a result he is off the payroll.

Ray's replacement is Dick York who has been appearing in "Tea and Sympathy" on the N. Y. stage.

Labor Council Attaboys Rap At Subsidies

Hollywood, Oct. 26.

U. S. State Dept's policy statement opposing foreign film subsidies met with high approval in a resolution adopted by the Hollywood AFL Film Council. Eric A. Johnston and Ellis Arnall were also praised for their agreement to bar subsidies in future foreign pacts.

Last July the Council declared it was opposed to such subsidies by American producers because of their adverse effect on production and employment in the Hollywood film industry.

Arnall Relaxes

Ellis Arnall, Society of Independent Motion Picture Producers prez, formally advised the Federal Trade Commission last week that he was no longer interested in pressing subsidy charges against the Motion Picture Export Assn.

Letter, dated Oct. 19, said withdrawal of the SIMPP complaint was based on assurances from MPEA prexy Eric Johnston that his views—opposing subsidies to foreign film industries—now have the support of the MPEA board. In view of this, wrote Arnall, "there is no difference existing between us. We now assume a united front in opposing the grant of gratuities, subsidies and sub-

(Continued on page 25)

Impressed with the European response to his animated cartoons, shorts producer Walter Lantz is planning to provide some of his upcoming subjects with continental backgrounds to add to their foreign appeal.

Lantz, who's marking his 25th anniversary of releasing his reelers through Universal, told in N. Y. last week (22) of the enthusiastic reception accorded cartoons in Europe by both exhibs and audiences. He'd just returned from a survey trip through that market.

He also stressed the economic problems of the shorts producers in the face of apparent apathy on the part of U. S. theatremen and their unwillingness to up the ante for the one and two-reelers despite the sharp rise in production costs.

May Trim Footage

Planning a program of 13 new animated color items for the new year, Lantz emphesized that continued exhib resistance to higher rentals for his product might force him to cut the length of his reels from the current six to only five minutes. "If we can't get more money, and since we want to maintain the quality, we'll just have to trim the footage," he declared.

Lantz explained that his cartoons cost him anywhere between $30,000 and $50,000 and that, on a per foot basis, "they cost as much as our expensive features." Furthermore, he disclosed, it takes him four years to recoup his negative cost on anyone of his shorts.

The only independent cartoonist left in the field—he's been at it since 1916—Lantz disclosed that 30% of his income came from his licensee business (comic strips, etc.). "Without that and our reissues," said the man who's made the Woody Woodpecker characters a part of the American shorts scene, "we couldn't make ends meet."

Lantz and Irving Sochi , U shorts subjects sales manager, agreed that, were American exhibs to sell shorts more aggressively, "there would be more of an audience response." In Europe, Lantz reported, theatre ops play the cartoons big and exploit them along with the feature bill. "Why couldn't they do that here?" he asked.

Rentals Unbudged

Sochin, who earlier in the week had reported that U would have a lineup of 51 shorts in 1954-55, observed that the success of cartoons had to expand along with the success of the feature product. "However," he said, "exhibitors don't want to give us a fair shake. In all these years, cartoon rentals haven't increased a dime. They don't really want to give us a chance to expand."

Philip Gerard, U's eastern publicity topper, said U intended to back up the Lantz shorts i the coming year with a solid promotional campaign tying in with aggressive merchandising of the subjects.

LATIN REPUBLICS YIELD U. S. FILM BIZ 25% OF TOTAL DOLLARS-IN-N. Y.

Growth of the Latin American market — actual and potential — has the U. S. film companies eyeing the South-of-the-Border territories with a new interest. Some in the industry feel that not enough attention is being paid to the development of the area in the light of its continuing growth.

American distribs in 1954 will have gotten out of Latin America a total of close to $45,000,000, or 25% of its total worldwide "dollars-in-N.Y." revenue which this year should run to approximately $175,000,000. The $45,000,000 include two windfalls, one for $20,000,000 from Brazil this year, and the other the $5,000,000 compensation deal for $4,000,000 in Argentina.

Film biz in Latin America is still held down by government-imposed ceilings in many of the republics. However, as the standard of living rises, it's expected that these shackles will gradually be removed. Restrictions have already been eased in Brazil and, recently, also in Argentina. While L. A. has tv, it doesn't seem to affect the theatre business since, for the moment at least, it's out of the economic range of the average individual.

A Chase National Bank publication covering Latin America market spells out the promise of the market in detailed statistical terms. It's "one of the world's fastest growing markets," says the publication. "Production of goods and services in the republics now adds up to more than $40,000,000,000 a year. It has doubled since the mid-1930's. Imports have doubled, too. The population is increasing twice as fast as the world average."

Looking ahead to 1970, the publication predicted production in the neighborhood of $100,000,000,000 a year; a population rise of some 60% to 275,000,000, and imports from U. S. at between $6,000,000,000 and $7,000,000,000—twice the current rate. "European producers will try to outsell U. S. firms to win a share of the area's dollars," the bank warned.

And its booklet continues: "In most of Latin America there is still a wide gulf between urban and rural living standards. Many rural areas are still outside the market for manufactured goods. That being so, it's important to note that the cities are growing almost twice as fast as the total population of 23 of the biggest cities rose 45% from 1940 to 1950, while total population climbed 25%.

This is seen by U. S. execs as an open invite to secure their future position in the market via expanded theatre holdings and other methods. Robert Corkery, the Motion Picture Export Assn.'s Latin American supervisor, just back from a long swing through the republics, observed in N. Y. that the industry had a real future in Latin America and that plans should be laid in accordance with the market's known potential.

While the $45,000,000 received this year from Latin America are not a true gauge of the actual income—due to the transfer of accumulated coin in Brazil and Argentina—the market nevertheless makes a potent contribution to the industry's overall foreign revenue. Country-by-country breakdown for 1954, given in terms of actual remittances, shows the following:

Argentina, $6,000,000. **Brazil**, approximately $20,000,000. **Chile**, $1,000,000. **Colombia**, $1,500,000. **Cuba**, $2,000,000. **Mexico**, $4,500,000 (affected by the devaluation of the peso). **Peru**, $1,000,000. **Venezuela**, $3,800,000. **Central American republics**, between $2,000,000 and $3,000,000. **Paraguay** accounted for about $250,000. Country showing the most rapid improvement this year was Colombia, execs in N.Y. say.

SOUNDS LIKE SALEM, 1692

Strict Censor Not Strict Enough But Wishes He Could Be

Memphis, Oct. 26.

A woman judge here last week complained that the Memphis censor, erratic 88-year-old Lloyd T. Binford, isn't "strict enough" in his film scissoring. Judge Elizabeth McCain told the Better Films Council that "some pictures in Memphis are on the same plane with horror comics."

Binford lost no time replying. In a letter to the Judge he said "we wish we could be still stricter in banning films from showing here." The trouble is, complained the man whose eccentric censoring has brought him nationwide attention, the Memphis board "lacks the authority to be more severe."

Black Widow
(CINEMASCOPE-COLOR)

Smartly produced murder story with Ginger Rogers, Van Heflin, Gene Tierney and George Raft as salable names to help initial draw. Good payoff indicated.

20th-Fox release of Nunnally Johnson production. Stars Ginger Rogers, Van Heflin, Gene Tierney, George Raft; features Peggy Ann Garner, Reginald Gardiner, Virginia Leith, Otto Krueger, Cathleen Nesbitt, Skip Homeier, Hilda Simms. Directed by Johnson. Screenplay, Johnson, from story by Patrick Quentin; camera (color by De Luxe Labs) Charles G. Clarke; editor, Dorothy Spencer; music, Leigh Harline. Previewed N.Y., Oct. 20, '54. Running time, 95 MINS.

Lottie	Inger Rogers
Peter	Van Heflin
Iris	Gene Tierney
Detective Bruce	George Raft
Nanny Ordway	Peggy Ann Garner
Brian	Reginald Gardiner
Claire	Virginia Leith
Ling	Otto Kruger
Lucia	Cathleen Nesbitt
John	Skip Homeier
Anne	Hilda Simms
Welch	Harry Carter
Miss Mills	Geraldine Wall
Sgt. Owens	Richard Cutting
Sylvia	Mabel Albertson
Mr. Oliver	Aaron Spolling
Costume Desi	Wilson Wood
Bartender	Tony De Marco
Model	Virginia Maples
Maid	Frances Driver
Stage Doorman	James P. Stone
Coal Dealer	Michael Vallon

(Aspect ratio: 2.55:1)

The up-front reels spin off somewhat slowly as the plot groundwork is laid but once the business of murder is gotten down to "Black Widow" takes a firm and unrelenting grip on audience attention. The title is a lure, name values are strong and the subject matter represents a welcome change of pace for the widescreen, intimately played whodunits having become almost rare in the "new era" with its accent on bigness. Looks like good b.o.

Nunnally Johnson's production is attractively set in a swank upper Manhattan apartment a good deal of the way. A few scenes in Greenwich Village also are interestingly-lensed backdrops for the action. Johnson's screenplay, based on a Patrick Quentin story, has sufficient suspense as it builds to the unexpected climax.

Flashbacks are worked in smoothly in relating how a young girl comes to Gotham with a yen to break into the bigtime and winds up the murder victim. Peggy Ann Garner, as this 20-year-old aspiring writer, gives such innocence and bright-eyed eagerness to the part that a note of near incredulity is struck as it's later revealed she was a "purpose girl" capable of sordid escapades designed as stepping stones to the top.

Brought into the web spun by Miss Garner are: Ginger Rogers, a top-rung legit actress and shallow character who finds evil delight in meddling into others' lives; Van Heflin, producer of Miss Rogers' current play, whose assistance to Miss Garner backfires into odious involvement in her murder; Gene Tierney, as Heflin's wife and also a prominent stage actress, and George Raft, the detective on the prowl for a murderer.

Miss Rogers, beautifully garbed, gives an accurate portrait of a distasteful, phoney, theatrical star. Heflin gets across a competent performance as the producer who, while under pressure of the murder rap, veers to near panic as he seeks to find the missing pieces in the homicidal jigsaw puzzle. Miss Tierney, with a less significant part in the yarn, is a plenty nifty looker and nice to have around if only for decorative purposes. Particularly well cast is Raft, authoritative and forceful as the cop who, after some gumshoe work, can spot a murderer when he sees one.

Reginald Gardiner is effectively miable and timid as Miss Rogers' "kept" husband whose surreptitious pursuit of an identity of his own leads to illicit affairs with Miss Garner. Others show professional know-how in lesser spots, including Otto Kruger as a legit player and uncle of Miss Garner's; Virginia Leith, a Village artist who befriends Miss Garner at the start; her brother, Skip Homeier, a law student who falls for Miss Garner; Hilda Simms, sepian hatcheck girl in a dimlit Village bistro (who registers strikingly although she's in only one scene), and Cathleen Nesbitt, as the maid employed by both Miss Rogers and Miss Tierney.

Under Johnson's direction, "Widow" plays out plausibly and with some solid tense moments. The audience is kept properly confused as to who the actual murderer really is. The climatic unmasking is cleverly brought about, although left open to guesswork is how the murdered girl could have been strung up in attempt to give the crime the appearance of suicide. Also, near the final fade, Miss Rogers' hysterical embrace of her husband looks a little ludicrous.

Music nicely underscores the dramatic high points and other technical credits are highly satisfactory. However, closer scissor work might have served to correct the slowness in the early sequences. Charles G. Clarke's camera work (color by De Luxe) manages to achieve intimacy despite the big screen. There are a few instances, though, wherein closeup lensing of dialog exchanges between the story's characters must be followed in a fashion somewhat akin to watching a tennis match. *Gene.*

Operation Manhunt
Spy meller with documentary flavor. Exploitation value of Igor Gouzenko (Ex-Soviet file clerk) helps fair b.o. prospects.

United Artists release of Fred Feldkamp production. Features Harry Townes, Jacques Aubuchon, Will Kuluva, Irja Jensen. Directed by Jack Alexander. Screenplay, Paul Monash; camera, Akos Farkas; narrator, Westbrook Van Voorhees. Tradeshown N.Y., Oct. 21, '54. Running time, 77 MINS.

Igor Gouzenko	Harry Townes
Katya Gouzenko	Irja Jensen
Volov	Jacques Aubuchon
Victor Collier	Robert Goudier
Chertok	Albert Miller
Jean Gouzenko	Caren Shaffer
Stephen Gouzenko	Kenneth Wolfe
Rostovich	Will Kuluva
Inspector Bouchey	Ovila Lagare
Epilogue	Igor Gouzenko

Purported experiences of Igor Gouzenko, the code clerk in the Soviet Embassy in Ottawa, who exposed a Red spy ring in Canada some nine years ago, form the basis of "Operation Manhunt." Just where fiction begins and fact ends or vice versa is impossible to determine, but on the whole this United Artists release shapes up as an unpretentious meller with fair grossing prospects in the programmer market.

Writer Paul Monash, assigned to cook up a script by Matty Fox's MPTV Corp., came up with an original screenplay that throws the spotlight on Gouzenko's life as a Canadian citizen, following his break from Communism. Some domestic scenes show his romping with his two children and hiking with his wife at a snowy retreat in the Canadian hinterland.

But marring this pleasant facet of Gouzenko's existence is an attempt by the Soviet Embassy to locate him and liquidate him as a defector to the West. Their relentless search is afforded a documentary touch by location shooting in the Ottawa and Montreal areas as well as by introductory narration by narrator Westbrook Van Voorhees. Unexpected switch at the finale finds Gouzenko's assigned killer also defecting to the West.

Producer Fred Feldkamp and director Jack Alexander, long identified with the old "March of Time" series, as was narrator Van Voorhees, further accent the documentary flavor by use of a predominantly Canadian cast. Suspense builds nicely under Alexander's guidance and the players make a good try in making it all believable. Harry Townes, who portrays Gouzenko, is self-effacing yet a man of firm principles when the occasion demands it.

Jacques Aubuchon is well cast as the MVD agent assigned to kill Gouzenko; Will Kuluva is somewhat stereotyped as a Soviet colonel in charge of eliminating the ex-code clerk while Irja Jensen, as Gouzenko's wife, shows professional promise in a minor role. Supporting players competently handle the demands of the script. Camerawork of Akos Farkas, often low key, adds to the film's attempted realism. Gouzenko, himself, is on the screen at the finale in a brief epilogue. *Gilb.*

Three Ring Circus
(COLOR)

Martin and Lewis in a lively Big Top comedy good for okay returns.

Hollywood, Oct. 22.

Paramount production of a Hal Wallis production. Stars Dean Martin, Jerry Lewis; co-stars Joanne Dru, Zsa Zsa Gabor; features Wallace Ford, Elsa Lanchester. Directed by Joseph Pevney. Story-screenplay, Don McGuire; camera (Technicolor), Loyal Griggs; editor, Warren Low; music, Walter Scharf. Previewed Oct. 15, '54. Running time, 103 MINS.

Pete Nelson	Dean Martin
Jerry Hotchkiss	Jerry Lewis
Jill Brent	Joanne Dru
Saadia	Zsa Zsa Gabor
Sam Morley	Wallace Ford
Schlitz	Sig Ruman
Puffo	Gene Sheldon
Timmy	Nick Cravat
Bearded Lady	Elsa Lanchester

(Aspect ratio: 2·1)

Circus background of this expensively-mounted Hal Wallis production gives Dean Martin and Jerry Lewis slick opportunity to disport themselves along familiar lines. Handsome in Technicolor, comedy is lensed in Par's VistaVision, admirably suited to subject, which should ring up satisfactory returns for all concerned.

Authentic production values dished up by Wallis through location shooting with the Clyde Beatty Circus are accorded lush definition by the VV cameras, which director Joseph Pevney uses to fine advantage in effectively catching the antics of the stars. While comics as a team are cast in characterizations somewhat less zany than in the past, Lewis as an aspiring clown who finally makes the grade carries both humorous and sometimes emotional appeal. When he's performing as an aerial artist before an imaginary audience and again while trying to make a solemn little girl in braces laugh at an orphan's benefit, he manages considerable appeal.

For his part, Martin scores in the straight role, as well as with his singing. His rendition of John Rox's "It's a Big, Wide, Wonderful World" is an attraction, and team socks over a comedy song by Jay Livingston and Ray Evans, "Hey, Punchinello," for one of highlights in film. Their co-stars, Joanne Dru and Zsa Zsa Gabor, supply plenty of flash and femme splendor in respective roles of circus owner and star aerialist, and Wallace Ford is tops as the barking but sympathetic circus manager.

The Don McGuire script projects comics straight from Army uniform to the circus, where Lewis reports as a lion tamer's assistant in the hope he'll get to be a clown. Martin tags along, catching the eye of the beautiful but temperamental trapeze artist, who makes him her "assistant." He takes over Miss Dru's place when she leaves the circus—she's in love and keeps fighting with him—but all is happiness again after the children's benefit which Martin forbids at first due to circus' time schedule. Narrative frequently gives Lewis an opportunity to display his best comedy, one of top routines catching him in the lion's cage.

In support, Sig Ruman delivers in latter scene, as the lion tamer, and Gene Sheldon is good as a drunken clown whose place Lewis takes after he's fired. Elsa Lanchester also is in for a funny sequence, as a bearded lady about to get a shave by Lewis.

Technical credits rate highly, particularly Royal Griggs' color photography. Walter Scharf's music score definitely is an assist. *Whit.*

Illicit Interlude

"Illicit Interlude," Swedish import currently at the Plaza Theatre, N. Y., was reviewed in VARIETY Nov. 28, 1951, under its original title of "Sommarlek." The Svensk Filmindustri production and release stars May Britt, Alf Kjellin, Berger Malsten, and is being distributed in the U. S. by Gaston Hakim Productions Inc.

Reviewer *Wing* opined, "A film by Ingmar Bergman is usually filled with an influence of the hopelessness. He usually has the actors speaking words which hardly could pass any censorship. But here he tells a simple story in a wholesome way. Gunner Fischer's camerawork is of highest standard. His shots of the ballet and its dancers are outstanding."

The Steel Cage

Three "featurettes" drawn from Warden Clinton T. Duffy's "The San Quentin Story" and tied together. Slow and dull.

Hollywood, Oct. 26.

United Artists release of Berman Swartzz-Walter Doniger production. Stars Paul Kelly, Maureen O'Sullivan, Walter Slezak, John Ireland, Lawrence Tierney, Kenneth Tobey, Arthur Franz; features Alan Mowbray, George E. Stone, Lyle Talbot. Directed by Doniger. Based on the book, "The San Quentin Story" by Clinton T. Duffy and Dean Jennings; screenplay of "The Hostages," Oliver Crawford, story, Doniger and Swartzz; screenplay of "The Chef," Swartzz and Doniger; screenplay of "The Face," Guy Trosper, story, Scott Littleton; camera, John Alton, Joseph Biroc; editors, Chester Schaeffer, Everett Dodd. Previewed Oct. 22, '54. Running time, 80 MINS.

Warden Duffy	Paul Kelly
Mrs. Duffy	Maureen O'Sullivan
The Chef	Walter Slezak
The Ringleaders	John Ireland, Lawrence Tierney
Kenneth Tobey	Arthur Franz
Alan Mowbray	George Cooper
George E. Stone	Ned Glass
Lyle Talbot	Herb Jacobs
Elizabeth Fraser	Henry Kulky
Stanley Andrews	Charles Nolte
Morris Ankrum	Gene Roth
Don Beddoe	James Seay
Robert Bice	Charles Tannen
George Chandler	Ben Welden

While this prison trilogy has the appearance of having been initially made in separate parts for television release, it should round up a fairly satisfactory number of lowercase programmer dates as a theatrical feature. In its favor is the present shortage of secondary product for regular double bill situations and the fact that the cast has a lineup of generally familiar names.

Three separate stories are told during the 80 minutes of footage, but are tied in by using the same prison background with Paul Kelly, as Warden Clinton T. Duffy, introducing each episode. The entertainment is spotty and slowly paced as directed by Walter Doniger, and mostly on the grim side, although the opener, "The Chef," is in a lighter vein. Berman Swartzz and Doniger, co-producers on the United Artists release, did the script for this one, which has Walter Slezak, a violent-tempered chef, framed by a gourmet fellow-inmate so he would have to continue presiding over the prison kitchen. It's the best of the trio.

"The Hostages," scripted by Oliver Crawford from a story by Doniger and Swartzz, stars John Ireland and Lawrence Tierney, with Lyle Talbot, as prisoners who plot an abortive jail break and die violently. Guy Trosper scripted "The Face," a story by Scott Littleton, which concerns an agnostic painter, serving life, who finds different values, and in turn helps a young priest find himself. Kenneth Tobey plays the painter and Arthur Franz the priest.

Incidents from "The San Quentin Story," book by Duffy and Dean Jennings, are used for the trilogy and the general theme is to show the three things prisoners most want—a little comedy, freedom and spiritual solace. Helping Slezak on the comedy in the first episode are George E. Stone and Alan Mowbray. Seen briefly in this one is Maureen O'Sullivan, as Mrs. Duffy.

Lensing of the episodes was contributed by John Alton and Joseph Biroc, with Chester Schaeffer and Everett Dodd doing the editing. These credits and other technical assists are routine. *Brog.*

The Lawless Rider

Good western with standard plot.

United Artists release of a Royal West production. Stars Johnny Carpenter; features Frankie Darro, Douglas Dumbrille. Directed by Yakima Canutt. Original story, screenplay by John Carpenter; camera, William C. Thompson; editor, Nonn Fuller; music, Rudy DeSaxe; original song, "Thinking of You," by Marguerite McFarlane. Previewed in N.Y., Oct. 22, '54. Running time, 62 MINS.

Johnny Carpenter	Johnny Carpenter
Jim Bascom	Frankie Darro
Marshal Brady	Douglas Dumbrille
Big Red	Frank Carpenter
Nancy James	Noel Neill
Freno Frost	Kenne Duncan
Sheriff Brown	Weldon Bascom
Texas Rose Bascom	Rose Bascom
Tulso	Bud Osborne
Black Jack	Lou Roberson
Red Rooks	Bill Coontz
Bill	Bill Chaney
Judy	Roy Canada
Young Marshal	Tap Canutt
Hank Caldwell and his Saddle Kings	

"The Lawless Rider" is an oats meller which follows much the accepted pattern for this type of western. It is helped by the fact that Yakima Canutt, long a star rodeo performer and typical westerner, directed the production. He gives it a taste of authenticity so often lacking in these horse operas. Pic will fit in nicely where western adventure subjects are sought by the patronage.

Besides Johnny Carpenter, the cast numbers Frankie Darro, Douglas Dumbrille and Rose Bascom, trick rope champ. At first Darro seems a bit uncongruous as a tough cowhand but he makes the transition from a city toughie into a western player with ease. Carpenter, of course, again plays a U. S. sheriff role, only that later in the picture he disguishes himself as Rod Tatum, a notorious cowboy gunman.

Carpenter also is credited with doing the original, the screenplay and helping on the production along with Alex Gordon in the latter capacity.

This follows rather familiar pattern of cattlemen-outlaw raider pictures. Here it is a well organized group of raiders which terrorize the ranchers, killing the owners and making off with valuable cattle. And per usual, it takes the gallant Carpenter as a marshal to round up the outlaws. Yarn rings in more fisticuffs than customary in such six-shooter mellers. Some place along the line Carpenter has learned to handle his mitts as well as his revolvers and rifle. There is a slight romance between him and Miss Bascom. Latter is a forthright western femme if there ever was one.

Fact that she is so adept in manipulating the ropes and twirling the hemp naturally rings in a local vaude show at the end. This, too, serves as a climax which sees the badmen fighting it out with the reps of the law and finally winding up in a gun battle.

Director Canutt has done a nice job in maintaining interest and injecting considerable suspense. All of his cowboy characters are hard-bitten types. Carpenter is himself again, making a tough little hombre as a rough-and-tumble guardian of the law. Dumbrille fits in well as the head marshal while Miss Bascom gives evidence of learning how to act. Support is excellent, with Kenne Duncan outstanding as the undercover manipulator of the outlaws.

The two songs are typical westerns, "Thinking of You" being best. Rudy DeSaxe has provided smooth, original music. John Fuller's editing is commendable while William C. Thompson has done smart work with his camera. *Wear.*

The Anna Cross
(RUSSIAN—COLOR)

Soviet shift to "subtle" propaganda in filmization of popular Chekhov short story. Depicts upper class life in pre-revolutionary times.

Artinko Pictures release of Gorky Film Studio production. Screenplay and direction by I. Annensky, based on Anton Chekhov's story; camera (Sovcolor), G. Reisgoff; music, L. Schwartz. At Stanley Theatre, N.Y., Oct. 23, '54. Running time, 85 MINS.

Anna	Anna Larionov
Pyotr Leontievich, her father	A. Sashin-Nikolsky
Modest Alekseyevich	Mikhail Zharov
Prince	A. Vertinsky
Princess	N. Belevtzeva
Mavra Grigorievna	I. Murzayeva

(In Russian; English Titles)

This newest Soviet import, although a plodding and poorly-edited film, is nevertheless a significant departure for the Russian film industry. The Red film-makers, noted for their heavy-handed propaganda pieces, have at last resorted to a degree of subtlety in the filmization of one of Chekhov's most popular short stories. It was a sensational success in Russia but, except for the curious and students of the Soviet mind, its chances in the U. S. market practically nil.

According to a recent dispatch from the correspondent of the New York Times, "The Anna Cross" attracted lines of a block long when it opened simultaneously at 24 Moscow houses. The picture's appeal for the Russians is obvious, for here is a film which, perhaps for the first time, depicts everything that was symbolic of the regime which the Bolshevik revolution overthrew. Accustomed to a diet of farm cooperative yarns and ballet and opera films, the Russians were given a chance to see the life of the upper classes before the November days of 1917. There are noblemen and handsome officers, lavish dusk to dawn champagne parties, lush balls given by the royalty, moonlight boating parties, and gypsy singers.

The story, of course, aims to show the callousness of this pre-revolution life. It concerns a beautiful young girl who is forced to marry an old government official for his money. She becomes the belle of society and kicks over her former environment for the hedonistic life. She breezes through th snow-covered streets with her current lover while her father and two young brothers are being evicted from their home. As her sled disappears down the street with her old father stumbling and calling after her, the picture ends, leaving the audience to draw its own moral.

Anna Larionova, who portrays the Anna of the film, is a remarkable blonde looker and, if it weren't for the Iron Curtain, American producers would probably be after her. The direction is heavy and the editing, as noted previously, is extremely bad. The Sovcolor is hazy as if the entir picture were shot in a fog. *Holl.*

U's 40 Contract Players, Largest H'wood Roster

Roster of Universal contract players now includes "nearly 40" on term deals and about 20 under contract for a specific number of pix, Robert Palmer, U's talent department chief, said in N. Y. yesterday (Tues.). Company has the largest contract player list in Hollywood, he observed, but other studios now are also beginning to sign talent again.

Palmer acknowledged that very small percentage of those we sign up ever breaks through," but thought that even one success a year was a distinct boon for the studio.

The U talent topper is in the east to o.o. potential candidates for th Mary Magdalene lead in the upcoming "The Galileans." Palmer and Maurice Bergman, U's eastern story editor, having picked three European candidates, intend to scour the U. S. for other girls who might fit the part. Search kicks off in another month.

'Cabinet Rank' Idea Raises Eyebrows

Edward L. Bernays, the public relations counsel, has organized a committee of citizens to support the U.S. Information Service and help it get more money from Congress. He states this is a wholly voluntary activity, and there is no client involved. The National Committee for an Adequate Overseas Information Program will meet regularly and formulate suggestions.

Meanwhile, a Washington Star story that the head of the USIS ought to have "cabinet rank" is described by Bernays as not his idea. The current incumbent of the directorship is Ted Streibert, onetime general manager of station WOR, N.Y., who has stated that he would not hold the post indefinitely. "Cabinet rank" slant raised eyebrows in newspaper and public relations circles.

Met Sells Out Opening Night, So Permits Closed-Circuit Telecast To Brooklyn and Bronx Houses

The management of the Metropolitan Opera House having reversed its policy against any N. Y. theatre carrying the closed-circuit theatre telecast of its Nov. 8 opening night, Nate Halpern's Theatre Network Television has signed two home city theatres—Fabian's Fox in Brooklyn, a 4,000-seater, and the RKO Fordham in the Bronx, a 2,300-seater. In addition, Halpern has rented the Guild Theatre, 400-seater in Rockefeller Center, for specially invited guests.

Met decided to end the N. Y. blackout when it learned that the opera house would sell out. At first it was feared that many of the regular opera patrons would bypass the preem because of the popular-type program (a series of excerpts of w.k. operas) which the Met decided to present especially for the closed-circuit audience.

Depending on last-minute line clearance, it appears that Halpern will have a hookup of 30 theatres for the telecast. The seating capacity, based on reports of advance sales, already exceeds that of the experimental "Carmen" telecast two years ago. Lesson learned from th "Carmen" presentation is being put to use, particularly on scaling the admission tab. Many theatres over-priced the event, with the Guild in N. Y. asking a $7 top, almost equal to that charged by the Met, a short distance away. The Guild, as a result, did only so-so biz, as did other theatres which overestimated the ability to pay of opera lovers. Upcoming telecast has been scaled from $2 to $3.60.

Early Buildup In Albany

Albany, Oct. 26.

Paul V. Wallen broke newspaper copy (Thursday (21) for the video presentation of "Opening Night at the Metropolitan Opera" in the Grand Nov. 8. Theatre Network Television origination is scaled at $3.30 and $2.75 in the orchestra and first balcony; $2.75, in boxes; $1.65 and $1.10 in second balcony.

Grand, one-time F. F. Proctor vaudeville house, is considered to have the finest acoustics of any Albany theatre. It played TNT's first Metropolitan telecast, of a full-length opera, under Fabian operation.

MEXICO'S PRODUCERS DISCOVER 'WRITING'

Hollywood, Oct. 26.

Fewer but better pictures is the new watchword among Mexican producers, according to Ruben A. Calderon, executive director of Azteca Film, Inc., distributors of Spanish language films in the United States and Canada.

"Because of the success of quality films made in Hollywood," Calderon said, "a similar movement is taking place in Mexico where for the first time the producers are paying particular attention to the story values of the production. The star is still important, but producers are working more closely with writers so that in the end they will have a fast, compact picture."

Nick Pery a V.P.

Nick Pery, Columbia International's managing director for Europe and the Near East, has been elected a v.p. of the organization.

Pery several months ago succeeded Lacy W. Kastner in the Europe-Near East post, headquartering in Paris. Kastner, now exec v.p., is stationed at the homeoffice.

GOLDMAN'S 2D NEW CO. TO DEAL IN IMPORTS

William Goldman, Philadelphia circuit owner; William Zimmerman, film attorney, and William L. Snyder, pic importer, have formed a new company to engage in acquiring foreign product for release in the U. S. plus the production of television films for children. Outfit is called William Films, Inc.

Short time ago Goldman formed Gregory-Goldman Enterprises, to produce pix and legit shows in association with Paul Gregory. Zimmerman is v.p. and general counsel for this company. Films which Snyder has brought into U. S. distribution include "Emperor's Nightingale" and "White Mane."

Wasserman Awaits Kibbee Script for 'Big Mike'

Hollywood, Oct. 26.

Lew Wasserman will handle complete packaging of "Big Mike," currently being prepped by three partners, William Bacher, William Hawks and Nicholas Ray. It's slated to roll after Bacher-Hawks' "The Tall Men" which Clark Gable will do after "Soldier of Fortune." First script by Roland Kibbee will be completed end of week and turned over immediately to Wasserman. Spencer Tracy and Gene Tierney are under consideration for star roles in period piece about Mississippi river keelboaters of 1800's. Ray will direct script based on an original idea by Bacher and on novel "Mike Fink."

'Tea and Sympathy' Talks

Playwright Robert Anderson is due on the Coast in mid-November for discussions with Metro execs on "Tea and Sympathy." After that he'll return to N. Y. to start work on the screen treatment of his hit play on which Metro has an option.

Anderson said in N. Y. Monday (25) that he had no definite ideas as yet on how he'd circumvent production code objections to his legiter. Under his arrangement with Metro, he didn't have to start work on the screenplay until he had launched his play "All Summer Long" and had groomed the road company of "Tea."

Code execs, when they saw "Tea" on Broadway, said a film based on the legit version without major changes couldn't get a seal. Both Anderson and Metro feel they can overcome code objections without multilating the play or dimming its effectiveness.

Anderson said that, in the spring, he may return to the Coast to deliver the finished treatment and take it up with code execs. There's no burning hurry about it since his contract with Metro provides for Sept., 1956, as the earliest release date for any flim version of "Tea."

Schary's Defense Dept. Call

Dore Schary, Metro v.p. in charge of Production, will take time out from N. Y. homeoffice confabs this week for a quickie to Washington.

Production boss said he's going to the capital to confer with Defense Dept. officials on a number of possible film projects involving the armed forces. Schary previously helmed "Battleground" and "Take the High Ground," both Army yarns, as personal productions.

EXHIBS CRY TOLL-TV AIMS TO DROP MIDDLE MEN (THEATRES) OF INDUSTRY

Exhibitor opposition to toll-tv will take the twin line of questioning the (1) competency of the Federal Communications Commission in the subscription-tv field and (2) attacking pay-as-you-see on the basis that it isn't in the public interest.

Detailed strategy hasn't been worked out and further meets of the Chicago-formed "Joint Committee of Toll-TV" are being put off pending contact with "other interested groups." The committee was created by Theatre Owners of America and Allied States execs. It was stressed at the time that it was open "to all groups interested in preserving free home television."

A member of the group said in N. Y. last week that the "public interest" angle was very important inasmuch as the FCC had made it plain that this would have to be one of the basis on which "pay-as-you-see telecasting could get its commercial authorization. He added further that exhibs intended to establish the exact scope of the Commission in this matter and to what extent it required special consent from the Congress to change the status of the "free" air.

"What these fee-tv people really want to do is to eliminate the middle-man, the theatre," he observed.

Even as toll-tv proponents hold that it's all one big misunderstanding, that the theatres could well work with a new tv system, exhibs continue to give evidence of real concern. In Peoria, Ill., last week, George Kerasotes, a TOA leader, stated flatly that "Coin-in-the-Slot tv, as currently proposed by the petitions pending before the FCC, is a very real and ominous threat to our business.

More Local Monopoly?

It's a menace, he said, "because it will permit the stations to telecast firstrun movies and to collect a charge through the medium of coin-operated decoder attachments on the tv sets. This will create a new communications monopoly in the hands of a few stations, most of which already are owned by individuals or firms that already control the radio and newspaper outlets in their communities. Such a monopoly would soon put motion pictures under the supervision of the Federal government."

As exhibition drew together last week in what appears like a common stand vs. toll-tv, the three major subscription-tv companies refrained from forming a common front, an attitude which, while explainable in its competitiveness, is seen hurting them when the FCC calls its hearings.

Stating that exhibs had declared "open war" on subscription-tv, Arthur Levey, prez of Skiatron Electronics & TV Corp., saw the row "a war of misrepresentation." Theatreowners, he said, are so apprehensive because they're vulnerable; and they're vulnerable "because they are fighting a rearguard action against progress in the entertainment world. The theatre owners' crusade is an undeclared war against the public's demand for better tv entertainment."

Like Zenith's Eugene F. McDonald before him, Levey scored the "remarkable inconsistency" of exhibs in fighting now for "free" home tv which they battled for so long. Levey climaxed by stating that it would "take far more than a declaration of war against toll-tv to persuade the public that it should be denied the freedom of choice conferred by subscription television." McDonald had said exhibs were "trying to stop the wheels of progress with a fly swatter" via their opposition to toll-tv.

Toll-TV Divided

It's obvious by now that, when the Commission holds its hearings on toll-tv, the pay-as-you-see interests will be a house divided. In his application to the FCC for a commercial license, Matthew Fox—for Skiatron TV—urged a license which, for a three-year period, would restrict subscription-tv to UHF stations. There are strong indications that this is not a view shared by other pay-as-you-see proponents.

All appear agreed that, whatever its form, subscription-tv would and should be a supplementary service to free home-tv, allowing programs beyond the economic reach of tv sponsors. The Fox petition was based on the difficulties being experienced by the nation's UHF stations which have been finding it difficult to compete with the established VHF outlets.

Neither the broadcasting nor the film production interests are as yet officially in the subscription-tv act. As far as Hollywood is concerned, the longer it can remain on the sidelines, the better it'll like it. There is unmistakable sentiment among a good many Coast producers in favor of toll-tv or at least experimentation with it. Opinions along this line were voiced in N. Y. recently by two indie filmmakers—Otto Preminger and Walter Wanger. Both observed that, if it works, fee-tv might be an ideal way for getting their investment back a lot faster. Both said they'd be interested in making pix for toll-tv. Samuel Goldwyn in the past also has spoken with interest of pay-as-you-see.

While many of the producing outfits are genuinely interested in "slot-tv" method and its potential, they're loath to say so for fear of offending their exhib customers.

Reply to McDonald

Film exhibition's Joint Committee on Toll TV this week raised the spectre of totalitarianism in defending its position vs. subscription tv.

Replying to a blast from Zenith prexy Eugene McDonald, who had ridiculed the film men's sudden defense of free tv, the committee said use of the free air for toll-tv "must be prevented at all costs" since "it must be remembered that the first step toward totalitarianism is the control of all communications systems, as would result with the establishment of slot machine tv."

In a joint statement, Alfred Starr of Theatre Owners of America and Trueman T. Rembusch of Allied said a majority of the present vhf stations supported the exhibs' stand vs. free-tv. They also derided McDonald's assertion that toll-tv would strengthen free-tv.

"(He) does not explain what listeners seeking free tv would do for entertainment in a one station market when that station was being used by toll-tv operators," the committee declared. "Nor does he explain what would happen to free television in a two or three station market when through competition all stations would be forced into toll-tv at choice broadcasting hours, depriving listeners of meager means of all available television broadcast channels."

COMPO Also In Toll-TV Hassle

Toll television, now nearing the top of the list of the trade's most controversial subjects, will be introduced for discussion at the Nov. 15-16 N. Y. meeting of the Council of Motion Picture Organizations' board of directors. It should set off some fireworks.

COMPO is restrained from taking action on any matter unless it has the unanimous approval of member organizations. Since exhibitors are hotly opposed to subscription tv and at least one distrib, Paramount, is investing in it via Telemeter, there cannot be, of course, any such uniform endorsement.

Then why give toll tv the COMPO airing in the first place? Indications are that exhibition elements are playing an "angle." They're seizing upon the all-industry org's meeting as a means of having all the film companies "stand up and be counted." The theatremen are out to ascertain how each distrib, and not alone Par, stands on the subject of toll tv.

However, there seemed some doubt that even this can be brought about. The companies, ever mindful of the antitrust statutes, are not likely to take an official position on any trade matter collectively.

Wide range of items is on the fixed agenda for the COMPO conference, including: suggestions for another whirl with "Movietime, U.S.A." or some other means of further enlivening the public's interest in pix; an industry-sponsored television program tied in with an audience poll naming the "best" pictures and players; a Hollywood seminar in which reps of production, distribution and exhibition would participate; action on national and local levels against admissions taxes, a program of group insurance for theatres, and distribution and exhibition of "This Is Your Army," film produced for the Department of Defense.

New Year's Eve Ball For N. Y. Variety Tent Charity

Plans are being set for the second annual Celebrity Ball of the United Epilepsy Assn. in affiliation with the Variety Club of New York.

According to Mrs. Seymour D. Hesse, head of the women's committee, the event will be held again in the Sert Room of the Waldorf-Astoria, N. Y., on New Year's Eve. Proceeds will go to the United Epilepsy Assn., which supports the Variety Club Clinic for Children with Epilepsy at the Columbia-Presbyterian Medical Centre.

CODE SET TO RE-VIEW 'LOVERS, HAPPY LOVERS'

Motion Picture Assn. of America board will consider an appeal from producer Paul Graetz for a code seal for his film, "Lovers, Happy Lovers." Board's decision is expected to come late this week or next week.

Graetz on Monday (25) had a lengthy powwow with code administrator Geoffrey Shurlock. As a result, outlook for "Lovers" getting code approval is said to be considerably brighter.

The English-language film, released in Europe under the title "Mon. Ripois," is current at the Little Carnegie Theatre, N. Y. When Graetz first applied for a seal for his production, he was turned down. "Immorality" of the film's theme was cited as the reason.

Graetz, who claims an investment of $900,000 in his pic, maintains that it is the type film which must get bookings in commercial houses—rather than the arties—if he's to recoup his money. He can't get any widespread circuit dates without the seal, he holds. Ephraim London is acting as Graetz's legal rep in the matter.

"Lovers" has been nixed by the code as well as the National Legion of Decency. Latter first handed the film a "B" rating, then changed its mind and put it into the "C", condemned category, according to Graetz.

Code seal issue concerning "Lovers" has served to highlight European producers' unhappiness with their position via the code setup. Latter, they complain, is a lot tougher on imports than on domestic product. Graetz himself is on record as favoring separate code classifications for foreign pix. His "Lovers" passed the N.Y. state censor without a single deletion.

UA-Arnold Case Settled

Shortly before it was scheduled to go to trial last week before N.Y. Supreme Court Justice Henry Clay Greenberg, a $370,568 damage suit brought by Arnold Productions against United Artists was settled and discontinued. Action involved three films produced by the late Arnold Pressburger and assigned to UA for distribution in Germany, Italy, and several other European countries.

Arnold Productions charged UA gave an improper accounting of the earnings of "Hangmen Also Die," "It Happened Tomorrow" and "Scandals in Paris." It also sought return of tv rights to "Scandals." Answering the complaint, UA claimed it was unable to remit from Germany because of "many difficulties." Settlement is subject to terms and conditions now being negotiated by attorneys for the respective litigants.

New Pix NSG in L.A.; 'Streets' OK 21G, 'Bull' 19G, 'Caesar' Crisp 8G, 'Star' Fine 29G, 'Sabrina' Fat 12G

Los Angeles, Oct. 26.

Overall first-run grossing outlook in current week is comparatively moderate, with nothing outstanding among the new bills. An okay $21,000 is shaping for "Down 3 Dark Streets" in three theatres. "Sitting Bull" looks to get a medium $19,000 in three sites.

"Three Hours To Kill" is going for a light $11,000 in two houses, but it is garnering okay added coin in seven ozoners. Rated good as "Julius Caesar," back for its first popscale run and expecting $8,000 at the Hawaii.

Among the holdovers, "Star Is Born" is pushing up to a fine $29,000 in fourth week at Pantages while "Egyptian," with $26,000, and "Sabrina," with $12,000, are tops by substantial margins.

Estimates for This Week

Los Angeles Paramount, Vogue, El Rey (ABPT-FWC) (3,200; 885; 861; 70-$1.25) — "Down 3 Dark Streets" (UA) and "Victory At Sea" (UA). Okay $21,000. Last week, in different units.

Warner Downtown, Wiltern (SW) (1,757; 2,344; 70-$1.10)—"3 Hours to Kill" (Col) and "Miss Grant Took Richmond" (Col) (reissue). Light $11,000. Last week, with New Fox, "Magnificent Obsession" (U) and "The Cowboy" (Lip) (2d wk), $11,800.

Hillstreet, New Fox, Uptown (RKO-FWC) (2,752; 965; 1,715; 60-$1.10)—"Sitting Bull" (UA) (with 2d-run support). Medium $19,000. Last week, in different units.

Hawaii (G&S) (1,106; 80-$1)—"Julius Caesar" (M-G). Good $8,000. Last week, with Hillstreet (6 days), "Rogue Cop" (M-G) and "Houe of Blackmail" (Indie) (3d wk), $6,300.

State, Egyptian (UATC) (2,404; 1,536; 70-$1.10)—"Beau Brummell" (M-G) (2d wk). Slow $11,000. Last week, $17,000.

Los Angeles, Ritz, Iris, Loyola (FWC) (2,097; 1,363; 814; 1,248; $1-$1.50)—"Egyptian" (20th) (2d wk). Neat $26,000. Last week, $36,500.

Orpheum, Hollywood (Metropolitan-FWC) (2,213; 756; 70-$1.10)—"Rear Window" (Par) and "Terror Ship" (Indie) (2d wk). Fair $12,000. Last week, $20,600, plus $47,000 in 5 ozoners.

Chinese (FWC) (1,905; $1-$1.75)—"Woman's World" (20th) (3d wk). Modest $11,500. Last week, $13,500.

Four Star (UATC) (900; 70-$1.10)—"Suddenly" (UA) and "Diamond Wizard" (UA) (3d wk). Light $2,000. Last week, with L. A. Paramount, Vogue, $15,000.

Pantages (RKO) (2,812; $1-$2.25)—"Star Is Born" (WB) (4th wk). Fine $29,000. Last week, $27,800.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Sabrina" (Par) (5th wk). Stout $12,000. Last week, $12,800.

Warner Beverly (SW) (1,612; 90-$1.50)—"Brigadoon" (M-G) (7th wk). Slim $4,500. Last week, $5,200.

Fine Arts (FWC) (631; 80-$1.50) — "Vanishing Prairie" (Disney) (10th wk). Steady $2,500. Last week, $2,400.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (78th wk). Into current frame Oct. 24 after good $24,200 last week.

Broadway Grosses

Estimated Total Gross
This Week $659,900
(Based on 22 theatres.)
Last Year $665,100
(Based on 26 theatres.)

'Sabrina' Smash $13,500 in Prov.

Providence, Oct. 26.

"Rogue Cop" at Loew's is copping the biggest total first-run coin this week but it is only good at this big house. Best showing is being made. "Sabrina," sock at Stran, and holding. On the fairly good side is RKO Albee's "Notorious, on reissues. Five-day stand of "The Raid" at Majestic is only fair.

Estimates for This Week

Albee (RKO) (2,200; 50-75) — "Notorious" (AA) and "Farmer's Daughter" (AA) (reissues). Fine $8,000. Last week, "Bounty Hunter" (WB) and "Riders to Stars" (UA), $99,000 in 8 days.

Majestic (Fay) (2,200; 50-75) — "The Raid" (20th) and "Return From Sea" (AA). Fair $6,000 or near in 5-day run. Last week,, "Woman's World" (20th) (2d wk), $10,000.

State (Loew's) (3,200; 50-75) — "Rogue Cop" (M-G) and "Yellow Tomahawk" (M-G). Peppy $12,000. Last week, "On Waterfront" (Col) (2d wk), sock $18,000.

Strand (Cilverman) (2,200; 50-75) — "Sabrina" (Par) (2d wk). Opened Monday (25). First session was sock $13,500.

Det. Off; 'Brigade' Mild $11,000, 'Brigadoon' 10G, 'Star' Bright 17G, 4th

Detroit, Oct. 26.

Biz shapes slow this stanza at downtown houses. "Brigadoon" looks fair at the Adams. "Hajji Baba" is slim at the Fox. "Bengal Brigade" is moving mildly at the Michigan. Among the holdovers, "Star Is Born" continues to glitter in fifth week at the Madison. "Rear Window" is fancy in second round at the Palms. "Woman's World" looms in second United Artists frame.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) —"Hajji Baba" (20th) and "Unholy Four" (Lip). Dull $22,000. Last week, "The Egyptian" (20th) (5th wk), $26,000.

Michigan (United Detroit) (4,000; 80-$1)—"Bengal Brigade" (U) and "Four Guns to Border" (U). Mild

(Continued on page 25)

'SUDDENLY' LUSTY 9G, PORT.; 'WORLD' 10G, 2D

Portland, Ore., Oct. 26.

Town is bogged down with holdovers this session. "Rear Window" and "Woman's World" continues big for a second frames. "Star Is Born" holds over for a third inning after taking a nosedive in the second round. "Suddenly," lone newcomer except for two reissues at the Oriental,, shapes lofty.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25) — "Brigadoon" (M-G) (2d wk). Good $7,000. Last week, $10,300.

Fox (Evergreen) (1,536; $1-$1.25) —"Woman's World" (20th) (2d wk). Solid $10,000. Last week, $11,000.

Guild (Indie) (400; $1)—"Vanishing Prairie" (Disney) (4th wk). Neat $3,000. Last week, $4,800.

Liberty (Hamrick) (1,875; 75-$1) —"Suddenly" (UA) and "Lone Gun" (UA). Tall $9,000. Last week, "Rogue Cop" (M-G) and "Scarlet Spear" (UA), $7,800.

Oriental (Evergreen) (2,000; 65-90)—"Girl For Joe" (WB) and "Guy With Grin" (WB) (reissues.) Okay $1,600. Last week, "Egyptian (20th) (6th wk), $2,000.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Star Is Born" (WB) (3d wk). Torrid $8,000 after $10,000 last week.

Paramount (Port-Par) (3,400; 75-$1)—"Rear Window" (Par) and "Hot News" (AA) (2d wk). Fancy $10,000. Last week, $12,000.

'World' Bangup $13,000, Cincy; 'Star' Great 17G In 2d, 'Bounty' Oke 7G

Cincinnati, Oct. 26.

"Woman's World," hefty newcomer, is boosting overall take of major stands this week and warranting further tenancy at the Palace. "Bounty Hunter," the only other new bill, is piling up an okay total for the Grand. "Star Is Born," in second stanza at Albee, holds lead for total coin with a socko marker. Keith's is winding up wining run with "Egyptian" while "Cinerama" is climbing to a terrific total in 19th week at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Star Is Born" (WB) (2d wk). Socko $17,000 in wake of $24,500 preem. Holds on.

Capitol (Ohio Cinema Corp.) (1,376; $1,20-$2.65)—"Cinerama" Indie) (19th wk). Autumn upswing and increasing juve and group trade points up to smash $25,000 after last week's $23,300.

Grand (RKO (1,400; 50-90)—"Bounty Hunter" (WB) and "Champagne Safari" (AA). Okay $7,000. Last week, "Dragonfly Squadron" (AA) and "Arrow In Dust" (AA), $6,000.

Keith's (Shor) (1,500; 75-$1.25)—"Egyptian" (20th) (4th wk). Winding up profitable engagement with likely $5,000 or better after $6,000 third frame.

Palace (RKO) (2,600; 75-$1)—"Woman's World" (20th). Hefty $13,000. Holds for second week. Last week, "Rogue Cop" (M-G) (2d wk), $8,500.

'Star' Brilliant $20,000 Paces K.C.; 'Brigadoon' Big 8G, Brando Fat 10G

Kansas City, Oct. 26.

Strong pix being offered here currently, and biz shows it. Leader is "Star Is Born," sock at the Paramount, and holds. Strong money is coming in for "Suddenly" at the Missouri, "Brigadoon" at the Roxy and "On Waterfront" at the Midland. "Woman's World" in second Orpheum week and "Hajji Baba" in the four Fox Midwest houses loom nice. Weather is typical Indian Summer vein.

Estimates for This Week

Kimo (Dickinson) (504; 85-$1)—"Man with Million" (UA). Fancy $2,800. Stays. Last week, "Always a Bride" (Indie) (3d wk), $1,200.

Midland (Loew's) (3,500; 65-90)—"On Waterfront" (Col). Fine $11,000. Holds. Last week. "Her 12 Men" (M-G) and "Lone Gun" (UA), $6,500.

Missouri (RKO) (2,650; 50-80)—"Suddenly" (UA) and "Malta Story" (UA). Hefty $10,000. Holds over. Last week, "Human Desire" (Col) and "Bullet Is Waiting" (Col), $8,000.

Paramount (United Par) (1,900; 75-$1)—"Star Is Born" (WB) playing at upped scale. Great $20,000. Holds of course. Last week, "Sabrina" (Par) (3d wk), $8,000.

Orpheum (Fox Midwest) (1,913; 75-$1)—"Woman's World" (20th) (2d wk). Holding near pace of first week, fine $11,000. Stays on. Last week, $13,000.

Roxy (Durwood) (879; 70-90)—"Brigadoon" (M-G). Bonny $8,000. Holds. Last week, "Rogue Cop" (M-G) (2d wk), $3,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Hajji Baba" (20th) and "Two Guns and Badge" (AA). Good $14,000. Last week, "Vanishing Prairie" (Disney) and "Return from Sea" (AA), $16,000, over expectations.

Vogue (Golden) (550; 75-$1)—"Melba" (UA) (2d wk). Okay $1,300. Last week, $1,600.

Key City Grosses

Estimated Total Gross
This Week $2,831,300
(Based on 24 cities, and 224 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,224,100
(Based on 25 cities and 231 theatres.)

'Christmas' Huge $25,000, Denver

Denver, Oct. 26.

"White Christmas," first VistaVision pic to play Denver, had no trouble copping top money here, packing the Denham with long lines. Terrific session looms, and the pic is holding, of course. Others holding are "Star Is Born," fine in second week at the Denver, and "Brigadoon," which was trim on first Orpheum round. "Human Jungle," also new, is good at Paramount.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Martin Luther" (Indie). Fair $3,000. Last week, on reissues.

Centre (Fox) (1,247; 60-$1)—"Woman's World" (20th) (4th wk). Fine $10,000. Last week, $15,000.

Denham (Cockrill) (1,750; 70-$1.25)—"White Christmas" (Par). Great $25,000. Holding, natch! Last week, "Sabrina" (Par) (4th wk), $8,000.

Denver (Fox) (2,525; 75-$1.25)—"Star Is Born" (WB) (2d wk). Fine $14,000. Stays on. Last week, $17,000.

Orpheum (RKO) (2,600; 60-$1)—"Brigadoon" (M-G) and "House of Blackmail" (Indie). Nice $13,000, and holds. Last week, "Rogue Cop" (M-G) and "Terror Ship" (Lip) (2d wk), $5,000.

Paramount (Wolfberg) (2,200; 50-85)—"Human Jungle" (AA) and "Security Risk" (AA). Good $10,500. Last week, "Suddenly" (UA) and "Khyber Patrol" (UA), $10,000.

Vogue (Pike) (442; 74-90)—"Mr. Hulot's Holiday" (GBD) (3d wk). Fair $2,000. Last week, $2,200.

'Waterfront' Wow 17½G, Balto; 'Brigadoon' 9G, 'Sabrina' Hotsy 11G, 3d

Baltimore, Oct. 26.

Fresh product and ideal weather are combining for pleasant grosses here this week. "On Waterfront" shapes smash at the Hipp following a censorship skirmish. "Rear Window" looms tall at the Playhouse. "Brigadoon" is pleasing at the Century. "Star Is Born" is holding firmly with nice takings in its second week at the Stanley. "Sabrina" continues very big in third round at the Film Centre.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-95)—"Brigadoon" (M-G). Nice $9,000. Last week, "Betrayed" (M-G) (2d wk), $6,000.

Cinema (Schwaber) (466; 50-$1) —"High and Dry" (U) (2d wk). Okay $3,500 after $3,800 opener.

Film Centre (Rappaport) 960; 50-$1)—"Sabrina" (Par) (3d wk). Solid $11,000. Last week, $12,000.

Hippodrome (Rappaport) (2,100; 35-$1)—"On Waterfront" (Col). Smash $17,500 or near. Last week, "Sitting Bull" (UA) (2d wk), $6,500.

Keith's (Fruchtman) (2,400; 20-46-80)—"Human Jungle" (AA) (2d wk). Mild $6,000 after $8,000 opener).

Little (Rappaport) (310; 50-$1)—"Long Memory" (U). Opened yesterday (Mon.). Return of "Man In White Suit" (U) and "Promoter" (U), was good $3,300.

Mayfair (Hicks) (980; 20-70)—"Princess Of Nile" (20th). Starts tomorrow (Wed.). "The Raid" (20th), mild $3,200.

New (Fruchtman) (1,800; 50-$1)—"Woman's World" (20th) (3d wk). Good $7,500. Last week, $10,000.

Playhouse (Schwaber) (420; 50-$1) —"Rear Window" (Par). Tall $6,000. Last week, "Hobson's Choice" (UA) (6th wk), $2,800.

Stanley (WB) (3,200; 50-$1.25)—"Star Is Born" (WB) (2d wk). Still rosy at $18,500. Last week, $24,500.

Town (Rappaport) (1,600; 35-$1)—"Black Widow" (20th). Opens tomorrow (Wed.). Third week of "Suddenly" (UA) was mild $5,500.

'Brigadoon' Smooth 15G, Pitt; 'World' Big 10G 'Star' Mighty 22G, 2d

Pittsburgh, Oct. 26.

Stanley is still blanketing the town with second week of "Star Is Born." Penn apparently has its best bet in some time with "Brigadoon" despite adverse notices. "Woman's World" is doing enough to rate a holdover at Harris. Squirrel Hill has latched onto another smash in "Vanishing Prairie," and it's bound to be around for some time.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—Black Shield Falworth" (U). Crix liked this derring-doer bu they aren't buying. Mild $6,000. Last week, "Egyptian" (20th) (4th wk), $5,500.

Harris (Harris) (2,200; 65-$1)—"Woman's World" (20th). Not quite up to hopes but still big $10,000 or over. Looks to stay at least another stanza. Last week, "On Waterfront" (Col) (4th wk), $7,000.

Penn (Loew's (3,300; 65-$1)—"Brigadoon" (M-G). Notices won't help but should hit trim $15,000. May stick. Last week, "Rogue Cop" (M-G), $11,000.

Squirrel Hill (SW) (900; 65-85)—"Vanishing Prairie" (Disney). A natural for this arty naber. Great $5,000 or near. Last week, "Edge of Divorce" (Indie), $2,000.

Stanley (SW) (3,800; 75.-$1.25) —"Star Is Born" (WB) (2d wk). Holding up well with sock $22,000 likely. Stays again, natch! Last week, $28,000.

Warner (SW) (1,365; $1.25-$2.65) "Cinerama" (Indie) (47th wk). Getting close to celebrating first year here, and at this stage of run doing remarkably well since this isn't ordinarily a long run town. Fine $11,000, sligthly under last week.

'Window' Hefty 11G, Cleve.; 'Star' 19½G, 2d

Cleveland, Oct. 26.

Best of new pix this week is "Rear Window," rated hefty at Loew's State. Assistance of sunny Indian Summer weather making localities more theatre - minded. "Star Is Born" at Allen in second stanza is getting biggest coin in city. "Human Jungle" looms torrid at Hipp.

Estimates for This Week

Allen (S-W) (3,000; 90-$1.25)—"Star Is Born" (WB) (2d wk). Socky $19,500, following $29,500 last week.

Hipp (Telem't) (3,700; 60-90)—"Human Jungle" (AA). Hot $14,-

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'Star' Lofty $40,000, Hub; 'Betrayed' Good 26G, 'Sabrina' Sturdy 12G, 5th

Boston, Oct. 26.

Although "A Star Is Born" at the Met is easily the big noise here this stanza, biz is reported a bit below expectations. Other newcomers are spotty with "Hajji Baba" at the Memorial sluggish and "Betrayed" at the State and Orpheum just good. Balance of town is holding over with "Sabrina," stout in fifth week at the Astor. "Notorious" and "Farmer's Daughter" look nice for oldies at Fenway and Paramount.

Estimates for This Week

Astor (B&Q) (1,500; 70-$1.10)—"Sabrina" (Par) (5th wk). Off a bit but still stout at $12,000 following $17,000 in fourth.

Beacon Hill (Beacon Hill) (800; 74-$1)—"Vanishing Prairie" (Disney) (6th wk). Final week looks good $4,000. Last week, $5,200.

Boston (Cinerama Productions) (1,354; $1.20-$2.85) — "Cinerama" (Indie) (43d wk). Sturdy $17,000 after $18,000 last week.

Exeter (Indie) (1,300; 60-$1) — "High and Dry" (U) (2d wk). Big $5.500 following $7,000 first week.

Fenway (NET) (1,300; 50-90) — "Notorious" (RKO) and "Farmer's Daughter" (RKO) (reissues). In for 9 days with nifty $7,500 shaping.

Memorial (RKO) (3,000; 50-$1)—"Hajji Baba" (20th) and "Blackout" (Lip). Sluggish $11,500. Last week, "Black Shield Falworth" (U) and "Operation Diplomat" (Indie) (2d wk), $11,000.

Metropolitan (NET) (4,367; 80-$1.50) — "Star Is Born" (WB). Lofty $40,000 or near. Last week, "Woman's World" (20th) and "Security Risk" (AA) (2d wk), $15,000 in 8 days.

Orpheum (Loew's) (3,000; 50-90) —"Betrayed" (M-G and "Yellow Tomahawk" (UA). Good $17,000. Last week, "On Waterfront" (Col) (5th wk), 'Waterfront" (Col) (5th wk), $12,000.

Paramount (NET) (1,700; 50-90) —"Notorious" (RKO) and "Farmer's Daughter" (RKO) (reissues). Nice $17,000 in 9 days.

Pilgrim (ATC) (1,800; 65-95) — "Rogue Cop"-(M-G) and "Fast and Furious" (Lip) (2d wk). Solid $10,000, following $16,000 for first.

State (Loew's) (3,500; 50-90) — "Betrayed" (M-G) and "Yellow Tomahawk" (UA). Good $9,000. Last Week "Battleground" (M-G) and "Asphalt Jungle" (M-G) (reissues), $5,500.

Chi Spotty; 'Contessa' Wow $30,000, 'Crusaders'-'Shanghai' Lush at 20G, 'Star' 60G, 'Bull' 10G, Socko in 2d

Chicago, Oct. 26.

Three new entries bode another brisk firstrun week although biz is spotty with the holdovers. "Barefoot Contessa" is stepping off to smash $30,000 at United Artists. Combo of "King Richard and the Crusaders" and "Shanghai Story" promises strong $20,000 at Roosevelt. Action duo, "Southwest Passage" and "Khyber Patrol," looks mild $6,500 at the Monroe.

Golden Jubilee of Light blamed for thinned boxoffice Sunday (24). "Star Is Born" continues lofty in second round at Chicago. Grand sees another strong session with "Sitting Bull" while McVickers looms brisk with "Betrayed," also in second. Third week of "Rogue Cop" shapes tidy at the Loop.

"On Waterfront," in fourth session at Woods, still is sock. "Woman's World" winds up run with nice return in fourth round at the Oriental. "High and Dry" continues nice at the Surf also in fourth while "Egyptian" shapes good in the fifth at State-Lake. "Cinerama" continues in the chips in 65th stanza at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.50) —"Star Is Born" (WB) (2d wk). Keeps shimmering at $60,000. Last week, $70,000.

Grand (Nomikos) (1,200; 98-$1.25) — "Sitting Bull" (UA) (2d wk). Hot $10,000 looms. Last week, $20,000.

Loop (Telem't) (606; 90-$1.25)— "Rogue Cop" (M-G) (3d wk). Tidy $9,000. Last week, $9,500.

McVickers (JL&S) (2,200; 65-$1.25)—"Betrayed" (M-G) (2d wk). Brisk $15,000. Last week, $20,000.

Monroe (Indie) (1,000; 65-87)— "Southwest Passage" (UA) and "Khyber Patrol" (UA). Modest $6,500. Last week, "Crossed Swords" (UA) (2d wk), $4,500.

Oriental (Indie) (3,400; 98-$1.25) —"Woman's World" (20th) (4th wk). Finishing with fine $18,000. Last week, $21,500.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama" (Indie) (65th wk); great at $32,000. Last week, $29,500.

Roosevelt (B&K) (1,400; 65-98)— "King Richard and Crusaders" (WB) and "Shanghai Story" (Rep). Stout $20,000. Last week, "Human Jungle" (AA) and "Raid" (20th) (2th wk), $16,500.

State-Lake (B&K) (2,700; 98-$1.50)—"Egyptian" (20th) (5th wk). Off to fair $17,000 or near after last week's $22,000.

Surf (H&E Balaban) (685; 95)— "High and Dry" (Indie) (4th wk). Nice $3,000. Last week, $3,500.

United Artists (B&K) (1,700; 98-$1.25)—"Barefoot Contessa" (UA). Grabbing a smash $30,000. Last week, "Three Hours to Kill" (Col) and "Black Dakotas" (Col), $17,000.

Woods (Essaness) (1,198; 98-$1.25) — "On Waterfront" (Col) (4th wk). Smash $30,000. Last week, $37,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Knight' Hot 19G, Frisco; 'Bull' 11G

San Francisco, Oct. 26.

Newcomers are not as strong this round as they have been recently, and most of them will move on after one week. "Sitting Bull" is rated fine at United Artists. "Black Knight" looms very big at Paramount but stays only nine days, with "White Christmas" supplanting on Friday. "Star Is Born" still is solid in fourth week at St. Francis. "Woman's World" continues good in third Fox week.

Estimates for This Week

Golden Gate (RKO) (2,859, 80-$1) — "Bob Mathias Story" (AA) and "Return From Sea" (AA). Okay $10,500. Last week, "Bounty Hunter" (WB) and "Security Risk" (AA), $9,500.

Fox (FWC) (4,651; $1.25-$1.50)— "Woman's World" (20th) (3d wk). Good $12,500. Last week, $15,000.

Warfield (Loew's) (2,656; 75-$1) —"Brigadoon" (M-G) (3d wk). Oke $8,500. Last week, $13,000.

Paramount (Par) (2,646; 90-$1)— "Black Knight" (Col) and "Thunder Pass" (Lip). Sock $19,000 in 9 days. "White Christmas," (Par) opens Friday. Last week, "Private Hell" (FM) and "Three Hours to Kill" (Col), $12,800.

St. Francis (Par) (1,400; $1-$1.50) —"Star Is Born" (WB) (4th wk). Solid $16,000. Last week, $18,500.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (43d wk). Fat $21,500. Last week, $22,000.

United Artists (No. Coast) (1,207; 70-$1) — "Sitting Bull" (UA) and "Challenge Wild" (UA). Fine $11,000 in 8 days. Last week, "Down 3 Dark Streets" (UA) and "Lone Gun" (UA), $11,500.

Stagedoor (A-R) (400; $1-$1.25) —"Little Kidnappers" (UA). Good $4,300. Last week, "Man With Million" (UA) (6th wk), $3,500.

Larkin (Rosener) (400; $1) — "Hobson's Choice" (UA) and "Last Holiday" (AA) (5th wk). Trim $2,700. Last week, $2,900.

Clay (Rosener) (400; $1) — "Dreams of Love" (Indie) (3d wk). Mild $1,700. Last week, $2,300.

Vogue (S.F. Theatres) (377; $1) —"Companions of Night" (Indie) (3d wk). Light $1,700. Last week, $1,900.

Bridge (Schwartz-Reade) (399; $1-$1.20) — "Hulot's Holiday" (GBD) (7th wk). Present stanza ending Wednesday (27) looks to hold at fine $2,500, same as sixth round. Holding two weeks longer and delaying preem of "High and Dry" (U), originally set for Oct. 28.

'Brigadoon' Loud $15,000, Mnls.; 'Duel' Hot 8G, 'Star' Tall 9G in 3d

Minneapolis, Oct. 26.

With 15,000 teachers here attending a convention and many spending their spare time at the cinemas (public schools are closed during this conclave), loop boxoffices boomed over the weekend. One newcomer, "Hans Christian Andersen," back for second time but at regular scale, is fine at Lyric. "Brigadoon" stacks up as the top grosser at Radio City with a stout session. "Adventures Robinson Crusoe" is good at the Gopher.

It's the fifth week for "On Waterfront" and "Sabrina." "Star Is Bor " still is bright in third Orpheum round.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (India) (28th wk). Helped by teachers' presence; even matinees went clean after convention opened. Still sturdy at $20,000. Last week, $25,000.

Gopher (Berger) (1,600; 65-85)— "Adventures Robinson Crusoe" (UA). Good $5,000. Last week, "Rogu Cop" (M-G) (2d wk), $3,400.

Lyric (Par) (1,000; 65-85)—"Hans Christian Andersen" (RKO) (2d run). First regular admission downtown showing of pic which had long run at tilted scale. Light

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'BRIGADOON' HEP 13G, ST. L.; 'WORLD' BIG 10G

St. Louis, Oct. 26.

Biz is spotty this frame with holdovers much in limelight. Personal of Eddie Fisher and Debbie Reynolds at the Fox for the Harvest Moon Festival cut into grosses. "Brigadoon," good in second round at Loew's, shapes as best coin grabber. "Woman's World" continues lusty in third frame at the St. Louis. "Pickwick Papers" looms fine at two arty theatres. "Cinerama" still is sturdy in 39th stanza at Ambassador.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama" (Indie) (39th wk). Nice $13,000 after $15,000 last week.

Fox (F&M) (5,000; 50-75)—"Bengal Brigade" (U) and "Four Guns To Border" (U). Opened today (Tues.). Last week, "Duel in

(Continued on page 25)

'World' Whopping 20G, Toronto; 'Brigade' 11G

Toronto, Oct. 26.

Of newcomers this week, "Brigadoon" is off to a wham start to turnaway biz on a six-a-day policy at Loew's. "Woman's World" looms wow at Odeon. "Bengal Brigade" shapes neat at Uptown. "Caine Mutiny" is big in two houses in third stanza.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 40-70) — "Shanghai Story" (Rep) and "Capt. Kidd, Slave Girl" (UA). Good $13,000. Last week, "Silver Lode" (RKO) and "Jungle Gents" (AA), $14,500.

Eglinton, University (FP) (1,080; 1,558; 50-80)—"King Richard Crusaders" (WB). Okay $15,000. Last week, "Dragnet" (WB) (2d wk), $13,000.

Hyland (Rank) (1,354; 60-80)— "Doctor in House" (Rank) (8th wk). Near-capacity $7,500. Last week, same.

Imperial (FP) (3,373; 60-$1)— "Broken Lance" (20th). Big $18,000. Last week, "Egyptian" (20th) (4th wk), $9,000.

Loew's (Loew's) (2,090; 60-$1)— "Brigadoon" (M-G). Wham $25,000. Last week, "Apache" (UA), $15,000.

Nortown, Shea's (FP) (959; 2,386; 75-$1)—"Caine Mutiny" (Col) (3d wk). Hotsy $18,000. Last week, $24,000.

Odeon (Rank) (2,390; 75-$1)— "Woman's World" (20th). Wow $20,000. Last week, "West of Zanzibar" (Rank), $7,000.

Uptown (Loew's) (2,745; 60-80)— "Bengal Brigade" (M-G). Neat $11,000 or near. Last week, "Rogue Cop" (M-G) (2d wk), $7,000.

'Sabrina' Terrif $16,000, Philly

Philadelphia, Oct. 26.

Bulk of trade this stanza is being limited to weekend takes. "Sabrina" shapes as best of newcomers, with a terrific total at the 500-seat Trans-Lux. "Bengal Brigade" is rated fast at the Goldman. "Star Is Born" is still smash i second Mastbaum week for biggest coi in town. "Suddenly" continues sensational for small Trans-Lux World.

Estimates for This Week

Arcadia (S&S) (625; 80-$1.35)— "Rear Window" (Par) (9th wk). Sturdy $6,700. Last week, $7,800.

Boyd (SW) (1,430; $1.25-$2.60)— "Cinerama" (Indie) (55th wk). Okay $12,000. Last week, $14,000.

Fox (20th) (2,250; 99-$1.49)— "Hajji Baba" (20th) (2d wk). Fair $14,000. Last week, $21,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Bengal Brigade" (U). Fast $14,000. Last week, "Rogue Cop" (M-G) (3d wk), $10,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Star Is Born" (WB) (2d wk). Terrific $30,000. Last week, $38,000.

Midtown (Goldman) (1,000; 74-$1.30)—"Beau Brummell" (M-G) (3d wk). Smart $9,000 or near. Last week, $11,000.

Randolph (Goldman) (2,500; 74-$1.49)—"Woman's World" (20th) (3d wk). Off to oke $9,500. Last week, $13,000.

Stanley (SW) (2,900; 74-$1.30)— "Seven Brides" (M-G) (3d wk). So-so $9,000 in final 5 days. Last week, $19,000.

Stanton (SW) (1,473; 50-99)— "Passion" (RKO) and "Africa Adventure" (RKO). Dull $6,000. Last week, "Jamboree" (EPI) and "Utopia" (EPI), $4,200 in 5 days.

Trans-Lux (T-L) (500; 80-$1.50) —"Sabrina" (Par). Terrific $16,000. Last week, "Hobson's Choice" (UA) (5th wk), $3,600.

Viking (Sley) (1,000; 75-$1.30)— "Brigadoon" (M-G) (3d wk). Neat $10,000. Last week, $12,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"Suddenly" (UA) (2d wk). Sock $17,000. Last week, $18,000.

'Duel' Fancy $10,000 In Seattle; 'Star' 12G, 2d

Seattle, Oct. 26.

Not much here this week at the boxoffices with a surplus of holdovers cutting in while some newcomers are failing to measure up. "King Richard and Crusaders" at Music Hall and "Naked Alibi" at Orpheum both shape very slow. "Star Is Born" is still great in second round. Top new entry is "Duel in Jungle," big at Coliseum.

Estimates for This Week

Coliseum (Evergreen) (1,829; 75-$1)—"Duel in Jungle" (WB) and "Bounty Hunter" (WB). Big $10,000 or over. Last week, "Suddenly"

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'Xmas' 175G, 'Star' 131G, Both 2d, Top B'way; Grid Crowds Upbeat B.O.; 'Brummell' Nifty 29G, 'Affair' 24½G

Strong pix and arrival of big gridiron games and football crowds in town are giving the Broadway film boxoffice a healthy tone this session. There is only one important new straight-filmer, hence the de luxe houses are depending almost exclusively on holdovers and extended-runs for the strong showing. Last Saturday (23) was especially sock at the wickets while some theatres did even better on Sunday.

"Beau Brummell" looks lofty $29,000 at the State, and, of course, is holding. New vaude plus "Personal Affair" is heading for fine $24,500 at the Palace. "Star Is Born" and "White Christmas" continue competing for top laurels. "Christmas" plus stageshow shapes to get very close to opening week's total in second session at the Music Hall, running even with first week in first four days of second round. Second week, winding today (Wed.) probably will hit wow $171,000 as against $175,000 opening stanza.

"Star" finished the second week, day-dating at the Paramount and Victoria, Monday (25), with a combined total of smash $131,000 at the two houses. Judy Garland-James Mason starrer landed a terrific $92,000 in second round near the total for the first seven days. "Star" is doing nearly as well comparatively at the Vic, with socko $39 000.

"Barefoot Contessa" is pushing up ahead of the third round in current (4th) week with a sock $42,000 in prospect at the Capitol. "Suddenly" is holding at fine $20,000 in third stanza at the Mayfair. "Hansel and Gretel" held at a great $34,000 in second week at the Broadway.

"On Waterfront" continues long-run champ, winding its 13th session last night (Tues.) with smash $28,000 at the Astor, ahead of 12th week. Stays on. "Sabrina" continues sockeroo at $31,000 in fifth round at the Criterion, and is now in its sixth week.

"Rear Window" still is nice with $16,000 in 12th and final week at the Rivoli. "Carmen Jones" opens its regular run at this house Friday (29) after an invitational preem tomorrow (Thurs.) night. "The Detective" preems at the Fine Arts next Monday (1). This arty house still was doing nicely at $6,000 with "Vanishing Prairie" in the 10th stanza ended last Sunday. It plays through the 11th week.

Estimates for This Week

Astor (City Inv.) (1,300; 50-$1.75) —"On Waterfront" (Col) (14th wk). The 13th stanza ended last night (Tues.) held with great $28,000, slightly over the $27,500 of the 12th week. This is amazing coin for this stage or run. Stays on indefinitely.

Broadway (Myerberg) (1,900; 74-$1.50)—"Hansel and Gretel" (Myerberg) (3d wk). First holdover session ended Saturday (23) was great $34,000 or near the opening week's total after deducting $14,000 preem coin from the first round's $40,000. Now appears definitely set for a longrun for this puppet pic.

Baronet (Reade) (430; 90-$1.55) —"Hamlet" (U) (reissue) (4th wk). This frame finishing tomorrow (Thurs.) likely will hold with fancy $3,500 after $3,600 for third. Stays a fifth, with next film's opening delayed.

Capitol (Loew's) (4,820; 85-$2.20) —"Barefoot Contessa" (UA) (4th wk). Current round ending today (Wed.) is pushing up to sock $42,000 after $40,000 in third. Holds on.

Criterion (Moss) (1,700; 50-$1.85) —"Sabrina" (Par) (6th wk). Fifth session ended last night (Tues.) was very big $31,000 after $35,000 for fourth week. Continues on indef.

Fine Arts (Davis) (468; 90-$1.80) —"Vanishing Prairie" (Disney) (11th wk). The 10th stanza ended Sunday (24) was fine $6,000 after $6,700 for ninth week. Continues, with "The Detective" (Col) opening Nov. 1.

Globe (Brandt) (1,500; 70-$1.50) —"Adventures of Hajji Baba" (20th) (3d-final wk). Holding very well with $7,000 or over. Second week, $10,000. "Black Knight" (Col) opens Friday (29).

Guild (Guild) (450; $1-$1.80)— "Martin Luther" (Indie) (2d wk). First holdover session ending tomorrow (Thurs.) looks to hold with fast $6,000 after $10,000 opening week. Stays on.

Mayfair (Brandt) (1,736; 79-$1.80) —"Suddenly" (UA) (3d wk). Third frame ending today (Wed.) likely will hold with fine $20,000 or near after $25,000 in second week. Continues.

Normandie (Trans-Lux (592; 95-$1.80)—"Runaway Bus" (Indie). Opened last Saturday (23). In ahead, "Yellow Balloon" (Indie), mild $4,500 in 11 days.

Palace (RKO) (1,700; 50-$1.60)— "Personal Affair" (UA) and vaudeville. This week winding up tomorrow (Thurs.) looks fine $24,500. In ahead, "Bob Mathias Story" (AA) and vaude, $21,000.

Paramount (ABC-Par) (3,664; $1-$2)—"Star Is Born" (WB) (3d wk). Initial holdover stanza ended Monday (25) held with terrific $92,000 after $115,000, straight film record here, for opening week. After deducting preem night coin, second session's total is very close to first week. Now set to run through Nov. 16.

Paris (Pathe Cinema) (568; 90-$1.80)—"Bread, Love and Dreams" (Indie) (6th-wk). Fifth frame ended Sunday (24) was smash $12,000 after $13,000 for fourth week.

Rivoli (UAT) (2,092; 85-$2)— "Rear Window" (Par) (12th-final wk). Present round ending today (Wed.) looks nice $16,000 after $19,000 in 11th week. "Carmen Jones" (20th) opens Oct. 29 after invitational preem tomorrow (Thurs.) night. The 12-week run of "Window" was a highly successful one, an outstanding engagement in many weeks here.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "White Christmas" (Par) and stageshow (2d wk). This stanza ending today (Wed.) is heading for great $171,000. Ran neck-'n'-neck with first round first four days of week. First week for this initial VistaVision pic was terrific $175,000, over hopes. Stays on.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"Black Widow" (20th). Opens today (Wed.). Last week, "Woman's World" (20th) (4th wk-8 days), okay $39,000 after $43,500 for third week, to finish out a very good run.

State (Loew's) (3,450; 78-$1.75)— "Beau Brummell" (M-G) (2d wk). First session ended last night (Tues.) was big $29,000. In ahead, "Black Shield Falworth" (U) (2d wk), $12,500.

Sutton (R&B) (561; 90-$1.50)— "High and Dry" (U) (9th wk). The eighth week ended Monday (25) was stout $7,000 after $7,800 for seventh round.

Trans-Lux 60th St. (T-L) (453; $1-$1.50) — "Little Kidnappers" (UA) (9th wk). Eighth week ended last night (Tues.) was lusty $5,600, almost same as $5,700 of seventh frame.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Lili" (M-G) (86th wk). The 85th stanza ended Monday (25) was good $4,800 after $5,500 for 84th week.

Victoria (City Inv.) (1,060; 50-$1.75)—"Star Is Born" (WB) (3d wk). Holding with sock $39,000 in first holdover session ended Monday (25) after $46,000 in first week.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama" (Indie) (73d wk). The 72d stanza ended Saturday (23) was smash $38,000 after $41,000 in 71st week. "Cinerama" yesterday (Tues.), hit new record for a pic on Broadway by going into its 109th week in N.Y. It established this mark with the run here and initial weeks at the Broadway theatre.

D.C. Down; 'Star' Smash $29,000, 2d, 'World' Tall 10G, 3d, Brando 7G, 6th

Washington, Oct. 26.

There's not a single newcomer here this session, and general boxoffice average is correspondingly low. Holdovers and long runs have become prevailing pattern. "On Waterfront" shapes sock in sixth Trans-Lux week. "Star Is Born" is second stanza at Ambassador and Met continues to top the city. "Rear Window" is sturdy in eighth session at Playhouse. "Woman's World" continues stout in third Palace round.

Estimates for This Week

Ambassador (SW) 1,400; 90-$1.25) —"Star Is Born" (WB) (2d wk). Strong $11,000, and stays on. Last week, $12,500, big but below hopes.

Capitol (Loew's) (3,434; 75-95)— "Brigadoon" (M-G) (3d-final wk). Disappointing $13,000 after oke $17,000 last week.

Columbia (Loew's) (1,174; 60-80) —"Rogue Cop" (M-G) (2d wk).

(Continued on page 25)

New Trans-Lux Co. Distribs Alien Features To United States Market

Trans-Lux circuit has set up Trans-Lux Pictures Corp. as a distribution outfit for foreign films. It's part of a deal, signed in N. Y. last week, under which Trans-Lux acquired a half-interest in the western hemisphere rights of four British Renown pix.

Trans-Lux Pictures is headed up by Percival E. Furber, with Richard Brandt as v.p. and operating head. Brandt is prez of the Trans-Lux circuit. Arrangement with George Minter, Renown prexy, is the start of a continuing association since Trans-Lux will have an interest in other films in the 1955 Renown program.

Involved in the current deal are "Our Girl Friday," which 20th-Fox is taking on for distribution; "Grand National Night," "Dance, Little Lady" and "Trilby and Svengali." On some future Renown productions, Trans-Lux will put up the dollars for the American talent. Minter is planning to slant his output directly to the U. S. market.

Renown topper arrived in N. Y. Sunday (23). He expects to go to the Coast for discussions with 20th on CinemaScope. Minter reportedly intends to make one C'Scope film a year. Deal with Trans-Lux was negotiated in N. Y. by Richard Gordon, Minter's U. S. rep. Trans-Lux is required to seek major distribution for the Minter pix wherever possible.

At the same time, the arrangement assures Trans-Lux, operator of many arties in N. Y., Washington, etc., of first-run product if it needs it.

On a similar basis, negotiations for British pix are also under way by Frank Kassler, an associate of Walter Reade.

Product Lack Pushing Parks Into CinemaScope; 286 In of Area's 600

Minneapolis, Oct. 26.

This territory's C'Scope installations have risen to 286 out of a 600 potential and will be swelled considerably during ensuing months by a late rush of ozoners to the projection technique, according to present indications.

With comparatively few exceptions, the outdoor theatres have been staying on the sidelines away from C'Scope, giving as a reason inability to meet pictures' percentage terms. However, it's now evident that the product situation is driving them into the fold.

Eddie Ruben installing the one track optical sound C'Scope in all is 13 ozoners. The Triangle circuit, which installed it late this season in Minot, N. D., is following suit in its other two stands a Mankato and St. Clous, Minn. Before closing for the season the Belle Fourche, S. D., outdoor theatre completed its installation.

SHORTS SCHEDULE AT UNIVERSAL, 20TH

Universal and 20th-Fox last week put out their shorts lineup for the season and the year.

Maintaining the release pace of prior years, U in '54-'55 will have 51 shorts including 15 tworeelers and 36 onereelers. Six of the latter are reissues of Walter Lantz Technicolor Cartunes. Onereelers also include "Speed Sub-Zero," U's first short lensed in the anamorphic Vistarama process.

At 20th, shorts subjects sales manager Lem Jones said he would have 26 C'Scope color shorts in 1955, eight more than in 1954.

HONOR FILM EDITORS

Gene Milford, Bob Leeds, Lynn Harrison Spotlighted

First annual Critics' Awards, instituted by the American Cinema Editors for the best film editing of the year were presented to Gene Milford, Robert M. Leeds and Lynn Harrison.

Milford edited Sam Spiegel's Columbia production, "On the Waterfront." Leeds and Harrison edited Mark VII's filmed television show, "Dragnet."

New 3-D Demonstrated

Hollywood, Oct. 26.

First demonstration of a new widescreen 3-D process of photography was shown here by Stereocolor Corp. Novelty of the new system is that it requires the use of only a single strip of film in one camera and a single projector.

Alfred Landau, veepee of the company, said the cost of filming in Stereocolor is about the same standard production.

N.Y. Print Depot Still Just Talk

Distributors are as far away as ever from any plan on consolidating their facilities for the physical handling of films for purposes of economy. This, despite statement on the Coast earlier this month by Eric A. Johnston, president of the Motion Picture Assn. of America, to the effect that the companies were nearly ready for such joint operation with N.Y. as the starting point.

Sales execs said this week the project never got much beyond the discussion stage and, as of now, the whole idea has been abandoned. It may be tried at some future date again but the distribs do not see this as a likelihood.

The plan that had been afoot called for a setup whereby all companies would have pic inspection, storage and shipping work done under the one roof. There would be no actual selling involved.

However, many problems cropped up that the project was dropped. Personnel to take on the work, office space and the companies' present leases on space for this physical work all represented factors militating against the mutual agency. Further, and importantly, some company lawyers, ever dreading the possible consequences of any kind of joint operation, feared the setup might be construed as running afoul of the anti-trust laws.

Pathe-Cinema of Paris Contemplates Additional Arties in Eastern U.S.A.

Expansion of its theatre holdings in the U. S. continues as a part of Pathe-Cinema plans for the future, Duncan McGregor, prez of the American Pathe Cinema subsidiary, said in N. Y. last week on returning from a trip to his Paris homeoffice.

McGregor reveals that the Societe Nouvelle Pathe-Cinema, the French outfit for which he runs the Paris and 5th Ave. Playhouse theatres in N. Y., feels that theatre expansion in the eastern U. S. would be desirable "if we can find the kind of situations that lend themselves to our type of operation."

The French Pathe-Cinema is coproducing and distributing between six and eight pix a year, McGregor reported. Not all of them are suitable for the U. S., and the French realize this. While it owns the two N. Y. showcases, Pathe-Cinema doesn't insist that they launch its pix in N. Y. Choice of bookings is left up entirely to McGregor and Lillian Gerard, who is the operating head of the theatres. They're having some difficulties finding enough suitable French product for the 5th Ave.

Still For the French

McGregor disagreed with the views of some indie distribs in the U. S. that the French, and other European producers copying U. S. techniques and themes and that this loses them their own unique appeal. "French producers still primarily produce for French audiences," he said. "If they make a gangster film, and it's very successful, they naturally have a tendency to go in for 'cycles,' just as Hollywood does. But that's not surprising. It's just good business."

Pathe-Cinema, while interested in entering the tv film market, has found its plans stymied due to the very large investment required. McGregor said the French outfit had lensed three pilot pix for tv, in English, and that they cost about $17,500 each. "You can't sell a series of films on the basis of a few pilot samples," he opined. "And we can't invest in making a series of 26 'on spec'."

His French parent company is very anxious to coproduce with American interests, McGregor said. The last time such a deal was consummated was when it joined hands with RKO in the making of "Silence Is Gold." Film, starring Maurice Chevalier, wasn't successful in the U. S.

New York Sound Track

An upcoming production from **Hal Wallis** "Summer and Smoke," taken from the **Tennessee Williams** play. Title registrations at the Motion Picture Assn. of America show that **Samuel Goldwyn** has a property listed as "Smoke" and **Walt Disney** has "Summer" . From Pete Martin's profile on **Grace Kelly** in the Saturday Evening Post: "You can be more colorful with a love scene played by a lady than one played by a hussy," said **Alfred Hitchcock.** "With a hussy, such a scene can be vulgar, but if you put a lady the same circumstances, she's exciting and glamorous" . . . **Judy Garland** staying east additional week while **Sid Luft** huddles on a prospective tv series for 1955.

Sol Hurok and Italian Films Export have picked the Little Carnegie Theatre, N.Y., to launch their opera film, "Aida." Preem is skedded for Nov. 11. It's Hurok's first film presentation . J. Arthur Rank's **John Davis** said to be interested tv deals for Rank pix. Davis is due to discuss the matter when he gets to N.Y. Nov. 17 **Nicole Maurey** (France), **Myriam Verbeeck** (Belgium) and **Giovanni Scala** (Italy) are the three candidates for the part of Mary Magdalene in Universal's "The Galileans." Gals go to the Coast tomorrow (Thurs.) . . . Paramount and the producers of the legit "Sabrina Fair" a-feudin' and a-fussin' over the amount Par owes for the play's screen rights. Issue may go to arbitration . . Look for **Ilya Lopert** to let off a blast vs. film-making conditions in Italy where he's making "Time of the Cuckoo" with **Katharine Hepburn** Venice. An Italian court has confiscated his prints as part of a legal action against him by a featured actress . . Foreign distribution of "Carmen Jones" a headache for 20th. Story is in the public domain in U.S.—but not in Europe.

Charles P. Skouras, who died Friday (22), was in Gotham a few weeks ago for meetings with stock analysts and the press. Who'd take over National Theatres if he were to bow out, Skouras was asked "You mean if I die?" he asked back. He didn't specifically name anyone . . . New **Howard Hughes** production starring **Jane Russell** is going out as "Underwater!" Why Hughes insists upon the exclamation point raises a question mark . . . Columbia's deal to buy the office building at 711 5th Ave. bogged down in legalistics but still looks to go through. NBC, incidentally, used to be located on this spot. Radio station WMGM is a current tenant . . . Cheese fondu parties will become the nation's latest rage, if **Lynn Farnol** has his way. The public relations man is spotlighting the Swiss treat as part of the campaign for "Cinerama Holiday," in which a couple of amateur actors are seen enjoying the dish on their visit to Switzerland. Fondu and "Holiday" are given double-page attention in the November Woman's Home Companion.

U Probes Public's Filmgoing

Ad Agency Traced 77% Loss of Patronage Due to TV in One Town—With Subsequent 17% Recovery

Universal has in work a program designed to come up with some scientific answers on why the public attends, or doesn't attend, motion picture theatres. The job has been assigned to Gerald Tasker, research v.p. of the Cunningham & Walsh ad agency.

Tasker stated this week the survey will look into all aspects of attendance: Who goes to what kind of theatres, why are first-runs or drive-ins or neighborhood houses preferred, who in the family selects the film to be seen, what the public thinks about certain pi and players, etc.

The agency exec said a certai city will be selected "Movietown" and its residents are to be the ones interviewed. The pulse-taking will be completed by next month, he added.

Same ad agency disclosed its findings in study of television's effects on theatre business. In this, New Brunswick, N. J., was chosen as the sample city—and named "Videotown" for the purpose—because its residents can receive such a wide variety of tv programs from N. Y. and N. J. stations.

Film attendance fell 77%, reported Tasker, after tv hit the town. He said the survey went on for five years. But the turning point was reached in 1953 with a 17% gain and this year's attendance is doubling last year's, he added. There was no breakdown on the type of theatres covered.

'Miss Film Row'

St. Louis, Oct. 26.

For the punch event at the Nov. 9 dinner of the Missouri-Illinois regional unit in Theatre Owners of America, one of the several hundred gals employed in the various exchanges here will be spotlighted and prize-laden as "Miss Film Row."

The scene: Hotel Chase.

Open Fire on 10% Pittsburgh Tax

Pittsburgh, Oct. 26.

Theatres in this city, saddled with a 10% admissions tax, have opened a campaign for relief from the "discriminatory" levy. Appeal has been made to the mayor and members of the city council.

Allied Moti Picture Theatre Owners of Western Pennsylvania is spearheading the drive. In a letter to Mayor David L. Lawrence, Harry Hendel, exec secretary of the Allied unit, declared that the city of Pittsburgh has exceeded its limit of the 1% of the total assessed real estate value as provided by the State Enabling Act and urged the city administration "to relieve the local movie theatre of the burdensome and confiscatory 10% admissions tax."

In a dramatic appeal, Hendel said "the power to tax is the power to destroy and rarely in all the centuries' old history of taxation has the truth of this statement been so clearly demonstrated as it has been by the admissions tax and its effect upon our neighborhood movie theatres."

Holidays Lose Status As Pivots of Film Sell; Hyman Bullish on Biz

Time has passed when the film companies could afford to concentrate their top releases around holiday periods, Edward L. Hyman, American Broadcasting-Paramount Theatres v.p., said this week following an o.o. of production activity on the Coast.

Impressed with the pix he had seen, Hyman commented he "could not help but again feel proud of our industry." And he added: "There is nothing on the market today in any device that the magnificence and scope of our wide screens, color and fine sound cannot equal or surpass."

With specific reference to the Thanksgiving to Christmas period, Hyman observed: "There are far too many good attractions available and our business has expanded far beyond the four holidays of the year for the studios to confine their product to give us a flood of pictures for the holidays and a dearth of product during the year. There are no seasons in our business. Ours is not unlike the department store business—they have Christmas sales, and immediately following, January white sales, so there is something to interest the public every week of the year."

Hyman said that, on the basis of the product previewed, "we look forward to a healthy fourth quarter in 1954 and an even more acceptable first quarter in 1955. We know," he said, "that we must maintain this basis of quality. The demand . . . is for quality pictures."

He suggested that exhibs "take up the challenge with the studios" to properly apprise the public that top attractions are available. Also, to let the public know that "this is a grown-up industry; that the lagging of the last few years is past." The circuit exec urged further that theatres let the b.o. determine the length of run.

Chiming in with an opinion expressed frequently by Leonard Goldenson, AB-PT prexy, Hyman emphasized the need for publicity continuity to bridge the gap between the completion of a film and its release. "This tailor-made exploitation will be of great benefit," he stated.

Maryland Sees 'Waterfront' After Jurist Okays It With 'Go to Hell' Line

Baltimore, Oct. 26.

Columbia's "On The Waterfront" opened last Friday (22) at L. M. Rappaport's Hippodrome here after a tussle with the Maryland State Board of Motion Picture Censors over the line of dialog in which the young longshoreman played by Marlon Brando tells a priest to "go to hell." Following the usual pattern set by censorship disputes locally, the censor board headed by Sydney Traub, refused to sanction the film with the line in question but was forced to do so after the distributor appealed the case. Judge James S. Cullen overruled the board's decision that the line was "indecent," pointing out that indecency as defined by criminal statutes is confined to "sexual immorality." Representatives of Columbia offered overwhelmingly favorable reviews and letters of commendation from clergymen lauding the film as evidence that the board's decision reflected only a small portion of public opinion.

In testimony prior to the release of the judge's opinion, censor board chairman Traub stressed the problem of considering youthful audiences in the board's decisions. His objection to the dialog in the Columbia release also involved the fact that the line was directed at a "man of the cloth." He also testified that "the first thing you know you'll have a man telling a woman to go to hell," often referring to the later designation as "that warm place." Judge Cullen retorted with the opinion that the chairman's "standard of morality is extremely high."

Judge Clulen's veto follows a similar upset of the board's rulings last year when Judge Herman Moser authorized the statewide exhibition of "The Moon Is Blue" after a hotly contested battle between United Artists and the undaunted censor board.

CENSORS RELIEVED

Masons Cancel Lease, for French Firm Auspices

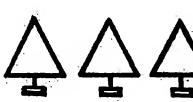
Columbus, Oct. 26.

State film censors located here were uneasily reading advertisements for "Group 16" which had rented the Masonic Auditorium in Cleveland to exhibit five "uncensored" French films between Oct. 23 and Feb. 16. Ostensibly private, "Group 16" used paid space to sell memberships at $50.

Problem has now evaporated, the Masons having gotten jittery and cancelled the lease.

From Universal

TWO IMPORTANT PICTURES AVAILABLE FOR THE HOLIDAY SEASON!



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More than
90 MILLION
PEOPLE
will see the
pre-selling
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which includes
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FULL PAGE
and
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pages of:

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LOOK
This Week MAGAZINE
parade
modern screen
Screen Stories
Motion Picture AND TELEVISION MAGAZINE
Movieland
WEEKEND

ATTILA...STOOD A WARRIOR'S MIGHT AND A PEOPLE'S FAITH!

AGAINST HIS RUTHLESS PAGAN LUSTS

...THE POWER OF A WOMAN'S LOVE!

THE PAGAN

The story of ATTILA the HUN!

CINEMASCOPE

SIGN OF THE PAGAN

A GREAT NOVEL! A GREAT SCREEN ENTERTAINMENT!

LUDMILLA TCHERINA • RITA GAM

COURBY • Directed by DOUGLAS SIRK • Screenplay by OSCAR BRODNEY and BARRE LYNDON • Story by Oscar Brodney • Produced by ALBERT J. COHEN

The wonderful story of **Three sailors on leave...**
Three girls in love
and Five little orphans
in trouble!

SO THIS IS PARIS

STARRING **TONY CURTIS · GLORIA DeHAVEN**
GENE NELSON · CORINNE CALVET · PAUL GILBERT

with **MARA CORDAY** "MISS UNIVERSE OF 1954" CHRISTIANE MARTEL · "MISS U.S.A. OF 1954" MYRNA HANSEN

Directed by RICHARD QUINE · Screenplay by CHARLES HOFFMAN · Produced by ALBERT J. COHEN · A UNIVERSAL INTERNATIONAL PICTURE

The impressive campaign of color ads on the pages of 20 LEADING NATIONAL PUBLICATIONS will pre-sell the readers of LIFE...LOOK...AMERICAN WEEKLY PARADE...THIS WEEK...SEVENTEEN...REDBOOK...COSMOPOLITAN...FAMILY CIRCLE...WOMAN'S DAY...WOMAN'S HOME COMPANION...HIT PARADER CORONET...SONG HITS...PHOTOPLAY...FILMLAND...SCREEN STARS... MOVIE LIFE...MOVIE STARS PARADE...WEEK END PICTURE MAGAZINE (Canada)

TOA 'LIGHT' VS. ALLIED 'HEAT'

Doors of TOA—Open or Closed?

Swing With the Breeze of Indecision as Press Doesn't Know Where It Stands and/or Sits

Theatre Owners of America, which each year can't just make up its mind at which sessions to permit press attendance, is again switching open and closed meetings.

Two years ago, it originally decided that all sessions would be opened to the press. However, when the newsmen arrived in Washington, all meetings were closed. Last year at Chicago, it also changed its schedule. For this year's convention, in Chicago Oct. 31-Nov. 4, the Tuesday (Nov. 2) morning session, originally opened, will now be held behind closed doors.

TOA is adding a touch of glamor to its annual confab, having corralled a number of Hollywood personalities for the convention activities. Four new faces will represent the glamor phase of the industry—Elaine Stewart, Kim Novak, Robert Francis and Rock Hudson.

The exhib org has also scheduled an active entertainment program, including a style show, a matinee of "Wonderful Town," and a special breakfast for the ladies in addition to joint events including screenings of current and future films, a TESMA-TEDA open house, a Coca-Cola party, a supper and square dance by Pepsi-Cola, a National Carbon cocktail party, and the president's banquet.

Samuel Pinanski, of Boston, will head this year's nominating committee. Serving with him will be Carl E. Anderson, Kalispell, Mont.; James S. Carbery, Little Rock; L. S. Hamm, San Francisco; R. M. Kennedy, Birmingham, Ala.; David B. Wallerstei , Chicago, and Mitchell Wolfson, Miami. The committee will hold a pre-convention meeting on Oct. 30. Its slate of officers will be presented at the board of directors meeting on Oct. 31.

TOA Check-In Big

Chicago, Oct. 26.

Chicago headquarters of TOA-TESMA report that advance reservations for upcoming joint conclave at Conrad Hilton Hotel here are 25% ahead of last year's.

Convention tees off on Oct. 31 for five days.

Allied Members Asked to Hear How TOA Works

Minneapolis, Oct. 26.

In a letter inviting the territory's exhibitors to a luncheon here Oct. 29 to meet and hear Walter Reade Jr. TOA president, and other of the organization's officials, Harold Field and E. R. Ruben, local circuit owners, announce that "the TOA approach to industry problems" will be explained.

They state that they feel that that approach "is most constructive and beneficial."

The letter relates that both are "firm believers in exhibitor organization." They point out they were Allied members for a great many years, but for the past year and a half have been TOA members.

One of the reasons for inviting Reade and the others here is because this territory, always an exclusive Allied stronghold, "has never heard anything but the Allied approach," according to the letter.

Chicago's Clark Theatre Lines Up Another Of Its 'Film Festivals'

Chicago, Oct. 26.

Clark Theatre is prepping its sixth semi-annual film festival for Oct. 31 kickoff with 30 films of high merit or historical renown being unreeled in the 15 day series. House is the only theatre in the country to stage a "classics" series with daily changes of program.

Two Academy Award winning pix will lead off, "High Noon" and "African Queen." Clark general manager Bruce Trinz, who booked the series, is also pairing such well-known musicals as "Top Hat" (1935) and "Three Smart Girls" (1936), action gems like "Little Caesar" and "Public Enemy," comedy comparisons like "Bank Dick" and "Mr. Blandings Builds His Dream House," and cowboy entries like "Westerner" and "Red River."

A total of 16 American and foreign wards are represented in the series and all of the pix have been adjudged outstanding in at least one of several categories. Previous film fests here have turned out enormously successful.

House is open 22 hours a day and even in normal operation changes dualers daily.

Ottawa Big Burg For Art Films

Ottawa, Oct. 26.

Foreign lingualers are having a field day in Canada's capital these days, with four first-runs showing their almost exclusively, another two days a week, and a house across the river at Hull, Que., pling French product.

Latest theatre to turn to "arties" for half of each bill is the 511-seat Rialto. Latter has been acquired by Bob Maynard, managing director of the suburban Eastview and wner of the downtown Francais. It'll play first-runs as a primary policy.

Rialto opened up with Columbia's "The Affairs of Messalina," dubbed into English from the Italian. Film was coupled with "Shockproof." The German-made "Saizon in Salzburg" came in this week.

This art-sex-and-action policy gives Ottawa its fourth art or semi-art house, with 20th Century Theatres' 410-seat midtown Little Elgin successful on that kick for years under Ernie Warren. National Theatres' Globe and Towne Cinema nabes, under Fred Leavens, are doing okay after a few months and a few weeks' respectively.

Sunday public showings are illegal here as everywhere in Canada outside Quebec province; but Hull, just across a short bridge, lures many Ottawans to its regular Sunday pix, advertised in the capital's dailies. Hull's Cinema de Paris, with full-week French double bills as a steady policy, draws plenty of French-Canadians from the capital every night.

Altec Units Out Nov. 12

Altec, which has been licensed to manufacture Perspecta sound integrators, will start delivery of the first units on Nov. 12 and will continue delivery at a regular pace from that date on. Units are now being manufactured by Newpaths Inc., one of Altec's manufacturing subsidiaries.

Distribution will be through the regular theatre supply channels. Altec is currently active in the technical supervision of theatre installations of Perspecta sound.

Pete Smith's "Pedestrian Safety" short subject was handed a merit award by National Safety Congress in Chicago.

DISTRIBS OPEN TO CALM PLEAS

Some leaders of Theatre Owners of America are going to the organization's annual convention in Chicago with the conviction that the distributors have yet to be reached with the "message" about product and prices.

TOA's plan, which is apparently loosely drawn at this point, is to somehow more forcefully impress upon the companies exhibition's claimed need for more pix at less rental. Reps of this theatre outfit say they believe the roars that came out of Allied States' conclave in Milwaukee earlier this month fell upon deaf ears so far as distribution officials are concerned. The TAO-ers stated they're not looking for any bout with Allied but are convinced the latter's approach was strictly vocal condemnation of the pic companies and experience over the years shows this "emotional" approach rarely has had the proper effect.

One TOA man said the Chicago meet, which opens Sunday (31), will seek to "open the distributors' eyes to the logic and economic wisdom" of relaxing sales policies. He added he hopes that some sort of device to accomplish this will be seized upon at meetings among the directors and full membership as well.

In any event, it was made clear that TOA get together, like Allied's, will focus largely on the availability of product and the so-called seller's market. As part of this program, considerable discussion will centre on means of encouraging new production and distribution sources, presumably such as the recently-formed Distributors Corp. of America.

Meanwhile, reservations for the convention as of the past weekend indicated unusually large attendance. The Portland, Ore., area alone will have 15 delegates and the total turnout probably will exceed 600. This is exclusive of numerous non-TOA members who will be looking in on the trade exhibits.

Threaten Minn. Boothmen With December Shutdown

Minneapolis, Oct. 26.

A North Central Allied committee handling negotiations with representatives from the AFL projectionists' unions on terms of a new three-year contract to replace the present one expiring Nov. 30 for local indie nabe houses has not been able to make any headway toward an agreement.

As a result, the possibility of wholesale shutterings of nabe houses here in December is growing stronger, according to Allied.

The exhibitors' committee has countered the union's pay boost demands, amounting to approximately 25%, with a demand for a cut in that amount. It cites the alleged fact that "most independent neighborhood theatres here are not getting by at present."

Exhibitors are reported to have signed an agreement to abide by whatever decision their committee reaches regarding the new contract and shuttering of their theatres.

Marcus Extols Abram Myers

Harry Brandt Had Rapped Lawyer as Fomentor of Industry Strife But Not Himself in Industry

TOA Okays Kaye

Inaugurating a series of annual awards for the "star of the year," Theatre Owners of America has selected Danny Kaye as the first recipient of the honor. Comedian will be guest of honor at the exhib org's banquet Nov. 4. Conrad Hilton Hotel, Chicago, at the windup of the annual convention.

Kaye was named by TOA's board of directors, representing 27 units and about 8,000 theatres.

Engineering Key To Healthy Film Trade—Barnett

Hollywood, Oct. 26.

What the film industry needs at this time is a renewed awareness of the vital necessity for continuing technical progress as the basis for a healthy growth. That was the keynote expressed by Herbert Barnett, retiring president of the Society of Motion Picture and Television Engineers at the close of its 76th semi-annual Convention. Barnett will be succeeded in January by John G. Frayne.

Urging the maintenance and encouragement of re-awakened interest in all segments of the motion picture and televisi industries, Barnett said:

"The contributing influence of the engineers in the revitalized motion picture business underscores once again what other industries have come to realize—that research and development engineering is the lifeblood of economic advance. The convention was

(Continued on page 18)

Trim 27 Minutes Off Judy Garland Film For House Turnover

With smaller theatres fearing a cutdown in their take because of a smaller turnover, Warner Bros. has decided to trim 27 minutes from "A Star Is Born," which now runs three hours and two minutes. New prints will be available for engagements after Nov. 1. However, the present version, now showing in some 20 key cities including New York, Chicago, and Los Angeles, will remai unchanged for these dates.

Trimming, it's understood, was accomplished by tighter editing of the dramatic story and some snipping of Judy Garland's many musical numbers.

Since the picture opened, Warners, both in N. Y. and the Coast, has been plagued by unsolicited advice for and against cutting. In N. Y., the publicity department received many calls from ordinary fans urging the company to leave the picture as originally presented.

Charge by Harry Brandt, prexy of the Independent Theatre Owners Assn., that Allied States Assn. board chairman Abram F. Myers was "deliberately fomenting strife in our industry" was termed "grossly unfair and unjustified" by Allied prexy Ben Marcus. Brandt made the statement in commenting on Myers' proposed bill for Government regulation of the industry. He further accused Myers of not wanting peace and constantly desiring to maintain a state of civil war.

Marcus' defense of Myers was contained in a letter sent to Brandt last week. The Allied topper said Brandt was entitled to his opinion in terming the bill "an abortion" since "in our free system of enterprise, we are all entitled to our free expression and thought."

Answering Brand't remark that Myers did not own a single theatre, Marcus said that "for a man who has no personal holdings in our industry, he (Myers) has contributed more than any other individual during the past 25 years to the welfare of the independent exhibitor and the industry as a whole."

Marcus assured Brandt "that all of the Allied leaders acted upon this measure, only after many tedious hours of careful deliberation, and were not taken in by anybody nor had been influenced by any professional policy makers as per your statement."

He stressed that "none of us were, or are we now, overly eager for Government control, but as an exhibitor, you should know that we have tried every avenue of approach, but distribution to this day refused to give us any worthwhile relief."

Warners' 21 For Year (2 Reissues)

New tentative release slate set by Warner Bros. calls for the distribution of 21 pictures for th annual stanza extending fro Sept., 1954, to Sept., 1955. Included in the total is a reissue package consisting of "Saratoga Trunk" and "The Big Sleep," scheduled for re-release December.

Eight of the 21 pictures are C'Scopers, including "A Star Is Born," "Drumbeat," "Track of the Cat," "East of Eden," "Battle Cry," "Strange Lady in Town," "Land of the Pharaohs," and "The Sea Chase." Although the Judy Garland starrer, "A Star Is Born," is currently being played in key situations throughout the country, it's not set for general release until January.

Release dates of some of the top attractions are: "The Silver Chalice," December; "Young at Heart," January; "East of Eden," March; "Battle Cry," April; "Strange Lady in Town," May; "Land of Pharaohs" and "Sea Chase," July; "Mr. Roberts," August, and Jack Webb's "Pete Kelly's Blues," September.

ALLIANCE, MIDSTATES MERGED INTO 'ALLIED'

Chicago, Oct. 26.

Alliance Theatre circuit of Illinois and Indiana merged last week with its state of Washington subsidiary, Midstates Theatres, under the overall name of Allied Theatr Corp. Headquarters will be in Chicago.

Resultant changes in the exec hierarchy have hoisted P. J. Dee from president to chairman of the board. Former exec v.p. S. J. Gregory has been named prez, and James Gregory stays on as general manager.

Broadway's Long-Run Films

An all-time, long-run record for Broadway was set yesterday (Tues.) by "This Is Cinerama," first film in the medium. Picture enters its 109th week, topping the mark previously held by the British film, "Red Shoes," which ran 108 weeks at the Bijou Theatre.

Cinerama opened at the Broadway Theatre on Sept. 30, 1952, and shifted to the Warner on June 5, 1953. It has grossed about $3,700,000 to date in its Gotham run.

Only other current film that has completed as much as one year in the Broadway area is Metro "Lili," in its 85th week at the Trans-Lux 52d St. "Open City," the post-war Italo entry, tops its record with 91 weeks. Other pix that have had extended runs are "The Big Parade" (66 weeks), "Hamlet" (61 weeks), "Paisan" (51 weeks), "Bitter Rice" (47 weeks) and "Gone With the Wind" (43 weeks).

Revivals, Foreign Plays Pace Paris Legiters; 'Orchard,' 'Infernale' Click

Paris, Oct. 19.

It is fairly symptomatic of the current legit season that the hits are either revivals or adaptations of foreign plays. The purely Gallic success has not evolved yet as the many legit openings denote a certain facility and lack of depth in most of the current fare. Some offbeaters have added a good fringe note.

At present the hits are the reprise of Jean Cocteau's 1934 "La Machine Infernale"; Jean-Louis Barrault's rendition of Georges Neveux's adaptation of Anton Tchekov's "The Cherry Orchard" (La Cerisaie); Marc-Gilbert Sauvajon's "Adorable Julia"; an adaptation of Somerset Maugham's "Theatre" plus the boff of "Porgy And Bess" and "Ballet Du Marquis de Cuevas."

"Orchard" is a lesson in restrained nd understanding stag craft. The fragile play of nostalgia and the passing of an era is breathed into this. It scored with the public and crix alike. And four straight hits for the Barrault-Madeleine Renaud rep company.

Cocteau's "Infernale" has the added prestige of a trio of names in Jean Marais, Elvira Popesco and Jeanne Morgan. This paraphrase of "Oedipus Rex" is unevenly interpreted and has such strange aspects as the incestuous m ther being played in a broad, boulevard manner by Miss Popesco plus the tragic stance of Marais. Standout in this affair is Miss Moreau as she brings wi , beauty and tenderness to the role of the Sphinx. Though uneven, this has caught on and looks to be in the hit category on name value alone.

Lack-Lustre Comedies

Two comedies by men who have previously produced hit plays came-a-cropper here as lack-lustre writing and lagging dramaturgy made the offers less than satisfying in spite of big names in them. First is Jean-Bernard Luc's "Carlos Et Marguerite" with Jean-Pi re Aumont and Gaby Sylvia; the other "Namouna" of Jacques Deval, with Fernand Gravey. "Carlos" is a one gag affair using psychology spoofing. A femme suffering from inability to say no or make decisions, goes back to her ex-husband for help in getting rid of three men in her life. In the process, the husband falls in love with her with a bang. There are some good moments in this but it wears thin after the first act. Not much in this to interest the U. S.

"Namouna" is even less of a play with a charade-like feeling that is never dissipated. An officer of Napoleon hies himself to an island off Turkey after the defeat of the Emperor and becomes a Mussulman. In his cynicism, he takes three new wives every month from a wily slave dealer. However, one of them wins him and turns him towards belief in real things again. This lacks the usual brand of Deval writing and feel for character. It remains more an outline for musical than a play. Even the introduction of 20 pert gals doesn't help much.

"Comme Les Dieux" (As The Gods) by Alfred Fabre-Luce is an evocation of a period i the life of Lord Byron when his incestuous affair with his half sister has him finally deserting his wife and England for his usade of liberty in Greece. Play is literary and reserved, but has a good, rou ded feel for character and situation. This emerges a drama of lish and Victorian pathos. It is limited appeal for America, but has possibilities of serving the mould for one of those intense costumers i.e. "The Heiress") which hav appeal on Br adway as acting vehicle. It is ably thespedhere by Jacques Ducqmine and Claude Gensac as the incestu pair with fine assists from Lucien Boga rt and Claude Genia.

Ireland Cool to TV

Dublin, Oct. 19.

Talking to radio set dealers here, Minister for Posts and Telegraphs Michael J. Keyes said it was virtually certain that no television service would be introduced in Ireland "for a number of years."

He gave the cost as the principal difficulty.

Brit. Equity Secretary Named to Films Council

London, Oct. 26.

Gordon Sandison, general secretary of British Actors Equity, has been named a member of the government's Films Council, replacing actress Rosamund John. Miss John, a member of the Equity Council, has retired from the panel at her own request. The BOT also announced that Lord Drogheda has resigned as chairman of the Films Council and has been replaced by S. C. Roberts, master of Pembroke College, Cambridge, and a former vice-chancellor of the university.

The Films Council, which is set up under the Films Act, has the statutory obligation of advising the BOT prexy on the operation of the Quota Act. It also probes quota defaults and makes recommendations for prosecution where considered necessary.

BOT Probes New Film Techniques

London, Oct. 26.

Anticipating that the failure of many independent British producers to launch out in the new wide-screen techniques may adversely affect the export trade in many foreign markets, the Board of Trade is asking for a full report from the British Film Producers Assn. In turn, the BFPA has sent a questionnaire to all its members.

In making their inquiry of British producers, the BOT films division recognizes the economic problem confronting local studios. The production of big scale pix, in CinemaScope, VistaVision or other media, would enhance production budgets and thus further accent the problem created by the limited home market.

A Board of Trade official told VARIETY last week that there is no evidence of a drop in export earnings but it was feared that if there were a worldwide tendency in favor of the new widescreen techniques, the existing conventional-type picture might become outmoded. On the other hand, it was thought possible that in many territories exhibs might continue with standard-size product, and that might conceivably benefit British films.

While seeking this information, the BOT is virtually powerless to make any definite proposals to the industry, but hopes that, having taken the itiative, British producers will examine the situation on a broad basis.

FILM RENTALS SOAR FOR IRELAND EXHIBS

Dubli Oct. 19.

Outward flow of currency to pay for films shown here reached a record high of $2,226,000 last year according to the Central Statistics Office here. The figure has shown a steady uptrend since 1949, when it was $1,794,000.

Rentals here now are averaging around 35%, with CinemaScope and other biggies coming in around 50%. Flat rentals, playing first-run here, range from $225 to $900 a week. General survey indicates that of the exhibitor's dollar 33⅓% is going to the government by way of entertainment tax, 35% to distribs and 12½% for labor charges.

Downing to London Films

London, Oct. 26.

Anthony Downing has joined London Films as director of public relations. For the last five years he has been publicity topper for the Selznick Studio. In that capacity, he conducted the annual Selznick Golden Laurel Award. Under an arrangement between Sir Alexander Korda and David O. Selznick, Downing will continue to supervise the Golden Laurel award.

Bill Batchelor will continue with London Films as studio publicity director and David Russell stays as director of overseas publicity.

German Ballet Skedded For 1st Postwar U.S. Tour

Frankfurt, Oct. 19.

Marking the first time since before the war that any German ballet has invaded the U. S., the Tatjana Osovsky Classical Ballet is going over for the 1955-56 season. Bookings have been skedded to date in New York, Philadelphia and Chicago.

Repertoire includes Blacher's "Hamlet," "The Idiot," Ravel's "Bolero," and two new numbers introduced at the Berlin Festival i September, "Pelleas and Melisande" and "The Red Mantle."

Record Pix Prod. For Italy in '54

Rome, Oct. 19.

Current pic production figures indicate that Italy is headed for another record year, possibly topping last year's total of 140. More than 118 Italo feature films so far have gone into production here and on location. The upcoming schedule is likewise heavy.

Included in the nine-month, 118 pic total are 30 co-productions, with 26 of such productions lensed with France, two with Spai , and one each with Germany and Egypt. In addition, three Yank productions were made in Italian studios this year: "Helen of Troy" (WB), "Land of Pharaohs" (WB), partly made in Italy; and "Summertime" (Lopert).

Color is playing an increasingly vital role in local production, with 50 tinters in the year's lineup. Ferraniacolor was used most, 23 pix being lensed with the Italian system while 13 were made in Eastmancolor, nine in Technicolor, three Gevacolor and two in Warnercolor ("Pharaohs" and "Helen").

There are 30 pix currently shooting here.

'American Film Week' Proceeds to Educate Yank Kids in Argentine

Buenos Aires, Oct. 26.

Plans are shaping to hold an American film week in Buenos Aires on the lines of those staged late last year by the French, Italian and Soviet industries. These fests contributed greatly to the impact of European pix on local audiences.

American community leaders here are seeking contributions to a fund to provide American children in Argentina with adequate school facilities. Suggestion has been made that part of the proceeds from any American film week be contributed to the American community school fund. Motion Picture Export Assn. board lauding the idea.

The Italian and French Film weeks were held in Oct. and Nov. of 1953, each featuring seven pix of utstanding quality which were exhibited twice each day for seven days. Advance booking for both film weeks were sold out in 48 hours although prices were set at a high mark of $21.

The American school fund organizers hope to realize several hundred thousand dollars should the U. S. industr agree to help out.

Miller Quits Granada; Forming Own Company

London, Oct. 26.

After 30 years with the company, Nat Miller, head of the Granada Theatres film booking department, is leaving next week to set up his own production and distribution organization. He already has formed a new company, Orb Film Distribution Ltd., and is negotiating for a program of British, American and possibly Continental pix.

Miller is already talking a British production deal in association with Butchers, and it is planned to make a number of pix in conjunction with American companies. Preliminary confabs already having taken place with Abner J. Greshler.

Succeeding Miller at Granada will be Victor Chapman, who has been with the company since 1925.

French Clamp Down on Native Pix; Ban Prostie Yarn, Nix 'DuBarry' Visa

Paris, Oct. 26.

As the stories of Europe's possible reprisal against severe U. S. code tactics gain impetus, a paradox has developed here with the local censorship boards reacting rather strongly against the exportation of certain French pix.

Internal censorship also has been in the news of late. Recent fiasco started when a film on prostitution, "Les Impures," was banned, and when the new super-spec, "Madame Du Barry," was denied export visa. The ban on "Du Barry" has more or less petered out, but it has started anti-censor polemics in the local press.

Andre Cayatte's film, "Avant La Deluge" ("Before the Deluge"), still has not received a visa of exportation for either the U. S. or Germany. This tale of juvenile delinquency, which puts the blame squarely on negligent parents, was considered detrimental to Gallic prestige for exportation purposes.

However, antagonists point out that the U. S. sent France an analagous film in "Th Wild One" (Col), which treated the same problem. They also point to such films as "From Here to Eternity" (Col) and "Caine Mutiny" (Col) as signs of healthful self-criticism which should be freely extended to the French production both internally and in regards to those films already made.

Yet, in the realm of insouciance and moral gambits, France still makes its unclad, naughty films with abandon. French producers also have delved into the extremely violent gangster school with a new cycle of films proving great in popularity here.

Korda Gets 'Blue Sea' For Worldwide Distrib

London, Oct. 19.

In line with its policy of luring indie British producers to film in CinemaScope, 20th-Fox has closed a deal with Sir Alexander Korda to distribute worldwide his upcoming production of "The Deep Blue Sea," which Anatole Litvak will produce. Based on Terence Rattigan's legit hit, with the screenplay by the author, the production will co-star Vivien Leigh and Kenneth More. Latter was in the original London stage production.

This makes the fifth British C'Scoper promoted by 20th-Fox. "That Lady," "Black Prince" and "Long Live John Silver" are nearing completion, and Powell-Pressburger venture is final stages of preparati

Chance of Upped Jap Quota Slim

Tokyo, Oct. 19.

U. S. film distribs here are pessimistic about the prospects for increasing the number of films to be imported next year (the fiscal year beginning April 1).

Reasons for the gloom are several. In the first place, Finance Ministry authorities have been warning that the state of the country's foreign fund holdings may force a cut in the current film appropriation of $5,500,000. They have already threatened to invoke a clause in the current agreement which allows them to reduce the amount of remittances if boxoffice receipts climb too high during the last part of the fiscal year covered. Already some 60% of the fund has been used up and the big grossing New York season is not yet here.

Second gloom caster is the nouncement by Nikkatsu Studio's president, Kyusaku Hori, that production at his studio has advanced to such a state that it is highly probable that Nikkatsu Studios will be able to supply the entire demand of its chain of some 700 theatres throughout Japan for 1955. The studio feels this would preclude the need for foreign films.

Hori told a stockholders' meeting that four new stages will be completed by the end of the year, bringing the total to eight. He also said the company has a stockpile of six unreleased films and will have six more in cans by year's end. He added that the studi would be able to turn out four features a month begining in January and that only the Marunouchi Nikkatsu in Tokyo would be used for foreign pix. When exceptional domestic product was available, the Nikkatsu might kick out foreign product for a certain period.

Hope in British Vaude Prior to Royal Variety

Liverpool, Oct. 26.

Bob Hope is playing eight performances in vaude at the Empire here as tuneup for his star competing role in the Royal Variety Performance at the London Palladium on Monday (1).

He is billed for four nights, two performances nightly, from Oct. 25-28. Liverpool, busy industrial city, was chosen because the comedian has not appeared here before.

Amis' Novel Sold For British Screen Prod.

London, Oct. 19.

Sidney L. Bernstein has acquired film rights to "Lucky Jim," a first novel by Kingsley Amis, for production by Transatlantic Pictures next summer. This is the company in which th Granada Theatres boss is partnered with Alfred Hitchcock.

The film will be in color and will be lensed in a British studio. It will be the first pic to deal with Oxford University life since Metro made "A Yank at Oxford" in 1937.

Plan to Restore Quota For Distribs in England Shelved for 4 Years

London, Oct. 26.

A plan to amend the Films Act, under which the British film quota is given statutory effect, has been shelved by the government, and the expressed viewpoints of the various trade associations when the tim mes to renew existing legislation four years from now. A Board of Trade spokesman explained last week that in view of the crowded legislative agenda in Parliament, it would be impossible to introduce an amending bill at this stage.

The only basic revision suggested in the memoranda from the trade associations to the BOT called for a restoration of distributors' quota which was dropped for the first time from the 1948 Act. Any hopes of its reintroduction will now have to wait until 1958.

By the time the present Films Act expires, the British picture industry will have had protective legislation over a continuous span of over 30 years. But it is practically certain that the government will perpetuate such protection as it is still considered necessary to have legislation to insure regular showing of local product in British picture theatres. The present exhibition quota has been static at 30% for some years although it teed off with 45% in th first year of the current Act.

ROSITA DIAZ SCORING IN MEX 'SYMPATHY'

Mexico City, Oct. 19.

The Teatro Diciembre 5 has real hit on its hands with Rosita Diaz starring in the Mexican-Spanish version of the Broadway success, "Tea and Sympathy." Show opened Sept. 10 and runs till Dec. 15.

Miss Diaz, now an American citizen, and a New Yorker, has made several Mexican films, but in the pre-Franco days was a top Spanish star. Rudolpho Usigli, who starred Miss Diaz in his own success last year, "Hano Is a Girl," did th "Tea" translation from the Robert Anderson original.

U. S. Ambassador Francis White attended the opening of the play. There have been capacity audiences nightly for the small house. Play could run longer but Miss Diaz has another commitment in the Argentine.

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Briefs From the Lots

Hollywood, Oct. 26.

Debra Paget signed a new term player contract with 20th-Fox, effective Nov. 21 . . . **Thelma Ritter** drew a featured role in "Daddy Long Legs," costarring **Fred Astaire** and **Leslie Caron** at 20th-Fox . . . **Bobby Driscoll**, now 17, plays a soldier in "The Scarlet Coat" at Metro . . . **Dona Tweedale Holloway** moved from Columbia to UI as an assistant casting director . . . **Edgar Buchanan** will portray a judge in **Nat Holt's** "Seven Bad Men" at RKO . . . **Myrna Hansen** assigned to a key role in "The Purple Mask" at UI . . . **Steve Mitchell** checked in at Metro for part in "It's Always Fair Weather" . . . UI handed **Abner Biberman** a new director contract . . . **Maxwell Shane** will script and direct "The Brass Ring," chiefly in N. Y. for **Edward Small.**

Filming of Warners' "Strange Lady in Town" was suspended until Nov. 1 because of **Greer Garson's** emergency . . . U signed **Nicky Blair** for a featured role in "The Shrike" . . . Hecht-Lancaster negotiating with **Paddy Chayevsky** for screen rights to his tv show, "Bachelor Party" . . . **Fred Clark** will play key role in "Daddy Long Legs," co-starring **Fred Astaire** and **Leslie Caron** at 20th-Fox . . . **John Maxwell, Arthur Space** and **Louis Jean Heydt** will portray three admirals in "The Admiral Hoskins Story" at Republic . . . U assigned **Albert J. Cohen** to produce "The Second Greatest Sex," an American folklore musical with a Kansas background . . . **Harold Hecht** closed a deal with **Joseph and Irving Tushinsky** for the use of Superscope on "Vera Cruz" . . . **Hal Wallis** signed **Jo Van Fleet** for the role of Bessie in "The Rose Tattoo."

Eddie Albert disclosed the reorganization of his indie production company, inactive since 1949 . . . **Philip Dunee** assigned to produce the **Anya Seton** ovel, "Katherine," at 20th-Fox . . . **Dick Benedict** drew a role in "The Shrike" at U . . . **William C. Mellor** pinch-hitting as cameraman on "Oklahoma," while **Robert Surtees** is ill . . . **Don Harvey** ined the cast of "John Brown's Raiders" at Allied Artists . . . Republic signed **Pierre Watkin** for a part in "The Admiral Hoskins Story." . . . **John Hoyt** snagged a featured role in "The Purple Mask" at U . . . **William Fawcett** goes into "Prince of Players" at 20th-Fox . . . National Legion of Decency handed "B" ratings to U's "**Four Guns to the Border**" for "suggestive sequences," and to UA's "Shield For Murder" for "excessive brutality."

Benedict Bogeaus signed **Allan Dwan** to direct his indie, "Bow Tamely to Me," starring **Barbara Stanwyck** and **David Farrar** . . . **Frank McDonald** will direct "Sweet Charity," starring **Richard Conte**, for Allied Artists . . . **Sylvia Findley** plays the femme lead opposite **George Montgomery** in "Robbers' Roost," produced for United Artists release by **Robert Jacks** and **Robert Goldstein** . . . **Fred F. Sears** will direct "Chicago Syndicate" for **Sam Katzman** at Columbia . . . **Guy Prescott** plays one of the baddies in "Seven Bad Men" at RKO . . . Metro handed **John Hudson** a featured role in "The Marauders" . . . **Jerry Hopper** signed to direct "Tracy Cromwell," **Anne Baxter** starrer at U . . . **Danny Kaye** draws **Angela Lansbury** as femme lead in "The Court Jester" at Paramount.

First role for **Martha Hyer** under her new U contract will be in "Kiss of Fire" . . . **Bruce Bennett** signed for a featured lead in the Goldstein-Jacks production, "Robbers' Roost" . . . U assigned **Joseph Pevney** to direct "Female On the Beach," starring **Joan Crawford** and **Jeff Chandler** . . . Republic renewed **Jim Davis'** player contract for one year . . . **Frederick Brisson** picked the Flamingo Hotel, Las Vegas, as the key location for "Girl Rush," starring **Rosalind Russell** . . . **Robert Bray** drew a key role in Schenck-Koch's "Big House, U.S.A." . . . **Henry Blanke** will produce "Sincerely Yours," starring **Liberace**, at Warners . . . Paramount assigned **Mary Murphy** to portray **Fredric March's** daughter in "The Desperate Hours" . . . **Delmer Daves** will direct "Lord Vanity," **Charles Brackett** production, at 20th-Fox.

Nat Holt signed **J. Carrol Naish** for a featured part in "Seven Bad Men" at RKO . . . **Harvey Stephens** will play the prison warden in Columbia's "Cell 2455" . . . **Peter Mamakos** switched from a minor heavy to a top comedy role in "The Marauders" at Metro . . . Schenck-Koch talking a deal with Paramount for the loanout of **Marla English** as femme lead in "Desert Sands" . . . **George L. Bagnall** and **Irving Rogosin** elected to the board of Cathedral Films . . . Columbia assigned **Brian Keith** to replace **Robert Horton** in "Five Against the House" . . . Landmark signed **John Herrick** for a role in "Top of the World" . . . **Gene Darcy** and **Jan Arvan** joined the cast of "The Purple Mask" at U . . . **Romo Vincent** drew a comedy role in Paramount's "You're Never Too Young."

Eddie Albert gets second male lead in Independent Artists' "The Girl Rush" . . . **Richard Denning** will co-star with **Anthony Quinn** and **Maureen O'Hara** in Case-Boetticher's "The Number One" . . . **William F. Broidy** signed **Lola Albright, Raymond Hatton, Barton MacLane** and **Dick Foran** for featured roles in "Rider of the Ruby Hills" . . . **Anabele Shaw** joined the cast of "To Hell and Back" at U . . . **Edward L. Cahn** will direct **Sam Katzman's** "Creature With the Atom Brain" at Columbia . . . **Kerwin Mathews** of Pasadena Playhouse signed a player ticket at Columbia . . . **Richard Crane** drew a role Republic's "The Admiral Hoskins Story" . . . U signed **Diane DuBois** for "The Purple Mask" . . . **Stanley Kramer** added **Michael Free, Marlo Dwyer, Stephen Wootton** and **Don C. Harvey** to the "Not As a Stranger" cast.

Donald O'Connor will star in his sixth talking mule film, "The Navy Gets Francis," to be produced by **Stanley Rubin** at U . . . **Basil Rathbone** signed for the heavy role in the **Danny Kaye** starrer, "The Court Jester," at Paramount . . . **Rock Hudson** co-stars with **Anne Baxter** in U's "Tacey Cromwell" . . . Hecht-Lancaster's "Marty" will be filmed on the Samuel Goldwyn lot . . . **Ann Miller** drew the femme lead opposite **Howard Keel** in Metro's "International Revue" . . . Paramount signed **Nick Castle** as dance director on "You're Never too Young" . . . Metro signed **George Sanders** and **Robert Douglas** for roles in "The Scarlet Coat" . . . **George Dolenz** gets a featured part in U's "The Purple Mask."

Paramount started shooting "The Desperate Hours," first black-and-white VistaVision film, with **William Wyler** producing and directing . . . **Murvyn Vye** plays his first sympathetic role on the Benedict Bogeaus indie, "Bow Tamely to Me." . . . **Paul Cavanaugh** drew a featured part in UI's "The Purple Mask" . . . **Veda Ann Borg** and **Hans Conreid** signed for key roles in Paramount's "You're Never Too Young." . . . **Tom Gries** bought screen rights to **Gerald Hanley's** British novel, "The Consul at Sunset" . . . **Zachary Scott** will co-star with **Carole Mathews** in "Rider of the Ruby Hills" at Allied Artists . . . **Henry Randolph** in from NY for a role in Metro's "Love Me Or Leave Me."

Mervyn LeRoy pinch-hitting as director of "Mister Roberts" for **John Ford** who is in the hospital . . . **George Wells** will produce "Star Bright," a tale of Hollywood starlets, at Metro . . . **Arthur Kennedy** will get co-star billing with **James Stewart** in the **William Goetz** production, "The Man From Laramie," at Columbia . . . Greek actress **Maria Costi** makes her American film bow in UI's "To Hell and Back." . . . **Carl K. Hittleman's** second feature for Howco Productions will be "The Buckskin Lady," starting in January . . . **Amanda Blake** signed as femme lead in "High Society," Bowery Boys feature at Allied Artists . . . **Rory Calhoun** up for top male in UI's "Third Girl From the Right." . . . **Ken Darby** signed a term pact at 20th-Fox with "Pink Tights" as his next appearance . . . Same studio handed Leo Tover a new contract as cameraman.

Charles Marquis Warren will produce and direct his own original, "The Long Swords," in England next year . . . **Benedict Bogeaus** signed **Anthony Numkema** for a role in "Bow Tamely to Me" at RKO . . . **Hugo Haas** handed **Lance Fuller** a two-picture contract, starting with "Delirium." . . . **Maggie McNamara's** option picked up by 20th-Fox . . . **Frank Tang** will function as technical adviser and interpreter for "Soldier of Fortune" in Hong Kong . . . **Gloria Gordon** joined the "A Man Called Peter" cast at 20th-Fox . . . Columbia signed **Emil Sitka** for a comic role in "My Sister Eileen." . . . **Stephen Papich**, choreographer, will play one in "Lord Vanity" at 20th-Fox . . . Same studio signed **Valentina Oumansky, Jose Ferran, Berti Ekkart** and **William Morelli** for the Paris Opera Ballet sequence in "Daddy Long Legs."

Boasberg Fete

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Dallas, who had come to Gotham to serve as toastmaster, cracked that on the basis of his buying pictures from Boasberg over the years, he'd have thought a telephone booth big enough for the testimonial.. Sam Rinzler, Brooklyn circuit owner, in jocular observation of the tendency to oversell the merits of some pix, kidded the "industry's sales force magicians who have changed every letter in the alphabet to an 'A'."

Schwartz, in his new role of exhibitor turned distributor, got a howl with the comment, "I have yet to an exhibitor who has paid enough film rental—this is a situation which we intend to correct."

Ned E. Depinet, former president of RKO, recalled that he brought Boasberg to work for him as a student salesman in Chicago in 1931. This was the start of Boasberg's long career at RKO, which ended when he quit as global sales head to join DCA. Harry Brandt, N. Y. chain operator, and Walter Reade Jr., president of Theatre Owners of America, spoke in glowing terms of the new company and its officers. Reade pledged the support of all exhibs attending the testimonial and others who expressed interest in the salute but were unable to show. Brandt underlined the confidence which the trade has in DCA.

Boasberg, acknowledging the kudos, said he believed that some day the initials "DCA" will be "just as well known MGM, RKO and RCA."

Metro Outsider

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if the story-star package were sufficiently attractive.

When conversations began between Desilu and Metro, three different deals were discussed: (1) Metro's financing the film completely, and shooting it on its own lot, paying the tv team flat salary, along lines of their "Long, Long Trailer" deal $250,000; (2) Desilu partly financing, with Metro contributing, and pic shot on the M-G-M lot, and (3), Desilu financing and producing completely, with the film being shot at MPC.

Papers aren't signed, as details remain to be settled, but talks now are veering strongly in direction of latter deal.

Moderate budget film would be lensed at MPC next summer, when Arnaz and Miss Ball have completed their current "I Love Lucy" episodes, and when tv production at the studio is at its lowest.

This wouldn't mark the first time a telefilm company has lensed a feature film for a major, since Jack Webb used his own unit in shooting "Dragnet" for Warners. However, Webb moved his company onto the Burbank lot, and his film was wholly financed by Warners. However, deal would mark the first time a major studio acted as release outlet for a tv pix company lensing and financing its own film at its own studio.

Cinerama

Continued from page 4

& Clark film, also involved a verbal longterm agreement for five pictures.

With the L&C idea abandoned, SW is starting from scratch again in a determined search for a property with a story angle for filmization in the Cinerama process. "Cinerama Holiday" as well as "Seven Wonders of the World," which Lowell Thomas is currently making for SW, are both elaborate travelogs, as is "This Is Cinerama." There's talk again of considering "Paint Your Wagon," the property owned by Louis B. Mayer, board chairman of Cinerama. Productions, the outfit which turned over the rights to the medium to SW.

Mayer was in Gotham last week for a "housekeeping" meeting of Cinerama Productions, which ceives a cut from the exhibition of Cinerama pix. Plans were set for the annual stockholders meeting, tentatively scheduled for December 7 to discuss the fiscal report for the year ending Oct. 31. Stock of Cinerama Productions has been active as more and more individual buyers are moving into the once closed corporation.

MORITZ HAMBURGER LINES UP GERMAN PIX

More than two dozen German films have been acquired for U. S. and Canadian distribution by Grand Prize Films, according to Moritz Hamburger, Grand Prize prexy who recently returned from a buying trip to Germany.

Hamburger, pioneer circuit operator in Berlin and Hanover, reported he had acquired for his outfit "a large proportion of the features currently in release" in Germany. He also found considerable lensing activity in all zones.

Grand Prize German pix are aimed at all types of houses. Sked includes eight subtitled features, six dubbed films and 11 pix for the German language theatres. Already in release is "Desires."

Included in its current lineup is "Muenchhausen," a 1944 UFA production, the U. S. rights to which were acquired from the U. S. government. "Muenchhausen," in Agfacolor, was to have been the Hitler regime's epic to end all epics. English version of the pic is currently being readied in Europe, Hamburger said.

Gay Social Doings In London For Italians

London, Oct. 26.

A party of stars, directors, producers, executives, government officials and journalists arrived in London from Rome last Thurs (21) for the Italian Film Festival which opened last night (Mon.) with a royal screening of "Neapolitan Fantasy" attended by the Queen and the Duke of Edinburgh. The Festival runs through until next Sunday (31) with a nightly premiere of a new Italian feature.

As part of the week's junketings, the local film industry, the British government and the Italian Embassy have lined up a non-stop round of social engagements, which teed off with a private reception at his home by the Board of Trade prez, Peter Thorneycroft. This took place with in few hours of the arrival of the delebation at London airport.

The following day, the Italian Ambassador hosted an official reception at the Embassy and later that night the delegation were guests of honor at the first London press ball at the Royal Festival Hall. Weekend functions included a visit to Westminster Abbey and the Houses of Parliament and guest appearances on Britain's only simulcast, "In Town Tonight."

NEW JOBS FOR LOEWITES

Former Vaude Booker Now A Purchasing Chief

Shifts in departmental chiefs are still taking place at Loew's Inc. and Loew's Theatres as a result of the recent separation of production-distribution and theatr - terests.

Leo Cohen, formerly vaude booker for the theatres, has been named purchasing chief of the production company.

Leonard Pollack, who is an assistant secretary of the theatre company, will also serve as purchasing topper and candy buyer of People's Candy Co., a subsid of Loew's Theatres.

Charles Beigel, who formerly supervised candy purchases, has been named personnel manager of Loew's Theatres.

Mike Rose, who formerly handled labor relations for the theatres, has received the post of personnel chief of the production-distribution company.

Niven Asks Out

Hollywood, Oct. 26.

David Niven pulled a switch in asking and receiving release from costarring role with Clark Gable in 20th's "Soldier of Fortune."

He's too busy with his Four Star Playhouse and other television committments.

Astor Nabs 'Leagues'

Astor Theatre, N. Y. showcase operated by City Investing Co., is set for the premiere of Walt Disney's "20,000 Leagues Under the Sea" Dec. 22.

House will close three or four days ahead of that date for a refurbishing job, including new seats, screen and sound equipment. Disney pic, in CinemaScope, will be shown with stereophonic sound.

RKO Stalks Indies

Continued from page 3

distribution. Grainger will operate on the Gower Street lot but will be financed by privately-arranged sources other than RKO. Other tieups of varying types are with the King Brothers, Benedict Bogeaus and Nat Holt.

James R. Grainger, RKO president, is continuing his stay on the Coast for the main purpose of lining up new product which the outfit will either produce on its own or move the cameras via teamups with independents. "The Conqueror," incidentally, produced by Dick Powell, is studio-owned.

Need For Speed

Insiders at RKO would like to ride herd on widespread trade opinion that the company is traveling in the direction of 77-B. It's admitted that the current year's operation will wind up a deficit but it's also stated that an improvement is being accomplished from one year to the next and the future is not so dismal as detractors have pictured it. There's an acknowledged need for product but little by little the company is veering toward an adequate lineup, it's claimed. And, of course, it's hoped that new properties will crop up to take the place of the Walt Disney pix and Fred Brisson's "Girl Rush." Disney is now distributing through a subsidiary and Brisson just switched to Paramount.

So far as the sales organization is concerned, RKO is being looked upon with high favor in some trade quarters. Point is made that the distrib, in view of its limited supply of pix at present, is in a position to give unusually close attention to whatever new indie pix are added to its roster. This factor was considered by Myerberg, it's understood, and it could influence a similar decision by Edward Small. Latter's "New York Confidential," now being dubbed, is as yet unset for release with any company.

Odlum 'Diverts'

Continued from page 2

ment trust is a key Disney stockholder.

Few months ago Odlum and Hughes were carrying on negotiations looking to Odlum's acquisition of Hughes' stock in the RKO holding company from which Hughes bought the film outfit's production and distribution assets. This is a corporate shell and Odlum wants control for reasons which he has not disclosed. But thwarting hi plan is Hughes' continued ownership of a major block of stock in the company. Inability to strike a deal with Hughes for the stock might have touched off the alleged vendetta, according to the current speculation.

"Rush" has been shaping as one of the top-budgeted pix in RKO's future. It's to be a musical starring Rosalind Russell, who Brisson's wife.

Own Vending

Continued from page 3

machine conclave in Washington, D.C., and reckoned it feasible for the circuit to set up house-owned machines in all its situations. Except for the coin machines, company has shunned concessionairing and has operated its own candy counters in the past.

Usual beverage and candy machines are being considered, of course, but the outfit also has designs on a perfume sprayer for the ladies' rooms, which it believes would bring a healthy profit.

Barnett

Continued from page 15

marked by a tremendous amount of interest in technical improvements in the new techniques established in the last 18 months.

"The television industry also stands on the threshold of a new service to the nation in establishing color presentations along with black-and-white. Here, again, the engineers will find new fields of usefulness."

Society's next convention will be held at the Drake Hotel, Chicago, April 17-22, when more new equipment will be exhibited.

The Prized Blue Ribbon!

M-G-M's BLUE RIBBON WINNERS OF 1954!

(From January through September And Watch For More!)

"SEVEN BRIDES FOR SEVEN BROTHERS"

"EXECUTIVE SUITE"

"ROSE MARIE"

"THE LONG, LONG TRAILER"

"KNIGHTS OF THE ROUND TABLE"

★

WE'RE GOING OUT ON A LIMB TO PREDICT!

So far this year M-G-M has won 5 out of the 9 Blue Ribbon Awards of Box-office Magazine representing the vote of press and public for the Best Picture of The Month. Not only this year, but of the total awards since the poll began M-G-M's All-Time Winners are almost twice as many as the next company.

LEO PREDICTS BLUE RIBBONS FOR THE 2 HITS BELOW!

Pre-sold in giant campaigns! Ads in mass circulation magazines; Long-range advance newspaper teaser and display campaigns; Sunday supplements; Plus radio and TV campaigns. Multi-million readership for both pictures.

NOVEMBER!

"THE LAST TIME I SAW PARIS"

M-G-M's THANKSGIVING SENSATION!

(Technicolor)

M-G-M presents • Color by Technicolor • "THE LAST TIME I SAW PARIS" starring Elizabeth Taylor • Van Johnson • Walter Pidgeon Donna Reed • with Eva Gabor Kurt Kasznar • Screen Play by Julius J. & Philip G. Epstein and Richard Brooks • Based on a Story by F. Scott Fitzgerald Directed by Richard Brooks Produced by Jack Cummings

★

(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

DECEMBER!

"DEEP IN MY HEART"

M-G-M's CHRISTMAS-NEW YEARS HIT!

(Color)

M-G-M presents "DEEP IN MY HEART" starring Jose Ferrer • Merle Oberon • Helen Traubel with Doe Avedon Tamara Toumanova Paul Stewart • Isobel Elsom • William Olvis • James Mitchell • and Guest Stars: Walter Pidgeon Paul Henreid • Rosemary Clooney • Gene & Fred Kelly Jane Powell • Vic Damone • Ann Miller • Cyd Charisse • Howard Keel • Tony Martin • Screen Play by Leonard Spigelgass From the Book by Elliott Arnold Based on the Life and the Melodies of Sigmund Romberg Photographed in Eastman Color Print by Technicolor • Directed by Stanley Donen • Produced by Roger Edens

★

(AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

Literati

Clean Comics Only

The Des Moines Pharmacists' Assn., representing 45 of the city's 100 drugstores, has voted to "clear the racks of all objectionable comics of the weird, horror and sex type immediately." Association officials said representatives of Hackley News Co. and Iowa News Co., the only distributors of comic books here, attended the meeting and pledged full support.

In its resolution, the association stated that "comic books are as much a part of American life today as were the books on the exploits of Horatio Alger and the Rover Boys a generation ago, and that the wholesome-type comic book is here to stay."

Kronenberger, Chapman 'Bests'

Louis Kronenberger's "The Best Plays, 1953-1954" (Dodd, Mead; $5), and John Chapman's "Theatre '54" (Random House; $5), make similar selections of last season's banner Broadway productions. Both editors condense the following plays in their yearbooks: "The Caine Mutiny Court-Martial," "Tea and Sympathy," "The Teahouse of the August Moon," "The Confidential Clerk," and "The Golden Apple."

Kronenberger, following the custom of the late Burns Mantle, who initiated the "Best Plays" series, selects 10 worthy plays. In addition to those named, he offers digests of "Take a Giant Step," "The Immoralist," "The Girl on the Via Flaminia," "In the Summer House", and "The Magic and the Loss." Chapman, submitting "reading versions" of a "golden dozen," adds "Ondine," "Sabrina Fair," "The Solid Gold Cadillac," "The Remarkable Mr. Pennypacker," "Madam, Will You Walk," "The Pajama Game" and "Oh Men, Oh Women."

Most decorative of the annuals is Kronenberger's, embellished not only with stills from the plays, but with repros of outstanding scenic and costume designs, and with Hirschfeld drawings. Photographs from each of Chapman's favorite plays adorn his book. In the main, these are superior to camera work in Kronenberger's volume. The latter editor, drama critic for Time, uses pictures by Life staff photogs almost exclusively. In some instances, these are unfortunate choices, as, for example, the awkward study of Anne Jackson in "Oh Men, Oh Women."

Kronenberger, in the 37th volume of the "Best Plays" series, authors his own recap of the New York season; Claudia Cassidy, aislesitter for the Chicago Tribune, covers the Windy City; Kenneth Tynan of the London Observer, writes from Blighty, and Andre Josset, Secretary-General of the International Theatre Institute, UNESCO, reports the Paris season. Kronenberger's well-handled departments include VARIETY's poll of hits and flops, the usual statistical tables, plus an off-Broadway comment by Garrison P. Sherwood (who was co-editor with Mantle of the first two "Best Plays" volumes: 1899-1909 and 1909-1919), and nomination of three hit tunes of the season: "More Love Than Your Love," from "By the Beautiful Sea"; "Hey, There," from "Pajama Game," and "Stranger in Paradise," from "Kismet." Book features three indexes, covering authors; plays and casts; and producers, directors, designers and stage managers. Chapman, as usual, ignores stage managers.

Departments in "Theatre '54" include an assessment of the London scene by C. B. Mortlock, and an incomplete survey by George Freedley of away-from-Broadway productions, pretentiously entitled "The Theatre in the United States." Chapman's statistical charts, in general, parallel those in the parent annual (this is the second year for Chapman's books). However, "Theatre '54's" table of "alltime hits" is poorly arranged under a heading that announces: "Attractions marked with an asterisk were still playing May 31, 1954." Ensuing list is innocent of asterisks.

Typos in both volumes are happily at a minimum, but that troublesome hyphen in the title of "The Caine Mutiny Court-Martial" capriciously vanishes and reappears in both books. For reference purposes Kronenberger again has the edge on Chapman. *Down.*

Slowpoke Scully

Example of how art is long and time is fleeting is illustrated in a contract just signed between Frank Scully and the publisher Greenberg. Greenberg has wanted an inspirational book from the VARIETY mugg for 20 years. In fact they signed for one in 1933, but the project was shelved for a while.

Two years ago it was revived. Finally in September author and publisher agreed on the formula—autobiographical with spiritual overtones, under the working title of "One Man's Faith." Publisher wrote into the contract that the manuscript was to be delivered Nov. 1, as he planned it as the big book for the spring list. That gave the mugg six weeks to write what had been discussed for 22 years. He says he once wrote a book in 72 days and it nearly killed him. So he changed the six weeks to six months, meaning the book will not see publication till the fall of 1955.

Greenberg also publishes Scully's "Blessed Mother Goose," a debrutalized version of nursery rhymes.

1992 Ad Blueprint

One of the season's drollest, raffishly-penned pieces of fiction is Shepherd Mead's "The Big Ball of Wax: A Story of Tomorrow's Happy World," (Simon & Schuster; $3.50). When Mead not scrivening satirical items about the mores of the advertising hemisphere and Madison Ave. tycoonery, he is cast in the sound role of veepee and radio and teevee copy chief of Benton & Bowles. His first book, "How To Succeed In Business Without Really Trying," is now required reading in such illustrious centres of higher learning as the Harvard, Wharton and Baruch Schools of Business.

As for "The Big Ball of Wax," it may well throw a boldface hydrogen bomb into the midst of the Advertising Club and other haunts of the agency toilers because of its revolutionary concept of what's ahead in the merchandising world of 1992, when the urge to buy will be an obsession to buy. "The Big Ball of Wax" is a blueprint of the highly mechanized, supercharged business world of 1992, in which television plays a tremendous role—until the moment when a new form of entertainment completely wipes out all other kinds and, as usual, VARIETY is on hand to cover this major event. The thing that shakes the world of tomorrow is a machine with headrest gadgets on a barber's chair with knobs and dials on it. It makes television as dated as a crystal set receiver and proves to be the ultimate gimmick in reaching the mass mind.

This machine assures any advertiser the biggest audience in history and VARIETY quickly dubs it XP, the XP standing for Experience or Utter Ecstasy for Everybody by Electricity. How the sacrificing hero of "The Big Ball of Wax" grapples with this huge problem in the interest of his employer, Con Chem, provides us with one of the sauciest tales of this decidedly old-fashioned nuclear-fissioned, abstract art age. *Ranson.*

Jim Moran's Book

Pressagent Jim Moran, in conjunction with illustrator Roger Duvoisin, has written a juvenile book, "Sophocles the Hyena," being released today (Wed.) by Whittlesey House.

Book, a basic lesson in tolerance, is scheduled to provide the theme for a series of recordings with a symphony orchestra and narrator. Moran is also planning an animated film based on the tome.

New PB Mag

Pocket Books' new book-format quarterly magazine, the Pocket Book Magazine, represents some radical, though certainly not unwelcome, departures in publishing. Guiding principle behind its publication, according to the preamble by editor Franklin Watts, is to bring to the public articles of importance and interest, articles with some degree of permanency. This it's done, with such pieces as Philip Wylie's "America—The World's First Pediarchy," Chester Bowles' "The Asians Fear Our Foreign Policy," Richard B. Morris' "The McCarthys of Yesterday" and Herbert Weinstock's "What Makes a Conductor Great." These and other pieces meet the bill—informative, provoking and of more than passing interest.

The possible fallacy in the PB idea is the format itself. Not that it's tough on the eye, but simply that it looks like another Pocket Book from the cover. Selling the mag may shape up as something of a problem for the paperback outfit. It may prove difficult to get newsstands to display it separately, and for the casual paperback buyer, it doesn't seem like too much of an attraction, if it's noticed at all among the rest of the books. Answer, of course, is a largescale advertising - promotion - merchandising push to make the public aware of the mag and seek it of its own accord. If PB isn't prepared to furnish this, the magazine may go the way of many other well-intentioned but ill-fated ventures. *Chan.*

Hard-Cover $2.95 Mag

New concept in magazine publishing, the publication of a hard-cover, permanently bound bimonthly without advertising, is being planned in American Heritage, new venture to be backed jointly by the American Assn. for State & Local History and the Society of American Historians. Books—or magazines—dealing with all phases of American history, will have Pulitzer Prize winner Bruce Catton ("Stillness at Appomattox") as editor, and Ralph Parton of the publishing firm of Thorndike, Jensen & Parton as publisher.

American Heritage is slated for initial publication in December, with individual issues priced at $2.95 and annual subscription at $12. Each issue will cover all phases of American history and will be illustrated in black and white and in color.

CHATTER

Jack Hamilton in Hollywood to take a look at the film situation for Look.

Cameron Shipp is doing a profile of George Gobel for Cosmopolitan mag.

Leonard Amster, formerly with the Kenneth Later Agency, has opened his own literati office.

"A Pictorial Treasury of Opera in America," by Daniel Blum, will be published Friday (29) by Greenberg.

Louis L'Amour will lecture on "The Western Story" before the California Writers Guild in Pasadena Nov. 6.

New nine-volume fifth edition of Grove's Dictionary of Music and Musicians to be published by St. Martin's Press Nov. 30.

Dale Evans Rogers' latest book, "My Spiritual Diary," will be published in February by the Fleming H. Revell Co. of Westwood, N. J.

Radio Novels Inc. chartered to conduct an artists-agency business in New York. Prentice-Hall Corporation System Inc., 90 Broad St., filing attorney.

John Gassner has taken over Bernard Sobel's annual assignment penning the legit articles for The New International Year Book. Sobel had the chore from 1947 to 1953. Series is published by Funk & Wagnalls.

Bert Garmise, publishing consultants appointed Gilbert R. Gabriel Jr. as executive v.p. He has been g.m. of the Garmise organization for seven years. Also named vice presidents were Steve Thorpe and Milton L. Kaye.

Kimball Flaccus, former radio writer, set up "Author On His Craft" lecture series at Pratt Institute, Brooklyn. Speakers to include Albert Perkins, Oscar Cargill, Robert Coughlan, Wade Arnold, Don Mankiewicz.

Mary Jane, daughter of Al B. White, former vaude actor who now runs a bistro on Long Island, is joining her husband, Homer Cable, in Germany. Formerly on Newsweek and Look, Cable is now picture ed of Stars & Stripes.

Earl Wemyss, prexy of National Trust of Scotland, off to America and Canada on eight-weeks' lecture trek to boost Trust's work for ancient Scot buildings and castles, including President Eisenhower's clifftop castle at Culzean, Ayrshire.

John A. Hall, editor of the Jamestown (N. Y.) Post-Journal, is new president of the New York State Associated Press Assn. J. Leonard Gorman, of the Syracuse Post-Standard, is vice-president, and W. Norris Paxton, AP bureau chief Albany, secretary-treasurer.

Unusually frank correction by a publisher is Rinehart's statement that Geoffrey Bocca, author of "The Woman Who Would Be Queen," did not have access to Lord Beaverbrook's files while writing this intimate biography of the American-born Duchess of Windsor. The error stemmed from the fact that Bocca's story ran serially in Beaverbrook's London Daily Express.

The 155-year-old Keene (N. H.) Evening Sentinel, one of the oldest dailies in America and almost continuously in the founding family's hands, has changed ownership. James D. Ewing, former publisher of the Bangor (Me.) Commercial, which suspended publication last January, and Walter C. Paine, for the last three years associate editor of the Baltimore Sun, take over Nov. 1.

Hillcrest Set Pays 'Lip' Service

Continued from page 2

cal interlude was an amusing special song, "Little Hits Mean a Lot," by Danny Shapiro, sung by Tony Martin with Hal Borne at the 88. Naturally, it concerned the Giants' victory in the World Series.

Groucho thought Durocher should be more obviously thankful to Willie Mays, Hank Thompson and Monte Irvin. "If Leo had any gratitude," Groucho said, "he'd divorce Laraine and marry Lena Horne." Groucho added, "They're having a week-long celebration in Kansas City. It's just been announced that the Athletics are staying Philly." As for Durocher's past penchant for making an umpire's life a bed of baseballs, Groucho said, "Leo could spit in an umpire's eye and be at the racetrack by the fourth inning."

Haney and Dressen were strictly baseball interludes, both paying their respects to Durocher's managerial ability. Dressen, however, found it difficult to get off, and more difficult to hide his pique at the Brooklyn baseball club, from which he vamped in '53. When he sat down, Jessel informed the crowd that "I'm sure we would have learned a good deal about the inside of baseball if Charlie hadn't been reluctant to talk."

Burns was brief, after opening with, "I spoke at the last Durocher dinner and the reason I'm here is because I have a few jokes left over." From then on nothing he said could be published.

Benny had a funny routine about trying to hire Durocher "cheap" for his tv version of "The Caine Mutiny." Benny said he figured Durocher would be glad to appear for him and "I'd send him a present—it would cost me $10 or $12—just for goodwill." However, Benny explained, Durocher's agent, Bert Allenberg, got into the situation, which changed immediately.

"Allenberg told me," Benny said, "Durocher wants $7,000. I had temporary paralysis. I don't mind paying big money—I just don't want to set a precedent." Benny then added that he settled with Durocher for $274.

Benny also referred to his recent court battle with the Internal Revenue boys, a matter involving around $1,000,000 to the comedian. Benny said:

"I call it capital gains. They claim the gains should go to the capital—Washington."

Danny Kaye as Stoneham

Following him came Kaye, intro'd as Horace Stoneham and doing one of the best comedy drunks seen in years. He was a tough man to follow, but Ned Cronin, the L. A. Daily News sports columnist, did himself proud with a droll delivery and telling wit.

Danny Thomas scored with two jokes, one stag and one about an Italian immigrant seeing his first ball game, and then came Martin—and then Durocher, who made no attempt at comedy but was easily the evening's highlight with his reminiscences of the Giant team. He minimized his own part in the pennant and Series victories, giving the chief credit to his players.

"Some managers play it close," he said. "Some play it by the book; some managers gamble—and I guess I gamble more than the others." He admitted the Giants got the "breaks."

He disclosed that while he has been getting a great deal of credit for Rhodes, the Giants' powerhouse in the clutch, he had tried to get Horace Stoneham to release Rhodes last spring. According to Durocher, Rhodes "can't run very good; he can't field very good—and he's liable to get hit right on top of the head with a ball. But he can hit—and he can do one thing better than any man I know—drink bourbon."

Durocher said that after the first Series game, when Rhodes' popularity really zoomed, Rhodes said he would run for Mayor of Rock Hill, N. C. But when Dusty hit in Cleveland, he said that he would no longer be satisfied with being Mayor of Rock Hill but would run for Governor of the whole state.

Durocher went down the line praising every player in the Giant lineup, plus the coaches, Frank Shellenbach and Fred Fitzsimmons. He omitted nobody, but he held his warmest, most affectionate words for Willie Mays, "in my opinion the greatest ballplayer in the history of baseball.

"Groucho said I should divorce Laraine and marry Lena Horne," Durocher said, "but it would be Willie Mays."

Durocher said that after Mays' sensational catch that saved the first Series game, everybody was making comparisons with his previous feats in the field. Durocher said he asked Mays how he compared the catch, and Mays swered:

"I don't compare 'em—I just catch them."

Durocher declared that if a ball stays in the air long enough, Mays will catch it. He added that he doesn't know how Mays does his amazing fielding—"he just does it."

From the standpoint of team spirit, Durocher declared, there never was any doubt in his mind that the Giants would beat Cleveland. He didn't think, however, that they'd take them four straight—"maybe four out of five or four out of six, but not four straight."

In summing up, the very articulate Durocher said: "What else can you say about 27 ballplayers—I'm deeply grateful to them for making my dream come true."

Later, when the Giant manager arrived at his home, his wife, Laraine Day, handed him the keys to a brand new Cadillac Eldorado purchased as a gift by a few local friends.

Miami Drive

Continued from page 1

premises, fingerprinting, mugging and registration of all owners and employees of all cafes, night clubs and beer-bars in Miami proper.

The drive to eliminate clip joints started last week when a tab for $280 was presented to two National Guard lieutenant colonels, here for a convention and making the late rounds. Spot involved was the French Quarter, a strippery, with the management insisting on payment or jail. The officers chose the hoosegow, but then called City Manager E. A. Evans, himself a Brig. General in the Guard, who had them released. Bill was finally settled for $90, but a general crackdown followed with two arrests made at the French Quarter several nights later, Janine Johnson, a stripper, was charged with indecent exposure and manager Irving Alexander charged with allowing her to doff too many garments.

Miami City Commission this week passed a stringent anti-pervert ordinance designed to keep the sex deviates out of the city's bars and cafes, either as patrons or as employes.

Law provides for a 60 day jail sentence, a fine of $500 and loss of their liquor license by all operators and owners in liquor establishments violating the ordinance. The measure applies only to Miami proper, with most surrounding communities such as Miami Beach having provided their own ordinances to combat the problem.

Frank Farrell

Continued from page 2

on his show. He said he called Sharpe for comment for his column, and Sharpe told him that far from his marriage being troubled, he was sore at Mme. Arpels and wanted a way of "replying" to her allegations. Farrell thereupon invited him, Miss Larson and Arpels on "to show they are all good friends." No mention of the suit was made on the show.

Latter fact kept Farrell's phones buzzing all that night, plus an item on the just-preceding Walter Winchell broadcast that Mrs. Farrell was in Lying-In Hospital, about to give birth. These, plus a later appearance the same night on the WRCA-TV, N. Y., "Igor Cassini Show" in connection with the "Beau Brummell" awards, kept Farrell's phone ringing, but it wasn't until the next morning (25) that the doctor called with the most important message—it was a girl.

Phffft...?

IT'S NOT A WORD—
IT'S THE SOUND OF A
ROMANCE ON THE ROCKS!

"*Phffft* is my funniest picture since 'Born Yesterday'!"

Judy HOLLIDAY

"Sure, *Phffft* is a goofy title. But what a gimmick for smart showmen!"

Jack LEMMON

"Have you heard Decca's *Phffft* mambo? It's shooting to the top in all disc jockey polls!"

Jack CARSON

"Wait'll you dig the special trailer I made for *Phffft*!"

Kim NOVAK

!! Phffft !!

EVEN IF YOU CAN'T SAY IT... PLAY IT!

THE NEWEST COMEDY BY THE AUTHOR OF "THE SEVEN YEAR ITCH"

Story and Screen Play by GEORGE AXELROD · Produced by FRED KOHLMAR · Directed by MARK ROBSON

from Columbia

WATCH THE PREMIERE AT LOEW'S STATE IN NEW YORK, NOV. 10!

Charles Skouras Dies

Conti 4

acumen and few men in any walk of life received as many awards and citations for civic, social or philanthropic endeavors. He was decorated by the Greek Orthodox Church and by the government of Greece, which conferred upon him in 1952 the decoration of Knight Commander of the order of Phoenix, in recognition of his many contributions and his work on behalf of Greek War Relief and rehabilitation.

Skour was the founder of a filmland empire that involved his brothers and encompassed, until the Government divorcement decree, the 20th-Fox film studios and interlocking chai of theatre circuits around the country. It was his hard work and patience that provided the meagre savings on which he was able to bring his brothers Spyros and George to this country. Once they were here, the brothers entered into a unique arrangement for the pooling of all earnings. It was this pool that enabled them, in 1914, to buy a decrepit 800-seat nickelodeon in St. Louis, where Charles had settled after leaving New York, to begin the establishment of the fabulous Skouras theatre holdings.

Pooling Deal

The family pooling arrangement on earnings continued down through the years, long after each of the brothers was more than independently wealthy. All funds were deposited into a common kitty and then divided three ways at the end of the year. This arrangement came to an end with the Government divorcement decree, the U. S. contending that it was illegal for an individual to share in the revenue from both the production-distribution and exhibition ends of the film business.

In the four decades of Charles P. Skouras' career as a film exhibitor, he was always in the an of those who carried the banner of showmanship i the industry. A persistent advocate of building film theatres with a touch of glamor, he fought conservatism in the selling of film merchandise.

"People don't want to go to libraries to see movies," he said on one occasion. "A theatre should be a theatre. It should have . mothing that draws people to it." In line with this theory, he was constantly on the alert for new ideas that would bring an audience to the theatre and the latest innovations and scientific equipment in the exhibition field were tested in National Theatres as soon as they were available.

Keystone to Fortune

Indicative of the feeling he had for the exhibition industry is the multimillion dollar Ambassador Theatre and office building in downtown St. Louis. It was the first theatre to be built there for the exclusive showing of films.

The grimy nickelodeon didn't seem like an auspicious starting place for an empire when the brothers began to operate it in the days just before World War I. Skouras frequently recalled that the trio operated the house without outside help. "We did everything," he added, "from selling tickets to sweeping out the place in between our turns at running the projection machine."

It was a hard pull, but eventually the house began to pay off. Again, the pooling system came in handy and from the kitty the brothers were able to buy a second theatre. Then a third—and a fourth. Within a few years, the brothers owned a chain of 36 houses in Missouri, including the Ambassador, and were regarded as among the biggest exhibitors in the midwest.

Monumental Leap

In the late 1920s, more than a dozen years after they had begun as self-employed tycoons, the Skouras frercs sold their chain to Warner Bros. i a deal under which they were to manage all WB houses. It was a monumental leap into the bigtime for the three brothers from Greece.

In a few short years, however, the deal didn't appear to be as attractive. Wall Street laid its famous egg in October, 1929—and the Skourases lost their fortunes and had to start all over again. Once again, the pooling arrangement came to their rescue and for the next two years they progressed slowly and carefully, parlaying their accumulated income into sound investments that solidified their positions.

In 1931, the brothers seized what appeared to be a new golden opportunity which proved to be the foundation of the present chain of Skouras theatre holdings around the country. They made a deal to manage the 47 bankrupt Fox Metropolitan Theatres in New York.

The brothers promptly reorganized the theatres under the banner of Skouras Theatres—and piloted them with tremendous success. In the first six months, losses running into five figures were reversed and the chain began to show a profit of better than $1,000 per day. As result of this success, the Skouras Bros. were offered a contract to head Wesco Corp., the holding company which all of the Fox Theatre interests had been merged. They signed the deal and spent the next year touring the country and studying the various situations involved.

Setled On Coast

As a result of that inspection trip, Charles P. Skouras came to the Coast in 1933, settling i Los Angeles to assume direct supervision of Fox-West Coast Theatres. Spyros remained as head of Wesco, which later became National Theatres, and when Spyros assumed presidency of 20th Century-Fox Films in 1942, following the death of Sidney R. Kent, Charles Skouras became president of National Theatres. George remained in charge of the New York chain and subsequently became head of UA Theatres.

In the two decades since he settled on the Coast, Charles Skouras quickly rose to prominence, not only as an exhibitor but as a member of his communities—the film industry community, the city, state and nation. He was active in dozens of philanthropic endeavors ranging from Brotherhood Week to the California Goodwill Milk Ship. A leader in the activities of Tent 25, Variety Clubs International, he was largely instrumental in the opening of the $200,000 Variety Boys Club on the east side of Los Angeles.

Probably the project closest to his heart—and perhaps the one which caused him the most personal anguish—was the construction of the beautiful $2,000,000 Saint Sophia Greek Orthodox Cathedral, from which the funeral services were held yesterday (Mon.). Dissident factions within the congregation eventually started litigation over the construction and control of the cathedral and it was only within recent weeks that a Superior Court decision cleared him of charges which had been leveled against him.

An indefatigable worker, Skouras maintained a busy pace even after the first of the several heart attacks which beset him. The first felled him in New York in January, 1953, after he had returned from attending President Dwight D. Eisenhower's inauguration in Washington. Despite warnings that he must take it easy, the only change intimates noticed after the heart attack was the elimination of his golf—until then he had been a skilled golfer, shooting consistently in the low 70s.

Series of Attacks

Skouras suffered his second heart attack in Chicago last November while attending a conference of Theatre Owners of America. This attack too, he shrugged off, and within a few weeks was back at his desk, maintaining the busy schedule that often found him in his penthouse office as late as 11 p.m., dictating letters or instructions to key personnel in the farflung theatre empire.

The fatal heart attack came at noon a week ago Sunday His recovery was deceptive, however, and by the next (Monday) night the hospital had removed his name from its critical list. His physicians felt that he was making a satisfactory recovery. They reported that he was in no pain and was conscious until the last.

Funeral services were conducted yesterday (Mon.) by Bishop Athenagoras, spiritual leader of the Greek Orthodox Church in the 11 western states. Admittance was by card only. Following the services, Skouras was entombed in the family mausoleum adjacent to the cathedral.

All Fox-West Coast Theatres were closed until 5 p.m. yesterday out of respect for the man who had built the chain, in two decades, to the position of one of the most powerful circuits in the world.

SUE RE 'WATERFRONT'

Jack Cohn's Late Son Formed Plaintiff Firm

Monticello Film Corp., independent outfit formed by the late Joseph Curtis in 1949, filed suit in N. Y. Supreme Court Monday (18) against Columbia Pictures as the distributor of "On the Waterfront," writer Budd Schulberg, producer Sam Spiegel and director Elia Kazan. Plaintiff asks to be declared owner of "Waterfront" and to receive all the film's revenues. Curtis was the son of Jack Cohn, exec v.p. of Col.

Repped by attorney Emil K. Ellis, Monticello outfit alleges that it originated the "Waterfront" property for the screen and employed Schulberg to prepare the scenario from newspaper articles by Malcolm Johnson. All material developed during this association was later appropriated by Schulberg, according to the complaint, and the pic was produced under the banner of Horzon-American Pictures.

George Minter Seeking A Yank Sydney Carlton

London, Oct. 26.

George Minter, head of Renown Pictures, planed to New York Sat (23) en route to Hollywood to negotiate his company's first CinemaScoper which will be based on Charles Dickens' "A Tale of Two Cities." He will confab with 20th-Fox execs to ensure that adequate equipment is available in Britain for his production.

At the same time, Minter will be on the prowl for a Hollywood star to enact the Sydney Carton role which was played by Ronald Colman in the original U. S. production about 20 years ago.

Columbia-Allied

Continued from page 3

known to have reported his discussions to other members of Allied.

Attempt was made to receive a counter offer on the terms for pictures, particularly "The Caine Mutiny," to which the exhib org has strenuously objected. Especially onerous to Allied has been Montague's introduction of the 50% floor for the 70-30-10 terms for "Cai ." The Allied rep has been seeking a commitment from Montague to sell "Caine" at flat rentals, similar to the policy followed by Metro and 20th-Fox. Latter companies are selling flat to situations that gross $1,000 or under weekly.

Montague reportedly has agreed to come down on the percentage terms for the smaller grossing spots, but said to be fighting against flat rental terms. The Col spokesman vehemently denied that Montague ever sought a cut of exhibs' concession business, a claim made by an Allied committee which met with the sales chief before its recent annual convention. Montague, the spokesman said, made a joshing passing reference to the concession take, and the Alliedites picked it up out of context and blew it up out of proportion. "Columbia," the spokesman said, "has no intention of seeking any part of the concession business."

Montague and Col have been Allied's prime targets in its fight against high film rentals. In a company by company appraisal, Col was listed as the "most unpopular," and its sales chief was bitterly denounced for not appearing at the convention to answer questions about his company's sales policies. Several Allied leaders stated openly that they would not buy Col pictures and the hint was dropped that other Alliedites follow suit. Although official action was taken at the confab, there was an inference that Allied members would avoid Col product if they could do without it.

Breen's Economy

Footnote on Joseph I. Breen's switch fr m head of the Production Code Admi istration to semi-active status: Because of PCA's troubled economics, Breen voluntarily cut his salary in half during the final six months of his tenure in office.

The exec had been drawing $65,000 annually; he shaved it to $33,000.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (26)

1954 High	1954 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
21¼	14½	Am Br-Par Th	191	19½	19	19	—
77	41⅝	CBS, "A"	59	77	72½	75½	+2⅞
77¼	41½	CBS, "B"	35	77	72⅜	75⅜	+3
33¾	19¾	Col. Pix.	36	28¼	26	26¼	—1
14¾	9¼	Decca	177	14⅝	14	14	— ⅜
63¼	46¾	Eastman Kdk.	154	59	57⅛	57¾	—1
19⅛	13¼	Loew's	235	17⅛	16⅜	16½	— ⅛
10½	6⅛	Nat. Thea.	106	9	8⅝	8¾	— ⅛
35⅞	26⅛	Paramount	68	33⅞	32⅜	32⅝	—1
37½	28	Philco	213	36⅜	34⅞	35½	+ ¾
35¼	22½	RCA	684	35¼	33⅞	33⅞	— ⅛
7	2⅞	RKO Picts.	50	6⅜	6⅛	6⅛	— ⅛
9½	4⅛	RKO Thea.	415	9⅛	9	9	—
5⅞	3	Republic	76	5⅛	4⅝	4⅞	— ⅜
12⅞	10½	Rep., pfd.	13	12¾	12½	12⅝	— ¼
19¾	11⅛	Stanley War.	114	18⅛	17⅝	17⅝	— ⅜
28⅞	18¾	20th-Fox	170	27⅜	25¾	25⅞	+ ⅛
29⅝	18½	Univ. Pix.	28	28⅛	26¾	27	—1⅛
81	63¾	Univ., pfd.	*170	81	80½	80½	+ ⅛
21⅛	13⅝	Warner Bros.	97	19⅜	18¾	18⅞	—
77⅜	63⅞	Zenith	63	76½	74¼	75	+1⅛

American Stock Exchange

6	3⅝	Allied Artists	36	4¾	4½	4⅝	— ⅛
10¾	10	All'd Art., pfd.	11	10½	10	10	— ⅛
14¾	9⅛	Du Mont	144	13⅛	12¾	13	—
14⅞	11⅜	Technicolor	167	14⅞	14½	14¾	+ ½
3⅜	2⅜	Trans-Lux	1	3½	3½	3½	—

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	11⅜	12⅛	+ ⅛
Chesapeake Industries	3⅞	4⅜	—
Cinerama Inc.	2	2½	—
Cinerama Prod.	4	4½	— ⅝
Polaroid	41½	43½	+1
U. A. Theatres	13¼	14½	— ¾
Walt Disney	15	16	+ ⅜

*Actual volume.

*Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Hitchcock Sued For Handout

Continued from page 5

pared to invest $5,000 in Fiske's "Hamlet" ft assured of playing the star role. It was also argued that "The Boys From Syracuse" anu "Kiss Me Kate" proved that modern Shakespeare could be profitable. Attorney Levene, opposing, said that neither work was in any sense, save plot skeleton, and hardly even that, Shakespearian.

There was a to-do during trial concerning a statement, that Fiske s play had been rehearsed by Genius, Inc. (the Walgreen drugstore crowd) at the St. James Theatre. Upon questioning, this turned out to be the St. James Hotel. Attorney Levene, for Hitchcock, cited an action of the late playwright J. Hartley Manners against Triangle Films. Latter had produced a feature called "Happiness." Manners charged infringement of his one-act play of the same title which had been presented at a series of eight matinees. The judge ruled for Triangle, reasoning that such limited exposure did not give "secondary meaning," essential to property rights, in the title to Manners.

Other provocative citations by Levene and Griffin included the suit of an aviator-writer's widow against Metro for the title "Test Pilot." Court held a "mere descriptive phrase" cannot be copyrighted.

Extended analysis of Fiske's dialog as against Shakespeare's occupied the jury. Fiske had revised the Bard to read in modern idiom: "If I only had the guts to kill myself . . this whole world is nothing but a garbage dump." And so on. Prof. Oscar James Campbell, emeritus of Columbia, testified of many earlier tamperings with Shakespearian text. Sir Henry Irving had shifted "Hamlet" around like mad. One McClure in 1922 had attempted a modern version, as had the Southern Methodist U. of all places.

Maurice Evans on Stand

Although Maurice Evans was scheduled to follow as a witness for Hitchcock, the college prof told the jury that his own favorite Hamlet was John Gielgud.

Evans was on the stand over two hours and probably clinched the case for the defense. "The principle asset of Shakespeare, in my opinion, is his verse. Shakespeare has lived through the ages because of his poetry rather than because of his plots," said the actor. Under cross-examination, Evans said very little was known of Shakespeare "beyond his dislike of lawyers and the courts in general."

Judge Bondy, commenting on what was sound evidence, quipped at one point, "If I met an actor one night at the theatre and said I enjoyed him that would be on thing, but under oath I might have to say he was rotten."

Evans recalled that his "Hamlet" on Broadway had cost $65,000 to produce in its day, but to duplicate it today would need $200,000 financing.

Presently attorney Levene brought up the $64 question. What did Evans think of "Hamlet in Modern English" by Irving Fiske? Evans answered: "As an actor I would not want to play it; as a producer, I would think it would be a disaster."

Dore Schary

Continued from page 5

tell him how to run his busi , he said, "he'd be in trouble. And if I, as producer, let him tell m how to run mine I'd get into trouble."

Schary noted that there tendency to forget that the ingredients that make up a hit picture are a mystery. "It consists of such things as special talent, tii ing, hunch, and luck—all hidden words that turn a picture into a hit," he said. "If we in production discussed every project with exhibitors or with others, for that matter, we might be discouraged from making a particular picture. 'Seven Brides For Seven Brothers' is a case i point. On the surface it might have seemed another hillbilly picture or a 'Ma and Pa Kettle.' Had we discussed it with outsiders we might have been talked out of it."

Schary disputed the charge that the market for screen originals is disappearing and that studios are only looking for pre-sold properti . "It's just as good as ever for originals," he emphasized. "The normal balance of 50% originals and 50% from plays, books, and magazine stories may have shifted temporarily, but it'll be back to the normal average again." The studios, he said, are exami ing each property more intensely and that at present the balance may have shifted to 60-40 in favor of the pr sold stories.

Production chief, who has completed "Bad Day at Black Rock" under his own banner, has no immediate plans for another personal production and will devote his time to the supervisory work. He'll remain east for another week before returning to the Coast.

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Broadway

Anne Baxter to the Coast following her return from Europe.

The Raymond Masseys off to London yesterday (Tues.) on the Mauretania.

Robert Vogel, studio rep for Loew's International, in town for homeoffice confabs.

Helen Traubel back from the Coast after completing "Deep in My Heart" for Metro.

Whitney Museum, long in Greenwich Village, now West 54th St., back of the Museum of Modern Art.

Louis B. Mayer, who had been in Gotham for a Cinerama Productions board meeting, off to Florida.

Globetrotting columnist Irving Hoffman to Hamburg and Paris after a week in London. He leaves next week.

Metro producer Nicholas Nayfack in from the Coast with technical crew to film upstate locations for "The Scarlett Coat."

Orton Hicks, Loew's 16m director, guest speaker at annual dinner of the Industrial Audio-Visial Assn. yesterday (Tues.).

Stanley Warner prexy S. H. (Si) Fabian and general manager Harry Kalmine to the Coast for the Charles P. Skouras funeral.

Otto Harbach, songsmith and past prez of ASCAP, back from Paris tomorrow (Thurs.) on the Liberte accompanied by his family.

New Jersey Allied holding fall membership luncheon meeting to be followed by annual beeksteak dinner Nov. 18 at Ritz restaurant, Passaic.

Vera Ferguson, tv actress, returned to the Coast Monday (25) after a six-week visit with her father, Dave Ferguson, exec sec of the Jewish Theatrical Guild.

Robert Aldrich, who directed "Apache" and "Vera Cruz" for Hecht-Lancaster, in from the Coast to cast several femmes for UA's "Kiss Me Deadly," his next directorial chore.

Count Basie's 20th year in the band biz will be celebrated with a dinner at the Waldorf Astoria, N. Y., Sunday (31). Group sponsoring the shindig h tagged itself "Friends of Basie."

Joseph Krips, new conductor of the Buffalo Symphony, flew in Monday (25) from Europe. He'll be guest conductor with the Montreal Symphony Nov. 2-3, before his Buffalo season opens Nov. 7.

Met tenor Mario del Monaco in from Rio Monday (25). After a year's leave of absence from the Met to perform at La Scala, Milan, and the Rome Opera, he'll sing at the Met's opening night, Nov. 8.

Jesse Block (& Sully) becoming a customer's man with the Ira Haupt brokerage at 111 Broadway. Vet vaudevillian has been in semi-retirement of late, save for his Friars' Club banqueting activities.

Norton V. Ritchey, Allied Artists foreign chief; Harold Boxell, managing director of London Films, film actress Linda Darnell and legit actress Constance Collier in from Europe yesterday (Tues.) on the Queen Elizabeth.

Karl G. Macdonald, v.p. of Warner Bros. International, reelected prexy of the Warner Club. Others named include Larry Leshansky, Ruth Weisberg, Don Cherry, Harry Mayer, veepees; Harry O'Connor, treasurer, and George Schiffer, secretary.

Cynda Glenn bought a 45-acre estate at Lyme, Conn., for her mother (it includes eight acres on the Connecticut River); plans closing her N. Y. apartment to spend the winter in Paris, which has been the comedienne's annual custom in recent years.

The Grand Ballet of the Marquis de Cuevas, U. S.-owned and staffed troupe currently playing an engagement at the Theatre Sarah Bernhardt in Paris, celebrates its 10th anniversary Saturday (30). Marquis' wife and backer is granddaughter of the late John D. Rockefeller.

George Murphy due east Nov. 15 for three speaking engagements, including the annual convention of Theatre Owners of North and South Carolina, at Charlotte; the Motion Picture Pioneers Dinner, New York, and the annual convention of Florida Theatre Owners, Jacksonville.

Frank Hunter (& Percival), who was badly burned last February and, after recovery, suffered a stroke and a heart attack, may be written to at 252 Diamond Spring Road, Denville, N. J., under his real name of Frank Turpi. His condition remains poor, and his nurse suggests mail from old friends.

Large segment of Broadway, including many from Universal Pictures, moved downtown to the National Theatre and the nearby Moskowitz & Lupowitz restaurant on the lower East Side last Thursday (21) for the preem of "Stone For Danny Fisher," based on the novel by Harold Robbins, who is a U homeoffice statistician staffer.

Pittsburgh

By Hal V. Cohen

Molly Picon coming here Nov. 8 for a Bonds for Israel luncheon.

Karl Krug, Sun-Tele critic, celebrating 35 years of local aisle-sitting.

DeCastro Sisters booked into Lenny Litman's Copa the week of Nov. 15.

Phil Richards' ice show closes at the Ankara Saturday (30), and will go on tour.

Charlie Eagle, manager of Stanley, and his wife celebrated their 34th wedding anni.

"My Three Angels" gets another holdover at the Playhouse, this time through Nov. 6.

Bernard Simon in town ahead of "Fifth Season," which the Nixon gets the week of Nov. 8.

Phil Doyle, biz agent for stagehands union, went home from hospital after a heart attack.

Morty Henderson elected Tent No. 1 delegate to Variety Club convention in L. A. next spring.

Charles Werner Moore directing Tech's first major drama production of the season, "Lysistrata."

Ben Steerman, Stanley-Warner biggie, and his wife, Miriam, celebrated their 20th wedding anni.

Dave Wagner, longtime headwaiter at old Carousel, now at Park Room of William Penn Hotel.

Local actor-singer Johnny Kirby signed for his second pic, "Air Strike." First was "Annapolis Story."

Bill Elder, recently transferred from Penn here to the Warfield in San Francisco, has taken his family to the Coast.

Tech drama school graduate Nancy Marchand set for "The Shoemaker's Children" with Dorothy Stickney.

Paris

By Gene Moskowitz
(28 *Rue Huchette-Odeon* 49-44)

Jean Mercure's adaptation of Graham Greene's "Living Room" looks like a hit here.

Marlon Brando here and being sought by European producers offering him pix contracts.

Maria Schell here to star in German pic being made in Brittany, "Master of Life and Death."

Errol Flynn here for a breather before he starts his three-year pic stint in England under a contractual setup with Herbert Wilcox.

Rene Clair working on a new screenplay, "La Grande Manoeuvre," to star Gerard Philipe. Film is skedded to start in March.

Censorship again rearing its head, with the film on prostitution, "Les Impures," banned; "Madame Du Barry" may be nixed for export.

Showing of "The Desert Rats" (20th) caused no trouble here because portrait of Rommel was considered heavy enough for popular tastes.

Gilbert Becaud, one of the top pop singers here, off to the U.S. to appear in radio show, "Panoramic," based on his reactions to the U.S.

Marc Allegret has given up his project to film D. H. Lawrence's "Lady Chatterly's Lover," and starts "Futures Vedettes" (Future Stars) with Jean Marais in November.

Andre Gillois' "Le Marche Aux Puces" (The Flea Market) being tried out in Brussels before hitting the boards here. Play will probably be adapted into English by Anita Loos.

"L'Heure Eblouissante" (The Dazzling Hour) comes on again at the Theatre Antoine to replace the Gallic version of "The Man Who Came to Dinner," which flopped quickly here. Both were adapted by Henri Jeanson.

Philadelphia

By Jerry Gaghan

George White's "Scandals" signed for two weeks with options at Latin Casino, starting Oct. 28.

Eddie Fisher signed for a personal appearance with the Kansas City Philharmonic, Nov. 13.

Turk Murphy, San Francisco Dixieland specialist, is making his debut here at the Rendezvous.

Patricia Bowman will be the lead ballerina at the Philadelphia Civic Grand Opera's opener, 'Samson and Delilah," this week.

Harry Belafonte will join Marge and Gower Champion when they appear here under Philadelphia Forum auspices at Academy of Music (Jan. 18).

London

Arthur Loew, head of Loew's International, due in from the Continent on a periodic survey.

Janette Scott, British child star, signed for a 10-year longtermer by Associated British Elstree Studios.

Googie Withers canceling out of next week's Royal Command show because of a telefilm commitment in Munich.

Maureen Beck, 19-year-od daughter of film publicist Horace Beck, inked to seven-year pact by Sydney Box.

W. Macqueen Pope, theatre historian, broadcasts a radio tribute on Sunday (31) to Dan Leno, on the 50th anni of his death.

David E. Rose, the Coronado topper, made his 100th air crossing of the Atlantic last week when he returned to London from N. Y.

Irene Hilda and Edmund Hockridge, "Can-Can" stars, filling the cabaret spot at a Dorchester dinner on Saturday (30) to raise funds for Israel.

Arthur S. Christiansen, Daily Express editor, presented with a silver tankard at a Variety Club lunch to celebrate his 21st year in the editorial chair.

George Pearson, vet British film director, presented with a scroll of honorary membership in Assn. of Cine Technicians by Anthony Asquith, the union's prez.

Irving Allen, Warwick's executive producer, planed to N.Y. over the weekend enroute to Hollywood with a rough cut of its new Richard Widmark starrer, "A Prize of Gold."

Final title of the British pic, based on the stage hit, "To Dorothy a Son," "To Dorothy a Son." This Shelley Winters starrer previously had been named "That's My Baby."

Harold Boxall, managing director of London Film Productions, sailed on Queen Elizabeth last Thursday (21) on three-week routine trip to N. Y. Fellow passengers were Norton V. Ritchey and George Clarkson and Gail Leslie.

Minneapolis

By Les Rees

Ray Anthony into Prom Ballroom for one-nighter.

Northwest Variety club to hold annual election of officers Nov. 1.

Oscar Johnson, "Ice Follies" co-owner, here for dinner of former boyhood pals.

"Biggest Show of 1954," with Billy Eckstine, set for the Auditorium Nov. 5 with $3 top.

Trio de Camera, chamber music group, formerly a local nitery act, now giving concerts in convents.

Herbie Fields orch opens at Vic's night club Nov. 15 for its first local but fourth Twin Cities' date.

"Seven Year Itch," which played a week at Lyceum here last season, finished a four-performance St. Paul Auditorium Twin Cities return date.

Figuring that the tv version of "Life With Father" has renewed interest in it, Edyth Bush Little Theatre is reviving this play for fortnight run.

Norman Granz, whose "Jazz at the Philharmonic" just finished an engagement here, bringing in his "modern jazz concerts" with Duke Ellington's band and trio of instrumental quartets to Auditorium Oct. 28 for one-nighter.

Omaha

By Glenn Trump

James Melton to open O'Neill, Neb., Community Concert season Nov. 5.

Local ad agency exec Morris (Bozell &) Jacobs purchased restaurant and hotel combo here.

Cheyenne County Fair at Sidney announced its 1955 dates as Aug. 25-28 despite $1,600 deficit in this year's expo.

Alliance, Neb., Rodeo Assn. Inc., disbanded after this year's event dropped some $4,800. Seventy Alliance businesses and individuals had invested $8,400 in the show.

Michael Kirby, ex-Sonja Henie partner, now giving skating lessons at River Forest, Ill., a Chicago suburb. Mrs. Kirby, former Nora McCarthy of the "Ice Follies," is assisting in the tutoring.

Berlin

By Hans Hoehn
(*Phone*: 76-02-64)

O. E. Hasse has title role in Mama's "Canaris."

Josef von Baky pacted to direct CCC's new film, "Hotel Adlon."

CCC studios currently running at full capacity with seven pix being made at same time.

Lionel Hampton orch due to appear at Sportpalast. It will be orch's second postwar appearance here.

Renato Baldini, Italian actor, will play the male lead in the German-French-Italian coproduction, "Nagana."

DEFA invited 30 West German film and cinema technicians to visit its studios at Babelsberg, once Ufa property.

"Sauerbruch," local biopic of the late German surgeon, was the biggest grosser in September in eight German key cities.

Recent U.S. pix preemed here include "Naked Jungle" (Par), "Back to Bataan" (RKO), "Jungle Drums of Africa" (Rep), "Personal Affair" (Two Cities) and "I the Jury" (UA).

Boston

Anita O'Day at the Hi-Hat for a one-weeker.

The Mayfair, closed si last spring, has reopened.

Turk Murphy's San Francisco jazz band at the Savoy; group in for four weeks.

The Hotel Buckminster has opened a Mambo Casino. Spot formerly housed George Wein's Storyville.

Making the Hub his first stop in a tour of the U.S., Mantovani spent a day here meeting the presser and visiting local deejays. British maestro hopes to line up a concert tour for next season.

Madrid

By Ramsay Ames
(*Castellan Hilton;* 37-22-00)

Wife and son of Mexico's ex-president Miguel Aleman due for a visit here.

Marisa de Leza beginning a new film, "El Sol Sale Para Todos" (The Sun Shines for Everyone).

Orson Welles will be an actor again in Nieves Conde's "El Emigrante" (The Immigrant) to be made in Spain.

Ettore Gianini, producer of "Neapolitan Carrousel," expected in Madrid next month to prep his "Spanish Carrousel."

Spanish film producer Benito Perojo signed contract with Carmen Sevilla, Mischa Auer and Francisco Rabal for "La Picara Molinera."

Lines are still three-deep for "Mogambo," which opened here last week; ditto "Roman Holiday," which is being proclaimed the "must" of the year.

Spanish-Italian "La Ciudad Perdida" (The Lost City), starring Corsetta Greco and Fausto Tozzi, filming exteriors on the streets of Madrid, then more shooting in Italy in November.

Spanish producer (IFI productions) Ignacio Iquino due here from Barcelona where he just finished filming "La Pecadora" (The Sinner), to look for actors for his pic, "Good-Bye Sevilla."

"El Escandalo del Siglo" (The Scandal of the Century), theatrical drama based on the now famous Wilma Montesi case, opening in Levante with the Martin-Sabatini company, and in Havana with Otto Sirgo.

The 170th work of the late Spanish author Benavente, "Por Salvar Su Amor" (To Save His Love), in rehearsal now, opens soon in Madrid, with Pepe Romeu, Irene Lopez-Heredia, Maruja Guerrero and Vicente Soler.

Before leaving for Rome and a Suevia Films pic with Vittorio de Sica, Spanish actress Emma Penella will film "El Guardian del Paraiso" (The Guardian of Paradise) here, co-starred with Fernando Fernan-Gomez; director, Arturo Ruiz Castillo.

Rayito, the matador who dedicated a bull to Mrs. Estes Kefauver in a Madrid bullring a few weeks ago, invited the Hilton's Walter Schnyder, publicist Vic Rueda, actor Peter Damon, Mildred Pfeifer, and your correspondent to attend a benefit corrida in Villaramiel, a tiny pueblo near Palencia. Rayito's bull was dedicated to all of us, and to complete the afternoon, Villaramiel's one cinema they were showing "Malvaloca," in which Peter Damon costars with Spain's Paquita Rico.

Miami Beach

By Lary Solloway

Xavier Cugat set for four-week date next February by Saxony hotel owner George Sax.

Robert S. Taplinger associates newest addition to the publicity contingent in the area; Helen Baum is in charge of their new office.

Bea Kalmus appointed entertainment director for Di Lido hotel's Moulin Rouge cafe; she'll double as midnight disk-gab conductor via indie station WINZ-AM.

Hoofer Jerry Brandow's (Condos &) foray into ring-world did not score with press and public at the Beach Auditorium. Understood another match with a more suitable middleweight is being arranged for January.

Hollywood

Paul Henreids moving to N.Y. for the winter.

John Carradine in St. Louis for stage engagement.

Barney Balaban in town for Paramount confabs.

William Beaudi celebrated their 40th wedding anni.

Prof. Apostolos Descalakis of Greece visited 20th-Fox lot.

Herbert J. Yates resting at home after kidney stone surgery.

John Ford recovering after operation for gall bladder ailment.

Greer Garson home from hospital after emergency appendectomy.

Universal-International held its 16th annual dinner-dance at the Ambassador.

Dan Dailey postponed his dance numbers in Metro's "It's Always Fair Weather" because of injuries.

Betty Franklin returned as Academy librarian after five months as consultant in the Library of Congress.

Chicago

Mambo City now operating five days instead of three.

Shipstad and Johnson's "Ice Follies" opened last Thursday (21) for 11 days.

Agent Milo Stelt to Florida for two weeks to lookover territory for Mutual Artists Corp.

Warren Ketter made new midwest promotion manager for Decca Records vice Ray Ludtke.

Black Orchid, Jr., cocktail lounge adjacent the intime nitery, operating as another key club.

Lou Monte in town this week for deejay bally of new Victor disk, "When I Hold You in My Arms."

Dick Hoylman is keyboarding in sixth year at Jim Saines, still on crutches after auto wreck several months ago.

German soprano Elisabeth Schwartzkopf making American orchestral debut with Chicago Symphony tomorrow (Thurs.).

Streamliner scrapping straight jazz policy for two weeks, spotlighting femme folk singer Katy Lee who's playing her first nitery date.

Dan Belloc, Ralph Sharon Trio, Max Miller Quartet and Chet Roble giving jazzconcert for St. Ignatius Teen Club with Blue Note boniface Frank Holzfeind emceeing.

Mister Kelly's Lounge unveiled new Parisian piano-rama bar last week and featuring keyboard chanters Audrey Morris and Buddy Charles, latter being stepson of orch leader Muggsy Spanier and brother of former Chi VARIETY mugg Tommy Gries.

Washington

By Florence S. Lowe

Fifi D'Orsay and the Crew Cuts sharing top billing at Casino Royal nitery.

Mrs. Carl Brisson here with husband during latter's current stint at Hotel Sheraton Carlton's swank Harlequin Room.

John "Caine Mutiny" Hodiak due here Nov. 7 to star in a "special show highlighting American Jewish Tercentenary observance.

"Mambo U.S.A." Latin-American music-dance fest, due into National Guard Armory for one night stand next Sunday (31) under Super-Music aegis.

Helen Richards, house manager of Carter Barron Amphitheatre last summer, back in town as advance-gal for the Broadway-bound Ballets Espagnols.

Department of Commerce film topper Nathan Golden off on a cross-country junket blanketing trade conventions; wound up with SMPTE confab in Hollywood.

Latest additions to local Variety Club roster include Scott Kirkpatrick, manager of National Theatre; Charles Dillon, prexy of Washington Broadcasting Co.; and Dan Cavalier, veepee of radio station WGMS.

International entertainer Carl Brisson honored with traditional "key to the city," usually reserved for visiting heads of state, in unique ceremonies during show at Harlequin Room of Sheraton-Carlton Hotel.

Barcelona

By Joaquina C. Vidal-Gomis
(*Angli,* 43; 240018)

Bolero nitery has Miguel de los Reyes Ballet.

Windsor Palace held preem for "Glenn Miller Story" (U).

Ming Chu, Java Princess, with her dances at the Monterry nitery.

Comedia Theatre playing "Love of Four Colonels," with Maria J. Valdes and Jose M. Mompin.

"Tutti Frutti," musical show, now past 100th performance at Comico Theatre. Leads are played by Carmen de Lirio, Maruja Blanco and Mary Santpere.

Picture Grosses

DETROIT

(Continued from page 8)

$11,000. Last week, "Sabrina" (Par) (2d wk), $16,000.

Palms (UD) (2,961; 80-$1)—"Rear Window" (Par) and "Overland Pacific" (Indie) (2d wk). Good $14,000. Last week, $19,000.

Madison (UD) (1,900; $1.25-$1.50)—"Star Is Born" (WB) (4th wk). Sparkling $17,000. Last week, $19,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"The Raid" (20th) and "Key Largo" (WB) (reissue). Weak $9,000. Last week, "Human Jungle" (AA) and "Security Risk" (AA) (2d wk), $9,000.

United Artists (UA) (1,938; $1-$1.25)—"Woman's World" (20th) (2d wk). Fine $11,000. Last week, $14,000.

Adams (Balaban) (1,700; $1-$1.25)—"Brigadoon" (M-G). Fair $10,000 or near. Last week, "Rogue Cop" (M-G) (2d wk), $5,800.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama" (Indie) (84th wk). Leveling off at solid $15,500. Last week, about same.

'Jungle' Lively $10,000, Buff.; 'Brigadoon' 15G

Buffalo, Oct. 26.

Not too many newcomers here this session but biz looms good. Top new pic is "Brigadoon," nice at the Buffalo. "Human Jungle" is rated good at Century while the oldie, "Reap Wild Wind" is okay at Paramount. "Star Is Born" shapes lofty is second Center week.

Estimates for This Week:

Buffalo (Loew's) (3,000; 50-80)—"Brigadoon" (M-G). Fine $15,000 or over. Last week, "Woman's World" (20th), same.

Paramount (Par) (3,000; 50-80)—"Reap Wild Wind" (Par) and "Miss Body Beautiful" (Par) (reissues). Okay $12,000. Last week, "Private Hell 36" (FM) and "Cog" (UA), $11,000.

Center (Par) (2,000; 90-1.25)—"Star Is Born" (WB) (2d wk.) Lofty $20,000. Last week $25,000.

Lafayette (Basil) (3,000; 50-80)—"Three Hours to Kill" (Col) and "Untamed Heiress" (Indie). Mild $7,500. Last week, "Unholy Four" (Lip) and "Silent Raiders" (Lip), $7,000.

Century (Buhawk) (3,000; 50-80)—"Human Jungle" (AA) and "Jungle Gents" (Indie). Good $10,000. Last week, "Hajji Baba" (AA), ditto.

CLEVELAND

(Continued from page 8)

000. Last week, "3 Hours to Kill" (Col) and "Black Dakotas" (Col), $10,500.

Lower Mall (Community) (585; 60-90)—"Vanishing Prairie" (Disney) (3d wk). Nice $4,000. Last week, $3,500.

Ohio (Loew's) (1,200; 60-90)—"Asphalt Jungle" (M-G) and "Battleground" (M-G) (reissues). Proving sleeper, big $11,000 for oldie. Last week, "Rogue Cop" (M-G) (m.o.).

Palace (RKO) (3,000; 60-90)—"Woman's World" (20th) (2d wk). Oke $7,500. Last week, $15,000.

State (Loew's) (3,500; 80-$1)—"Rear Window" (Par). Hefty $11,000 or over. Last week, "Beau Brummell" (M-G), $10,000.

Stillman (Loew's) (2,700; 60-90)—"Beau Brummell" (M-G) (m.o.). Fine $10,000. Last week, "Her 12 Men" (M-G), $5,000.

MINNEAPOLIS

(Continued from page 9)

$2,800 or near. Last week, "Rear Window" (Par) (4th wk), $5,000.

Radio City (Par) (4,100; 85-$1)—"Brigadoon" (M-G). Stout $15,000. Last week, "Woman's World" (20th) (2d wk), $9,000.

RKO-Orpheum (RKO) (2,890; $1-$1.25)—"Star Is Born" (WB) (3d wk). Continues tall at $9,000. Last week, $13,000.

RKO-Pan (RKO) (1,600; 65-85)—"On Waterfront" (Col) (5th wk). Rounding out a highly satisfactory run. Strong $5,200. Last week, $5,000.

State (Par) (2,300; 65-85)—"Duel In Jungle" (WB). Mixed opinions on this but cast names lineup may help. Sturdy $8,000. Last week, "Sitting Bull" (UA) (2d wk), $6,500.

World (Mann) (400; 65-$1.25)—"Sabrina" (Par) (5th wk). One of real boxoffice champs here. Still virile at $4,000. Last week, $4,300.

'STAR' HIGH $23,000, INDPLS.; BRANDO 13G

Indianapolis, Oct. 26.

Best takes of fall to date are in prospects here this stanza, with state teacher's convention giving all entries a healthy boost. "Star Is Born" is smash standout at Indiana to lead the city. "On Waterfront" at Loew's also is sock. "Vanishing Prairie" at Keith's and "Sabrina" in second week at Circle both shape nice.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-80)—"Sabrina" (Par) (2d wk). Very good $9,000 after $12,000 opener.

Indiana (C-D) (3,200; 75-$1)—"Star Is Born" (WB). Great $23,000. Last week, "Gambler Natchez" (20th) and "Return From Sea" (AA), $7,000 at 50c-80c. scale.

Keith's (C-D) (1,300; 50-80)—"Vanishing Prairie" (Disney). Nifty $8,000. Last week, subsequent-run.

Loew's (Loew's) (2,427; 60-90)—"On Waterfront" (Col). Smash $13,000. Last week, "Rogue Cop" (M-G) and "Unconquered" (Indie), $6,000 at 50c-80c. scale.

Lyric (C-D) (1,600; 35-70)—"Bounty Hunter" (WB) and "Killer Leopard" (AA). Nice $7,000, with Carl Smith stageshow replacing film bill at $1.25 on Sunday night only. Last week, "Shanghai Story" (Rep) and "Tobar the Great" (Rep), $5,500, with Ray Price stageshow replacing second feature Sunday only.

WASHINGTON

(Continued from page 9)

Very pleasant $6,000 after $9,000 last week.

Dupont (Lopert) (372; 65-$1)—"Vanishing Prairie" (Disney) (9th-final wk). So-so $3,000 after $3,500 last week.

Keith's (RKO) (1,939; 75-$1.25)—"Caine Mutiny" (Col) (16th-final wk). Winds up four-month run with so-so $5,000 for second consecutive week.

Metropolitan (SW) (1,200; 90-$1.25)—"Star Is Born" (WB) (2d wk). Smash $18,000 after $20,400 opening week.

Palace (Loew's) (2,370; 70-95)—"Woman's World" (20th) (3d wk). Rosy $10,000 after $14,000 last week. May stay another.

Playhouse (Lopert) (435; 55-$1)—"Rear Window" (Par) 8th wk). Fine $6,000 after $6,700 last week. Stays.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (51st wk). Nearing first anni with bright $14,000 for second consecutive week. Holds on.

Trans-Lux (T-L) (600; 70-$1)—"On Waterfront" (Col) (6th wk). Sock $7,600 or over after $9,000 last week for Marlon Brando pic. Holding.

SEATTLE

(Continued from page 9)

(UA) and "Khyber Patrol" (UA), (2d wk), $6,300.

Fifth Avenue (Evergreen) (2,500; $1-$1.50) — "Woman's World" (20th) (3d wk). Good $7,000. Last week, $8,700.

Music Hall (Hamrick) (2,300; 90-$1.25) — "King Richard and Crusaders" (WB). Drab $6,000. Last week, "Seven Brides" (M-G). (4th wk), $6,800 in 8 days.

Orpheum (Hamrick) (2,700; 90-$1.25) — "Naked Alibi" (U) and "Drum Beats Over Wyoming" (Rep). Dull $5,500. Last week, "Black Shield" (U) and "Ricochet Romance" (U), $7,200.

Paramount (Evergreen) (3,039; $1.25-$1.50)—"Star Is Born" (WB) (3d wk). Great $12,000 or over. Last week, $17,700.

ST. LOUIS

(Continued from page 9)

Jungle" (WB) and "Bounty Hunter" (WB), solid $15,000.

Loew's (Loew's) (3,172; 75-$1)—"Brigadoon" (M-G) (2d wk). Good $13,000 after $20,000 opener.

Orpheum (Loew's) (1,400; 50-70)—"Valley of Kings" (M-G) and "Yellow Tomahawk" (UA) (2d wk). Neat $5,000. Last week, $10,000.

Richmond (St. L. Amus.) (400; 82)—"Pickwick Papers" (Indie). Good $3,000. Last week, "Mr. Hulot's Holiday" (GBD), $2,000.

St. Louis (St. L. Amus.) (4,000; 50-75)—"Woman's World" (20th) (3d wk). Trim $10,000. Last week, $11,000.

Shady Oak (St. L. Amus.) (800; 82)—"Pickwick Papers" (Indie). Nice $3,500. Last week, "Mr. Hulot's Holiday" (GBD), $3,000.

'Window' Smooth 26G, Mont'l; Brando 16G, 2d

Montreal, Oct. 26.

Standout newcomer here currently is "Rear Window," socko at Loew's. "On Waterfront" looms fancy in second Capitol week. "Seven Brides" (M-G) (2d wk). holdover session at Palace.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1)—"Seven Brides" (M-G) (2d wk). Okay $19,000 following $27,000 in first.

Capitol (C.T.) (2,412; 45-75)—"On Waterfront" (Col) (2d wk). Fast $16,000 for Marlon Brando pic. Last week, $25,000.

Princess (C.T.) (2,131; 45-60)—"Southwest Passage" (UA). Poor $8,000. Last week, "Suddenly" (UA) (2d wk), $7,000.

Loew's (C.T.) (2,847; 50-85)—"Rear Window" (Par). Boff $26,000. Last week, "Caine Mutiny" (Col) (2d wk), $19,000.

Imperial (C.T.) (1,789; 43-63)—"Living It Up" (Par) and "Duel in Jungle" (Par). Fair $8,000. Last week, "Gone With Wind" (M-G) (reissue), $7,000.

Orpheum (C.T.) (1,048; 40-65)—"The Westerner" (Par) and "Dead End" (Par) (reissues). So-so $7,000. Last week, "Law Vs. Billy Kid" (Col) and "Geraldine" (Col), $8,000.

5-Day Week

Continued from page 1

to bring in replacements for one or two nights. At the present time, with a six-day week, some niteries close the seventh night.

The nitery owners of New York are countering the demand by the AFM for a five-day week with a proposition to continue the present six-day week at an increased scale. The cafemen insist that if the five-day week is carried out, it will work hardships in the cafes. It's felt that many will have to cut down the size of the orchestras and other gimmicks will be found to maintain the present level of wages.

The cafemen are currently negotiating with the hotel owners, but many have expressed dissatisfaction with this arrangement on the ground that the hotels are under an entirely different modus-operandi. For example they feel that a hostel can operate with an empty dining room and still make a lot of money because of room-rentals. Niteries with empty dining rooms are in a lot of trouble. Again, many hotels are satisfied to maintain talent and music operations for prestige and advertising purposes and as a lure of organizational shindigs and conventions. Consequently, the nitery men say that they are in an entirely different position. There is some talk of breaking away but, so far, nothing has been done about it.

The nightclub owners say that the AFM demands will hurt nitery employment of musicians in the long run. They say that the tootlers would rather work the six days and get the extra loot. In top clubs, scale is around $120 weekly.

One cafeman stated that the constantly increasing demands by the musicians may ultimately force nightclubs to follow the path of the late and lamented vaude houses. During the vaude era, AFM demands for standbys, short weeks and for extra musicians that a house didn't want, ultimately contributed to the decline of the field. They say that niteries may be forced to fold because of the added nut demanded by the musicians.

Labor Council

Conti from page 5

ventions foreign film agreements."

He added that "if private film subsidies in violation of the Webb-Pomerene Act are not granted in the future by export corporations whether or not such subsidies are violative of law becomes a mere theoretical rather than an actual or practical question."

Some legalites N. Y. say they're wondering whether the FTC will quit the issue that easily. Subsidy complaint vs. the MPEA and Italian Films Export was first brought by the late Joseph Burstyn, and the FTC had a man investigating as a result for almost a year. Later, the Independent Motion Picture Distributors Assn. pushed the Burstyn complaint, but only as far as IFE was concerned. Arnall came into the picture as a result of the last French film accord.

U.S. 'Shortage' Aids Britons

Continued from page 5

and Rep prez Herbert J. Yates when Davis gets to the U.S. Nov. 17. He intends to go to the Coast. Rep is already handling five Rank pix, including "Doctor in the House," under a $150,000 deal signed last week.

(2) Talks in Hollywood last week between MacGregor Scott, general sales manager for Associated British-Pathe, and Allied Artists execs. Aim was to widen the circulation of AA's British releases in the U.S.

(3) Arrangements between Trans-Lux Theatres in N.Y. and George Minter's Renown Pictures, with the circuit forming Trans-Lux Pictures Corp. and taking on four Minter films for U.S. distribution. Tieup goes a lot further and includes coproduction.

(4) An upcoming deal under which Eliot Hyman is to acquire 20 British-Lion pix for theatres and tv.

(5) Continental Pictures, in which Walter Reade is coowner, acquiring "To Paris With Love," latest Alec Guiness pic, sight unseen for a very substantial guarantee.

Rank arrangements, under which a "split" of the product is allotted to Universal for first choice, with the rest going to others, continues unchanged. United Artists has an inside track, with Robert Benjamin, its board chairman, also Rank's U.S. rep. Rank-U relations have been considerably strained of late due to Davis' frequently voiced dissatisfaction with the results achieved by Rank pix in the U.S. He recently proposed the purchase of a string of U.S. showcases as one solution to the problem.

Rank pressure has caused U to be considerably more careful and selective in taking on Rank films, particularly those deemed good only for the arties. Emphasis at U now is on grabbing British imports that show a potential for exhibition in the commercial outlets.

In that category, says U, are two of its Rank releases, "West of Zanzibar" and "The Seekers." Forthcoming visit of Davis is seen easing the tension between U and the Rank organization.

George Minter's Comments

British pix aren't getting the U. S. screen time they deserve, George Minter, prez of Britain's Renown Pictures, said in N. Y. Monday (25). British producer is here to discuss his releasing and coproduction project with Trans-Lux and to look into CinemaScope.

He noted a tendency on the part of British producers—with the exception of Sir Alexander Korda—to get together in selling their films in the foreign market. "We work it that way in Japan, and with good results," he observed, noting at the same time difficulties raised via individual coproduction and releasing deals.

Minter, who has completed plans for making four films in 1955, said he favored combined action by British producers in the U. S. as a means of hypoing the circulation of British films. At the same time, he thought a lot could be done for them via a stronger pitch for American audience appeal in content and pacing.

The British producer, who's going to the Coast later this week, opined that the lack of success of British films in the American market was in part due to exhib apathy. "They'll take an already well-advertised Hollywood release and advertise it some more. But when they book a British picture, they don't bother. The results are obvious."

Minter said he couldn't go along with those who hold that American audiences object to the British accents and/or backgrounds. "I could cite you a dozen top American films featuring almost exclusively British casts," he commented. "I don't hear any complaints about that!" He added that, if British pix weren't grabbing off the screen time due them, this was i part due to "the natural U. S. instinct to preserve its own investment." Abroad, he said, British films are giving the Hollywood competition a run for its money.

Only three pix in Minter's 1955 quartet are definitely set: Dickens' "Tale of Two Cities"; Robert L. Stevenson's "Kidnapped," and a story about Lord John Falcon, 17th century governor of Siam. Renown, which has just concluded a releasing deal for four pix with Trans-Lux Theatres, may go in for CinemaScope to a limited extent.

Minter reported British exhibs are most favorably inclined towards the 1.85 to 1 screen ratio, and he thought this would eventually be adopted as the British standard.

Some or all of the pix on Minter's 1955 sked will be coproduced with Trans-Lux, the latter putting up dollars for American talent, the C'Scope license, etc. Details of this arrangement are being discussed in N. Y. by Minter and hi U. S. rep, Richard Gordon.

Blumberg

Continued from page 2

entertainment. When he was an RKO topper he saw the click of (Bert) Wheeler & (Bobby) Woolsey and then all of sudden each wanted to go solo. This is in relation to Sid Caesar & Imogene Coca. The parallels can be continued ad lib.

Blumberg reviews similar analogies when vaudeville was fighting the onslaught of pictures; later pictures feared the incursions of radio, until Hollywood learned to harness broadcasting just as now, more than ever, the film business and television are "going steady". Ed Sullivan's sundry show biz salutes either have a dominant or solo Hollywood influence; and the picture business, in turn, utilizes the video medium for b.o. spotlighting.

In connection with the picture business, per se, Blumberg waxes a little cautious on those high-cost negatives. "We still consider $4,000,000 a terrific gross, so when a film production starts with a four to six million dollar negative, I start to worry because that's a terrific amount to get back, or rather get back twice that if you're gonna show a profit."

Blumberg is still active in U operations but he is content to let the day-to-day hassles not concern him, especially since he has been told to "take it easy" for reasons of health.

He and Mrs. Blumberg (Vera) will be east another week or two.

Global Rap

Continued from page 1

to arouse a primitive populace to the point where it might want to imitate some of the hoodlum brutalities offered as redblooded melodrama. Example is Indonesia, which exercises extremely strict censorship on the violence level.

Outbursts against screen sadism in the U. S., the reasoning being that it encourages juvenile delinquency. Industry's reply to this is that the screen alone isn't a determining factor when it comes to juve crime; that social conditioning is the real villain.

Odd angle is that violence in pix is resented not only in the underdeveloped areas, but also to a very considerable extent in Britain and Australia. Considerable cutting is being done on American imports in those countries on the basis of this objection.

New York Theatres

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Vet V Operators Now Feel Impact Of Post-Freeze Rivals; Profits Down; Lush Monopoly Era Just About Over

Washington, Oct. 26.

Competition of new VHF stations is cutting down the lush profits which operators in pre-freeze single station markets have been enjoying for nearly five years. This is one of the outstanding disclosures from the final report of the FCC last week on financial operations of the tv broadcasting industry in 1953.

(Preliminary figures issued in May showing industry profits of $68,000,000, were borne out in the report. Final figures on gross revenues were $432,700,000, compared to $430,800,000 estimated in the earlier data.)

While most of the new VHF outlets which started last year in pre-freeze single station areas were in operation three months or less, the Commission's report showed that even in this short length of time they had their impact on the older stations. It is significant that in nine of the 40 pre-freeze one-station markets where VHF competition came in the average revenue increase of the nine stations was 26%. But in the other 31 former one-station cities which were without VHF competition or had only UHF competition the average gain in revenues of the V's was about 34%.

Although the FCC data is necessarily inconclusive because of the short time the new V's were on the air in 1953, it does suggest that if they had been in operation the full year they might have cut down the increase in the revenues of the pre-freeze monopoly stations to around 10%. And this in the first year of competition.

Tabulation Significant

The impact is accentuated in a tabulation in the report which shows that in three former one-station cities in which VHF competition appeared in two of the markets the average revenue increase of the pre-freeze stations was under 10%. However, in four one-station markets in which VHF competition appeared in only one of the four the average revenue gain of the pre-freeze outlets was over 50%.

The data is considered important because it definitely means that the lush days of the pre-freeze single-

(Continued on page 32)

TV The Breadwinner

Washington, Oct. 26.

Increasing importance which tv has assumed in the business of the networks (including their o.&o. stations) is shown in the final report of the FCC on video financial operations i 1953. Of total broadcast revenues of the nets last year of $324,300,000, report shows that $231,700,000 was accounted for by tv. Similarly, of total profits (before taxes) of $27,400,000, video was responsible for $18,000,000. In other words, two out of every three dollars of network profits now come from tv.

Report reveals that while network AM profits last year were about 10% off from 1952 their tv profits nearly doubled those of the previous year. Likewise, network AM sales fell while tv revenues jumped 28%.

Better NBC-TV Living Through Chemistry (Dow)

NBC-TV has been raking i a near-$2,000,000 spot business over the last couple of weeks that already has been launched or will be played out on "Operation Triad" as represented by the web's "Today," "Home" and "Tonight" participation packages. Dow Chemical as of the middle of next month will have come through with 156 plugs for its Saran-Wrap alone, and at about $6,000 gross apiece that's plenty of wrapping. The chemical outfit, which this season became a fullfledged program sponsor via its Monday night "Medic" series on the network, is also accenting some of its other products, such as Styron, Latex Paints, and anti-freeze, with 109 participations to year's end, and upcoming on "Home" Dow order for 84 spots.

Telechron, a division of General Electric, is down for 78 shares of stock on "Today," and previously one of the biggest sales effected was the 39-each earmarked for the threesome of shows by Northam-Warren, making the latter the initial "Clean Sweep" client. Latest to enter the web's morning sweepstakes on a major scale is Bissell Carpet Sweepers, which has had a modest campaign on "Today," is upping its stake in that show as a result of its baptismal click and is set for a big ride on the "Home" show, via N. W. Ayer.

No Spec Tint On Sinatra 'Insert'

Hollywood, Oct. 26.

Lack of facilities to feed color to the network from Hollywood has cued a decision by Fred Wile, NBC program veepee, to transmit the Frank Sinatra section of Max Liebman's spectaculars in black and white. It will be first time a Liebman show has not been fully tinted.

Decision was reached after negotiations with KTLA collapsed and filming in color was also discarded. NBC in N.Y. decided against sending a mobile unit here because of the time element.

Sinatra's half-hour inserts from here are scheduled for Nov. 7 and Dec. 5 and will probably be produced by Bob Banner, currently producing the Dinah Shore series. Format of cut-in is undecided.

Cassini to Originate From Harwyn Club, N.Y.

Igor Cassini will originate his 40-minute pre-midnight Sunday show on WRCA-TV from the Harwyn Club, posh N. Y. eatery launched some time ago by ex-employees of Sherman Billingsley's Stork Club, with which it's been carrying on a feud. Cassini started the season as an emanation from the Ambassador Hotel and in recent weeks has originated from one of the station's studios on West 67th St.

It's reported that Serge Obolensky, prexy of the Ambassador, has differed with Cassi on show's format and production, and thus the parting.

Fred Allen's Tiptop Memoirs a Nostalgic Harkback to Radio Era

By ABEL GREEN

Fred Allen's "Treadmill to Oblivion" (Little, Brown; $4) is the history of radio, the hucksters, a cross-section of Americana and his personal memoirs all in one. From Sal Hepatica to "Allen's Alley," from "Town Hall Tonight" and notorious l'affaire Eagle (who wouldn't come down to roost in front of the mike) to "Stop the Music" and Allen's frustration ("How can you compete when an icebox is the headliner?"), the wry comedian has indicated it as a chronicle of the days of our years.

Taking his scripts chronologically, sparing nobody, Allen re-echoes his gripe against "the echo men of the advertising agencies" (Madison Ave.'s counterpart of the Hollywood yesmen). He is brittle in his appraisal of one agency topper, a former quarterback who continued his adman's calling in the same crouching football huddle formation—"and there are only two things lower than a quarterback,"

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ROBT. Q AGAIN SRO AS PINE-SOL RETURNS

Return of Pine-Sol (Milner Products) to the Robert Q. Lewis show gives that CBS Radio entry SRO status. Pine-Sol has pacted the 11:15 a.m. quarter of the hourlong Saturday morning stanza starting Nov. 6, via Gordon Best agency out of Chicago. Lewis' other clients are Chicken of the Sea Tuna Fish, Royal Crown Cola and Helene Curtis. Pine-Sol entered network radio via the Lewis show a year or so ago.

The web has made a couple of other sales, but these are short-termers. Wrigley's goes twice-weekly on "Amos 'n' Andy Music Hall" through Nov. 24 and Buick takes one-shots of "Music Hall" and the Tennessee Ernie show on Nov. 15 and 17.

Gould's 'Reviewing Only' Status As N. Y. Times Revamps Radio-TV Dept.

The New York Times is setting up its radio-tv department in separate editing and reviewer components with Jack Gould, up until now in that doubling capacity, continuing in his critic's post on an exclusive basis. Brought over from the legit theatre side as editor is Joseph P. Shanley. Val Adams becomes No. 3 man in the echelon, and presumably will take over the Sunday news column which for years has been under the byline of Sidney Lohman. Latter is moved out of the department to become a night makeup man. Taking over Shanley's theatre-side duties will be Times feature writer Arthur Gelb. Status quo on the daily and Sunday logs are Tom Kennedy and George Gent.

Indicated by the "divorcement" and shifts is a daily appraisal column by Gould—heretofore on a Monday-Wednesday-Friday basis—plus the regular Sunday pillar, with Saturday probably vacant except for news items. This would make the Herald Tribune the sole daily in Gotham with a skip-day reviewer setup via John Crosby's column. But a "cross-the-board" move by the Times is figured to bring the Trib under the same scheme.

It's not known who would officially boss the new setup, but Gould's longtime radio-tv berth plus an "unwritten" Times policy in other departments such as legit (Brooks Atkinson) and music (Olin Downes) would indicate that the critic-in-chief calls the shots. At least it's the critics who enjoy the prestige inside and outside regardless of the intramural administrative levels.

THEATRE GUILD AS ABC-TV CONSULTANT

ABC-TV last week signed the Theatre Guild, which produces the web's "U. S. Steel Hour" for U. S. Steel, as program and talent consultants to the net under a long-term exclusive deal. Pact was some six months in the making, and it reportedly gives ABC-TV first refusal on any Guild legit properties which it wishes to convert to video, either as the basis for series or an individual one-shot.

It's doubtful whether any such properties will get the tv treatment this season, but the agreement calls for Theatre Guild to consult "in the development of talent and programs." This latter phase goes into operation immediately, with plans calling for a program board consisting of Theatre Guild toppers and ABC-TV program chiefs which would meet once week (on Thursdays) in what one web exec calls a "brain-picking session." It's likely that the three Guild partners, Lawrence Langner, Theresa Helburn and Armina Marshall, will rep the Guild on the joint board, while the net will be represented by programs-talent veep Bob Weitman and program chief Bob Lewine.

Educ'l B'casters Meet

Th National Assn. of Educational Broadcasters convenes its annual meet today (Wed.) with a reception by N. Y. Mayor Robert F. Wagner at City Hall. Following that a board meeting will be held at the United Nations.

The meeting will continue through Saturday at the Hotel Biltmore.

STILL BUILDING

In the pioneer days of television, which is only six or seven years ago, but it does sound like the medium is already hoary, the Hollywood comedians used to say, "Let the others build the house and when it's ready we'll move i ." By now all the comics are in, and almost every contiguous branch of the picture business has tasted the wiles and woes of the iconoscopes and the image orthicons.

The producers are about the lone holdouts. The writers have moved in; the directors ditto, and of course almost all the acting talent. Many a former SWG and SDG credit has joined the SAGs-gone-AFTRA. But the producers are far from joining the parade.

David O. Selznick has been the first major Hollywood name, and he followed close on the heels of Otto Preminger's excursion into video. (Leland Hayward must be considered dominantly a legit recruit, in the same idiom as Max Liebman).

Hollywood figures that first, if it joins tv i the fullest sense it will have to come via the vast backlog of major studio residuals. That's still far from a realization.

As for the actual production brains, the Selznick-Ben Hecht team evidenced that the Hollywood savvy can be utilized to ultra effect if given a proper script. A two-hour industrial cavalcade is enough to try any lammister from Romanoff's, and DOS and his "child of the century" byli , as Hecht so wistfully billed himself in the actual production credits, were tried and found wanting.

What does it all prove? That television is for the video craftsmen, and Hollywood is for the picture-makers. And maybe that's why, with the Coast creators having gone through the crucible, pictures *are* better than ever, and business *is* ditto. And maybe the twain shall never meet—in itself a good idea—excepting for supplementing and complementing each other—and *not* to usurp or supplant another.

Abel

Bob Hope Clears The Air On GF Nixing Tab; Chevalier on Dec. Show

London, Oct. 26.

Just to put the record right, Bob Hope wants to make it clear that the vacant hour spot on NBC-TV on Nov. 9 is not due to his own walkout but due to the refusal of General Foods to foot the extra cost of his projected international telefilm which he is to lens in Europe. This would have upped the production budget by around $55,000 to a toal of $180,000.

Hope, now in London for his royal command vaude appearance at the Palladium next Mon. (1), told VARIETY on his arrival last week that he had "intended to pass," but was persuaded by Pat Weaver, the NBC boss, to go ahead with his European film venture which would include Maurice Chevalier, Bea Lillie, the Vienna Boys Choir and other famous talent, in addition to himself. Now this program is being switched to the Dec. 7 date which had originally been allotted to Cole Porter.

Present arrangement is that NBC is taking a 50% cut of Hope's international film venture, the comedian himself is taking a substantial chunk and the BBC will be taking a more modest slice. Part of the program will be aired via BBC-TV.

The plan has developed to the point at which Maurice Chevalier is definitely committed to come to London on Nov. 4 to film his part of the show. Bea Lillie, now on the road with "An Evening With

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Marilyn Cantor's TVer

Marilyn Cantor, Eddie's daughter, has been pacted as sidekick for Gene Rayburn, who heads up "Sky's the Limit," a parent-and-kid quizzer being launched next Monday (1) on WRCA-TV, N. Y.

Show will be a quarter-hour strip in the 6:30 p.m. time formerly held by Faye Emerson-Skitch Henderson.

WWRL Denies Any Political Pressure In de Lara Axing

Station WWRL, N. Y., insisted no political pressure was brought to bear in a decision to fire newscaster Mario de Lara for deviating from Associated Press copy in describing Defense Secretary Wilson for his Spanish-speaking radio audience. De Lara, on the other hand, implied something must have been behind his axing because it happened so suddenly.

In defending firing De Lara after 10 years with the foreign language outlet, topper Miss Edith Dick declared that when De Lara appraised Wilson as "a Republican millionaire and former president of General Motors Co." it was not the first time he had rewritten AP copy, despite the fact that it was against station policy. She said that Jose de la Vega, DeLara's superior,

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Guaranteed Ratings New Lebhar Strategy As WATV Sales Chief

Radio and video stations have on rare occasions toyed with mag-conceived guaranteed ratings to advertisers, but WATV, Newark, is the first operation to throw its entire vidcast day open to the system. Heretofore, the whole thing has been looked upon skeptically by broadcasters.

The move, the first major strategy on the part of Bertram Lebhar Jr., the tele station's new sales topper (recently shifted from N. Y. radio indie, WMGM), deals almost entirely with the sale of spot announcements. Most of the stanza bankrollers at WATV have package arrangements of long standing and, in the rest of the cases, programs

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RCA's Record Biz For Nine Months

RCA and subsidiaries amassed an all-time record of $660,435,000 for the first nine months of this year, a hike of 8.4% over the corresponding period of 1953, it was disclosed in board chairman David Sarnoff's report on Monday (25). Earnings before Federal taxes were $56,423,000, against last year's $53,651,000 for the like period. After taxes, net profits reached $27,557,000, compared to $25,152,000 in '53, for an increase of 9.6%.

After payment of preferred dividends, net earnings on common stock for the nine months are gaited at $1.80 per share, against last year's $1.62. RCA products and services hit a peak volume of $215,976,000 for the third quarter, with pre-tax earnings amounting to $16,820,000. compared with $14,842,000 in the '53 period. Net profit was $8,289,000, compared with $6,967,000, an up of 19% for the quarter. Third quarter common is 54c per share, compared to 44c in last year's third.

NBC'S 'GOD BLESS OUR NIELSEN'

Ike's 'Oops, Wrong President'

Two shows a night would have been duck soup for Eisenhower, the military hero, but apparently the multiple-performance circuit is too rigorous a regimen for Eisenhower, the President. Ike & Co. marked a "first" on Monday (25) as the tv and radio networks brought the Presidential Cabinet meeting direct to the American hearth for a half-hour at 7 p.m. Several hours later he delivered an address at the annual meeting of the National Security Industrial Assn. opening with the routine salutation that's always par for the course—paying respects to the chairman, to the man making an award to the President, to the Chief Justice of the U.S. and "my fellow Americans." But the President, apparently with the memory of the earlier "preem telecast" still lingering on, slipped in the name of "Mr. Stanton" in the introductory portion.

The intention was to name Frank M. Folsom, prexy of RCA, since it was Folsom, as chairman of the citation committee, who handed the President the James Forrestal Award, named after the first Secretary of Defense. Tripping off his tongue instead was "Mr. Stanton"—Frank Stanton, prexy of CBS, Inc. (Stanton was not present at the ceremonies at this point, having come in later.)

The Cabinet telecast came about on a tip transmitted unilaterally to CBS that the White House would not be averse to such a coast-to-coast treatment. CBS news and public affairs v.p. Sig Mickelson said in Washington that the tip was received by Stanton, along with the information that Presidential press secretary James C. Hagerty would be the pivotal man on clearance. Acting on this "pave the way" information, CBS stepped in and Hagerty sealed the deal Monday morning. CBS supplied the facilities for the pooled telecast.

Whether the "first on tv" Cabinet session was aimed at "bending" next week's elections in the Administration's favor was being kicked around by the political pundits. On the returns in so far, the idea of televising a Cabinet meeting in that manner met with criticism for the most part, but whether an actual "ad libbed" session—if that is possible—would receive similar reaction is a matter of speculation.

TV Scripters' 'How About Us?'

Wouldn't Be Averse to Some Prestige Billing In Spotlight Ads

Gaining momentum among the "production credits" partisans is a united front "movement" to persuade tv network advertising departments, ad agencies, etc., that a little printed credit regularly (when space permits) or at least on a "now and then" basis (when space is limited) would be welcome. Listing of producer, director, writer, choreographer, et al., is rare in video ads except when a Robert E. Sherwood, a Ben Hecht, r a name book author or Hollywood or legit producer is involved. Thus a Paddy Chayefsky, Robert Horton Foote, Robert Alan Aurthur, Reginald Rose—to name only a few writers who made their reputations in television—is seldom or never among the advertised "mentionables," whereas the stars in the cast will invariably be 24-sheeted.

Legit and Hollywood practice is to give full pre-preem play from the producer down, although some of this comes about through specific clauses in contracts. There's also been dissatisfaction expressed around the networks and agencies as to the "aura" of ads, with some saying that the displays should take on more of a legit or feature film "look" instead of being replete with "cold" copy. One school of thought advocates more and better illustrations to arrest attention, with the text as a complement. Latter is akin to the Broadway and Hollywood pattern, particularly the latter, on the paid space.

Kraft Has Designs On TV Kid Show

Kraft Foods, which has a major stake in the nighttime tv programming sweepstakes with its brace of hour-long dramatic stanzas (NBC and ABC) representing time-and-talent billings of $8,000,000 annually, is now in the market for a kid show.

Food company has a variety of products aimed at moppet appeal, such as caramels, marshmellows, etc., and feels the time is ripe for a video campaign. Understood company has been looking into network availabilities, although show hasn't been blueprinted yet.

J. Walter Thompson is the agency.

Buff. Boffs Bobby

Buffalo, Oct. 26.

Buffalo Mayor Steven Pankow has designated Oct. 26-Nov. 1 as "NBC-WGR Week" in a proclamation that includes the oldest civic act in the world—turning over the keys to the city. Accepting the mythical metal in behalf of the web was exec v.p. Robert W. Sarnoff, who was guest of honor today (Tues.) of the Greater Buffalo Ad Club as latter kudosed the network and station.

WGR got launched in tv two months ago as NBC's new basic here although the radio end goes back three decades. Other local channel is WBEN on the CBS-TV side.

CBS to Colgate: 'Why Get Yourself All in a Lather?'

It looks like the Madison Avenue-to-Jersey City commuting of the CBS high command is due for some hectic reprising in the near future—object, of course, being to convince Colgate prexy Joe McConnell (ex-NBC prez) to stop aggravating himself over the Sunday night "Comedy Hour" and shift allegiance to Columbia.

The same moves were initiated some months back, when there was considerable doubt as to whether Colgate would return for this season's ride on "Comedy Hour." At that time CBS was pitching up the hour-long "Climax" Thursday night series, which subsequently

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As Time Goes By

Grey Advertising Agency has just announced its appointment to handle the Gruen watch account, thus terminating—at least for the moment—the unprecedented shifting around of the timepiece billings.

Scorecard to date: Bulova biz ($5,000,000) from Biow to McCann-Erickson;

Benrus account ($1,500,000) from Cecil & Presbrey to Biow;

Gruen billings ($2,000,000) from McCann-Erickson to Grey.

SPEC HOTFOOT SHOOS BLUES

By GEORGE ROSEN

Now that the initial Nielsen returns are in on the major tv networks' '54-'55 entries, the rating situation has hit a new high in confusion. Particularly they pertain to the spectaculars and the NBC-TV top-budgeted Max Liebman productions, the early Nielsens have the effect of lifting the pall of gloom that had descended over the network when the succession of overnight 10-city Trendex returns registered a calamitous "no look" for the first three Liebman specs.

NBC was making no effort to conceal its jubilation over the No. 4 status in the Top 10 Nielsens enjoyed by the "Lady in the Dark" spectacular, whose 39.1 rating (and audience of 11,347,000 homes) was topped only by "Dragnet", Milton Berle and Jackie Gleason, whereas the on-the-spot Trendex added up to a virtual repudiation of the spec in terms of audience pull.

Similarly, NBC proudly flaunted a 38.7 (11,000,000 homes) Nielsen for the "Satins and Spurs" Betty Hutton spec, which the network had ordered on its own, and which would have commanded a No. 5 status had it been incorporated in the Top 10. Yet here again it's recalled all too vividly the miseries encountered by the network when the 10-city Trendex of overnight telephone checks practically wrote off "Satins" as an audience puller in contrast to the rating registered by the competing "Toast of the Town." (It was on the basis of the Trendex that Hazel Bishop spec sponsor Raymond Spector yelled "let me out" on the premise that nobody was watching).

Trendex a 'Monster'?

Thus today it's the Trendex that has emerged as the monster in the eyes of the tv networks. Trendex has never made any bones as to its primary function, which is not to indicate how many U. S. homes a show has penetrated, as the Nielsens reveal, but to serve simply as a guide to the program departments in the relation of show to its competition. As a rule it cuts little ice with the client and the agency, who rely on the more all-encompassing Nielsen for a true competitive evaluation.

But tv being what it is, geared to a frantic "we-gotta-know-right-away"tempo, it's the networks themselves that have built up the Trendex beyond its true meaning and into its present "monster status." Let a Trendex rating make even the slightest inroad on the competition, and the network is on the phone the next morning to shout out the news to all and sundry, even though recognizing that it is my no means an accurate indi-

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Yawning Season Gets Early Start As TV's Bread-and-Butter Shows Hit a Lethargic Stride; Gobel a Hit

Coca Shuffle

Convinced that with the right format and once it gets off the ground the Imogene Coca display can spark the Saturday night 9 to 9:30 period as one of the qualitative tv entries, NBC-TV has already put in motion a sweeping realignment of the show's staff. As result, Marc Daniels has exited as producer-director with other changes also on tap. Ernest D. Gluckman is being brought in from the Coast to helm the show temporarily.

Show may also switch to a situation comedy format instead of its present variegated components, with NBC itself taking hold at the comedienne's request.

Strictly aside from "Operations Experiment" on the spectaculars, it's practically conceded by one and all that the new television semester of traditional program patterns thus far has added up to virtually big fat nothing. Despite all the pre-season excitement generated by the reshuffled program blueprints and "promises of new faces, actually, with perhaps one exception, the doldrums have already set in, with many expressing keen disappointment over the dullness, lethargy and "here-we-go-again" overtones attending '54-'55 programming.

Practically all the shows that brought on new personalities this season failed to create the anticipated spark, with even the network execs lamenting (though not out loud) what's been happening. Lone exception appears to be George Gobel, who shapes up as the one new, refreshing note in comedic talent. (His click performance on Sunday night's four-network Light Jubilee program practically clinched his status.)

NBC had hoped that Mickey Rooney (in the 8 to 8:30 Saturday night slot) would be the answer to stemming the Jackie Gleason sweep, but he's failed to make it, with Gleason actually piling up even greater inroads. Celeste Holm's new one and June Havoc's "Willy" situation comedy filmer, both on CBS-TV, have taken the critical count on initial installments as major early-season disappointments.

Actually, the boys in the trade are taking keener delight in appraising the week-to-week intramural rivalry on the rating fluctuations than in the shows themselves.

As for the splitup of Imogene Coca and Sid Caesar, latter with his wn hour Monday night show and the former berthed in a 30-minute format on Saturday nights, NBC argues "it's too early to tell" even though audiences generally have pretty much resolved their own pro and con thinking. Fact that Red Buttons, now selling Pontiacs Friday ights on NBC-TV, forged ahead of its "Mama" mpetition on the second Trendex, is translated by NBC as a definite plus for the comic. NBC also takes heart from the response generally on the Peter Lawford "Dear Phoebe "series and the Tuesday night "It's A Great Life" telefilm series.

Stronach to MCA As Talent Ag'cies Expand TV Depts.

The talent agencies, notably Music Corp. of America and William Morris, are siphoning off a big chunk of ex-network tv program builders in the current expansion which today finds the percentaries practically dominating network programming.

Alexander (Sandy) Stronach, who exited ABC as its tv chieftain a few weeks back in the general $1,000,000-a-year cutback affected by the network, is going to MCA as one of its tv execs. Latter agency, it's understood, has blueprinted a major personnel expansion program cued to its multiple activities in video.

Another ABC-to-MCA maneuver was also engeered this week when Jim Stirton resigned as director of Chi operations for ABC-TV to join the talent agency as a widwest exec.

Meanwhile, Charles R. (Bud) Barry, who recently settled his contract with NBC, is reported moving into the William Morris setup upon his return from Europe, where he's visiting his daughter. It's known that Morris factotum Abe Lastfogel has been anxious to bring Barry into the agency fold in an exec status.

$11,000,000 Billings for Big Stick

Year-long hassle between the Empire State Bldg. and New York's seven television stations over their antenna rentals was finally brought to an end this week when the outlets signed a new 15-year agreement under which they'll pay more than $11,000,000 for the use of the tower. It breaks down to about $733,000 a year for the seven outlets, an average of slightly over $100,000 a year for each.

Settlement of the hassle came only a couple of weeks after Col. Henry Crown took over ownership of the world's tallest building. It involves a rent increase of approximately $20,000 per station per year. Announcement of the settlement, incidentally, took on the nature of a hush-hush project, with the Benjamin Sonnenberg office, handling the building's account, saying there'll be no comment on the hassle until later in the week, although the new contracts were signed Monday (25).

Battle over terms of the new lease took on such proportions that during the summer the stations took the management to court, asking for a judgment putting them under the Emergency Business Space rent control laws, which would entitle the Empire to only a 15% increase. N.Y. Supreme Court ruled against the stations, but Col. Crown, apparently desirous of getting his management of the building off to a clean start, negotiated the new deal, which involves increases of about 15%. Lease expired last April, and has been the subject of negotiation, arbitration and litigation since.

Under the new lease, WRCA-TV and WCBS-TV, the respective NBC and CBS flagships, will pay the most, about $2,000,000 each over the 15-year period. WOR-TV also will be among the heavier contributors, since it leases studio space besides housing its antenna along with the others atop the building's 1,472-foot tower.

'Life With Father' Shifting to Film

CBS-TV, hard-pressed to convert its "Life With Father" into a winning entry since it initially preemed last season for Johnson's Wax as the Sunday night at 7 attraction, is dropping its live format and is going film. Program is now slotted Tuesday nights at 10 with Johnson's Wax and Pet Milk sharing the tab. As an indication of its tough going, the latest Nielsen gave it an 8.4 in contrast to the 32.1 enjoyed by the NBC-TV competition, "Truth Or Consequences."

Film series will begin the latter part of December, with the network hopeful that the celluloid version will permit for greater flexibility story content. Show is produced on the Coast by Fletcher Markle.

Mike Boscia Under Knife

Mike Boscia, executive assistant to director George Crandall of CBS Radio press information, entered Memorial Hospital Monday (25) for exploratory diagnosis.

The 40-year-old veteran of the web (about 15 years of service) is skedded for major surgery tomorrow (Thurs.).

Selznick 'Lamp' Discovers America In $1,000,000 Fusion of Talents

By GEORGE ROSEN

The Hollywood film boys, with David O. Selznick as the guiding spirit, took practically the whole coast-to-coast video spectrum for two hours Sunday night (24) to commemorate the climaxing of the 75th anniversary celebration of Edison's invention of th electric light. Not in a month of spectaculars will you come across the kind of marquee values as were superimposed over this $1,000,000 (and plus) jumbo "Light's Diamond Jubilee" attraction. More's the pity, then, that it had to wind up largely as a glorified paean of faith in the American individual more uggestive of "Voice of America" programming. And it seemed to go on interminably.

"Jubilee" started out as though the pix studio gang were determined to show the tv impressarios how to put on a show. For about 40 minutes or so it had all the elements of some bangup entertainment—a nice blending of live and film documentary plus entertainment components with just the right note of humor in a slick dovetailing of its many-faceted components. It was then that it justified "Jubilee's" preamble of "dramatics, whimsicalities and oratorical flights (ith some occasional music)." But unfortunately in the latter half Selznick & Co. were a dedicated lot as they hammered away at the "hard sell"—not on behalf of the sponsoring light companies, but on the "faith and freedom" theme at the expense of all round solid entertainment values.

You can kick the word "unprecedentcd" around from a variety of standpoints, including the largest station lineup in video annals as all four networks brought the show to 310 interconnected stations. (Thus, in turn, aggravating the FCC poser as to whether any program, whatever its content, has the right to practically monopolize all coast-to-coast airtime for 120 minutes.) It brought Selznick into tv for the first time in the most costly venture thus far (including time and commercial preemptions); it boasted such auxiliary production talents as Ben Hecht, Victor Young, King Vidor, Christian Nyby, Carey Wilson, Norman Taurog, Irwin Shaw, Roy Rowland and John Steinbeck off the topshelf of the pix studio and literary marts; for performers it had Joseph Cotten (doing the narration); Helen Hayes, Brandon de Wilde, Guy Madison, George Gobel, Thomas Mitchell, Lauren Bacall, David Niven, Kim Novak, Judith Anderson, Eddie Fisher, Walter Brennan, Dorothy Dandridge—among others. All this, with that $1,000,000 assist, certainly should have sparked more entertainment for the viewer.

One cannot argue if Selznick chose to hold up the torch of U. S. enlightenment, in this instance in the field of electronics-scientific advancement. That's good program fodder, anytime. But (and particularly with so much good talent lurking in the background) enough of a good thing is enough. The panoramic sweep of light's impact on the nation and the world stemming from the Menlo Park wizardry was captured stunning kaleidoscopic fashion in the intro, and toward the end there was an equally effective recap of an atomic er in peace and war, culminating President Eisenhower's "faith and freedom" exposition, but the repetitive variations on the themes were carried out to the point of distraction. If anything, Selz ick demonstrated that bringing a two-hour show of well-rounded entertainment components is almost insurmountable feat.

Of the live sequences, there was a completely delightful turn featuring George Gobel "charting" an electronic brain, a bit that projected Gobel to the top of the present-day comedy heap. There was a nicely-fashioned college prom sequence with Eddi Fisher registering strongly in several numbers. A nitery-backgrounded Dorothy Dandridge doing "You Do Something to Me" and "London Town" similarly showed her to good advantage. But overall Selznick fared considerably better in the film integration keyed to the "light" motif. (The revival of a Robert Benchley film short on the care and feeding of babies, while eluding the show's thematic trend, was nonetheless a high point in hilarity.)

A Helen Hayes-Thomas Mitchell sketch of an elderly midwest couple on a New York fling (intended, as a sort of "Light on the American Hearth" sub-theme) was far from impressive; ditto a Brandon de Wilde-Walter Brennan sketch. A Lauren Bacall-David Niven playlet of a guy who can't keep his eyes off a pretty dame (perhaps as a "light in the eye" sub-theme) was as divorced from the rest of the show as it was pedestrian.

The threads of "Jubilee" were woven together with a professional skill on a par with Hollywood know-how in the continuity department. And Victor Young's musical arrangements rate a bow.

LIGHTS DIAMOND JUBILEE
With Joseph Cotten, narrator; Judith Anderson, Lauren Bacall, Walter Brennan, Joseph Cotten, Dorothy Dandridge, Brandon de Wilde, Eddie Fisher, George Gobel, Helen Hayes, Guy Madison, Thomas Mitchell, David Niven, Kim Novak, others.
Producer: David O. Selznick
Directors: Alan Handley, Alan Yorki , Christien Nyby, King Vidor, William Wellman
Script: Ben Hecht, David O. Selznick
Music composed and directed by Victor Young
Executive Assistant: William Phillipson
Asst. to Producer: Arthur Fellows
Production Designer: Furth Ullman
Teleplay by Ben Hecht from stories and material by Robert Benchley, Arthur Gordon, Irwin Shaw, Max Shulman, John Steinbeck, Mark Twain, Gilbert Chesterton
Filmed dramatic episodes directed by: King Vidor, William Wellman, Norman Taurog, Roy Rowland, Christien Nyby
Staged sequences directed by: Alan Handley and Allan Yorkin
Camera: Ray June and James Wong Howe
Sketches: "The Leader of the Peop' ," by John Steinbeck with Walter Brennan and Brandon de Wilde
"A Kiss for the Lieutenant," by Arthur Gordon with Guy Madison, Kim Novak
"Chance for Adventure," by Max Shulman with Helen Hayes, Thomas Mitchell, Dorothy Dandridge
"The Girls In Their Summer Dresses," by Irwin Shaw with Lauren Bacall, David Niven
Other features Helen Hayes portrayed a school teacher. Judith Anderson played model for the Statue of Liberty. Eddie Fisher sang. George Gobel described the electric brain
(N. W. Ayer)

REPORT FROM RUTGERS
With Remigio Pane; Nat Shoehalter, announcer
Producer: Shoehalter
Director: Peter Brysac
30 Mins., Mon., 9:30 p.m.
WATV, Newark

Unfortunately, "Report From Rutgers" added no new dimension to common vari ty classroom lectures. The current cycle of 13 programs via the Newark outlet is conducted by Prof. Remigio Pane, chairman of Rutgers Department of Romance Languages, and while he did have a great deal of information at his command, it was proferred to vidviewers in particles. To further numb the viewer, no imagination, not even in the way of camera angles or other minor but helpful production tricks, was used to make Pane's lecture seem like fun.

On Monday (25), the casing concerned Pane, a round-faced, balding man, who chose as his subject the city of Milan, this being one of the several Italo municipalities he will discuss over the wecks. He dusted off an old, fat volume of history, philosophy (in vague doses), early industry and art; he plowed through the ages, from the third century and Constantine to th 12th century and the hardly remembered Lombard League, and he ended up fighting to keep his viewership. The endles succession of names, of dates of balops with a surprising oneness about them, conspired against sustained interst. Erudition alone was mistaken for entertainment. *Art.*

FOLLIES OF SUZY
With Jeanmaire, Dick Shawn, Steve Allen, Connie Russell, Cliff Norton, Paul Whiteman, Harrison Muller and Jean Eliot, Charles Sanford orch, others
Producer-Director: Max Liebman
Associate Producer-Director: Bill Hobin
Writers: William Friedberg, Fred Saidy, Neal Simon, Will Glickman, William Jacobson
Choreographer: Rod Alexander
90 Mins., Sat., 9 p.m.
OLDSMOBILE
NBC-TV, from New York
(D. P. Brother)

For his second 90-minute color spec in the Saturday night series for Oldsmobile, Max Liebman troduced Jeanmaire to the American television audience as a new and exciting personality. "Follies of Suzy," as Liebman tabbed this one for want of something better, certainly failed to offer the diminutive ballerina the scope for full expression as did her ex-legit musical, "Girl In Pink Tights," but even a Jeanmaire on the run trying to battle a poor excuse for a book can make rewarding reviewing. Her charı and considerable talents, particularly on the hoofing assignments, cam through despite the fact that most everything else about the show seemed to conspire against her.

Actually "Suzy" as executed by Liebman's five writers was one of those woefully contrived affairs that had to find som reason for bringing on the various turns. If, aside from the Jeanmaire appearance, "Suzy" will show up on the reference files, it's because it also definitely established Dick Shawn as a comic of no mean talent.

In his second time up before the tv cameras, Shawn, a comparative newcomer to show biz with principally a nitery-vaude background, allayed fears that he was a "one-shot monolog" fluke in bringing to early fruition the recognizable potentials many ascribed to his tv debut a couple weeks earlier. He's an ingratiating, likable personality who can put over a comedy line with the best of them and is par excellence in mugging without offense.

On the other hand, "Suzy" relegated Steve Allen to an unfortunate role which found him, in his periodic appearance before the tv cameras, seated behind a typewriter (just as though he were told to keep out of everybody's way) while dreaming up a producer's way of transporting Suzy Roget to America. Thus is conjured up in succession three elaborate eras in Cabaret Americana. First there's Jeanmaire in the modern-tempoed, gangster-ridded "Club Parakeet" (with auxiliary excursions into Lilac Louis' (Shawn) penthouse for one of those Trixie-Weasel-Pete-Lefty sequences borrowed out of "Guys and Dolls").

Then there's Jeanmaire in a throwback to the '20s with the inevitable college prom, the "Varsity Drag," "Moanin' Low" as executed by the French star and Rod Alexander, "Yo Do Di Do," Dick Shawn's "Doody Doo," Jeanmaire's "Theres A Little Bit Of Bad In Every Good Little Girl," etc. Even Pops Whiteman had his brief inning with "Avalon." The middle portion vignettes in the Charleston-Black Bottom (which probably portends a rash of such tv reincarnations in the wake of the "Boy Friend" legit click) provided some of the show's best moments. As the wrapup of the three-era visualization, Jeanmaire was spotted way back at Rector's in an elaborate reproduction of the turn-of-the century spot.

Liebman didn't stint, production-wise, and both costuming and staging were on the extravaganza scale. Here was one spec that benefitted materially from the added color dimension, notably in the Rector's sequence (in which Jeanmaire performed a Tango with Shawn) and Connie Russell and a male chorus executed "Be My Little Baby Bumble Bee." Like "Lady In the Dark," "Suzy" ot topshelf rainbow treatment.

Charles Sanford rates a special nod for his excellent backgrounding of what essentially was a 90-minute reprising of an oldtimers' hit parade of standards ("That's My Weakness Now," "When My Sugar Walks Down The Street," "Give Me A Little Kiss," "Ain't Misbehavin'," etc.).

Connie Russell registered strong on the "Misbehavin'" number. Her associate from her ex-Chi days, Cliff Norton, unfortunately had little opportunity to demonstrate his talents.

Oldsmobile commercials again enjoyed the benefits of some click prismatic showmanship. *Rose.*

Form Chart on Hour Dramas

Sunday—Philco-Goodyear "Television Playhouse" still stocked with the fodder of the "Unhappiness Boys" but, with the largest stable of writers in the business, always a threat as it leaves the barrier.

Monday—More often than not a choice "Double" at the windows in "Robert Montgomery Presents" and "Studio One"; some tomers irritated by the fact that part of the time the horses running on two different tracks.

Tuesday—Jockey Alex Segal, carrying the silks of U. S. Steel, makes a fine race of it whenever he leads "Hour" to the post; can't win all the time, but place or show for sure. Alternating stablemate "Elgin Hour" only a yearling and too early to judge stride shown thus far.

Wednesday—Kraft "TV Theatre" okay in any weather; not much color, but steady. Every-fourth-Wednesday "Best of Broadway" has formidable training via Westinghouse money and grooming is tops, but judged on its pair of outings, tires too early, though an important entry on the style in which it is saddled.

Thursday—Another Kraft "good conformance" edition in the most congested sweepstakes of the week; a half-hour's overlap in the three-for-four "Climax" (the fourth being "Shower of Stars" out of the same Chrysler farm), which is yet to get into the money despite the star-studded banners (as, for instance, last week's cloak-and-daggery, "Casino Royale," fronting Barry Nelson, Peter Lorre and Linda Christian, which and who drew laughs along the course by running with all legs off the ground); "Lux Video" failing to live up to its early promise; has exchanged the stud arrangement with Paramount Pictures for more "original" breeding and frequently has to limp to the judges' stand with the help of a head pole. Not much change off pace, either, considering that Lux goes to the post tomorrow (Thurs.) with a twice-told-on-tv "September Tide" foaled by Daphne du Maurier. *Trau.*

HALLS OF IVY
With Ronald Colman, Benita Hume, Mary Wickes, Herb Butterfield, James Todd, others
Producer: William Frye
Directors: Norman Z. McLeod, William Cameron Menzies
Writers: Don Quinn, Barbara Merlin
30 Mins., Tues., 8:30 p.m.
INT'L HARVESTER, NATIONAL BISCUIT CO. (alts.)
CBS-TV, from N.Y. (film)
(Leo Burnett, Y&R, McCann-Erickson)

There's a class of radio properties which have lost much of their charm on being translated into television. "Halls of Ivy," to judge from the first filmed episode, unfortunately appears to fall into this category. The addition of sight to the dulcet Ronald Colman & Co. tones appears to rob the show of much of its comfortable warmth, and that, above everything else, was the quality that made the show a hit on radio.

Not that the Colmans (Ronald and Benita Hume) don't dress up a tv screen. They're still a handsome couple that fit easily into the roles of a college president and his ex-actress wife. And producer William Frye (and all those associated in the production, from Edward Small and Young & Rubicam veep Nat Wolff down to Don Quinn, the show's creator and head writer) have framed the series in beautiful collegiate setting, with ivy-covered buildings and a comfortable prexy's home.

But the zing is missing. First episode, which had the Halls (Colmans' name in the series) anxiously awaiting his reappointment as prexy, was a rambling and rather dull affair, with nary a flash of humor throughout the proceedings. The dialog, another ingredient that made the ayemer successful, was flat though still high-flown. Use of a million-dollar vocabulary without endowing it with meaning or wit is purposeless, and that's just another of the faults of the first show.

On the face of it, the new vidpixer defies classification—and appears to lack purpose. It's not a situation comedy, because there was little comedy. It's certainly not a dramatic entry. It might be classified as a "family show," but that doesn't mean anything. Producer Frye, directors Norman McLeod and William Cameron Menzies and writer Quinn, all of them topflight filmmaking-broadcasting pros, need to give "Halls of Ivy" much more direction, pace and humor before it can even begin to compare to its radio counterpart. *Ch*

JACK CARSON SHOW
With Claire Trevor, Ricardo Cortez, Connie Towers, Gloria Gordon, others; music director, Vic Schoen; announcer, Bud Heistand
Producer: Mann Holiner
Director: Jim Jordan Jr.
Writers: Leo Solomon, Cy Rose
30 Mins., Fri., 8 p.m.
PONTIAC MOTORS
NBC-TV, from H'wood
(MacManus, John & Adams)

The "picture transmission interrupted" sign was posted five times during the last quarter-hour of Jack Carson's preeming every-fourth-Friday entry in the Red Buttons "three for me" slot. Opening quarter established Carson in his Valley home on the Coast, worked in Connie Towers in a vocal spot, and brought on guests Claire Trevor and vet pic heavy Ricardo Cortez

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Lotsa Talent on Tap As ABC-TV 17-Hr. Telethon Fetches Palsy Fund 501G

There's probably no point to having a telethon for the aid of cerebral palsy victims if the punches are going to be pulled. The telethon technique is to hit 'em hard and often and if the message i strong enough, the pledges are sure to come in. The technique worked for the Cerebral Palsy Fund over the weekend (23-24) in a 17-hour marathon on WABC-TV (N.Y.). Coin pledge total when the show signed off Sunday afternoon at 3:30 p.m. was $501,000. This matches last year's total when the show had two hours more running time.

Dennis James was the chief pitchman for the Cerebral Palsy's fourth annual telethon. He put plenty of heart and time into his assignment and his hit 'em over the head selling technique can be forgiven in view of the worthiness of the cause. Jane Pickens and Maria Riva also put in plenty of air time with a smoother and easier-to-take approach. Virginia Graham also put in a hefty day's work for the cause and rates a bow from all concerned. Best pitchmen, however, were the palsied kids themselves. Just watching them in front of the camera is enough to soften a hard heart and open a tight pocketbook.

As usual, the show biz folk pitched in, in spades. From the 10:30 p.m. kickoff, through th night and until mid-afternoon the next day, they came through with specialty stints and phone-answering chores. About 150 celebs got a chance before the cameras and for name-hungry viewers it was a treat.

The affair ran smoothly throughout, a credit to producer Ardine Rodner and director Billy Balaban. *Gros.*

MEET MR. WIZARD
With Don Herbert, Buzz Podewell
Producer; Jules Power
Director; Don Meier
30 Mins.; Sat., 6 p.m.
CEREAL INSTITUTE
NBC-TV, from Chicago

Now in its fourth year, "Meet Mr. Wizard" continues to set the pace as a grade school educational public servicer. It's tv teaching at its best and the sort of thing that should be required viewing for kids in well regulated homes. And it should certainly rank as a potent industry antidote to the current Washington investigation into video's juve influence.

Format has remained essentially unchanged with Don Herbert, assisted by youngsters Buzz Podewell and Susan Levin on alternate weeks, conducting basic scientific demonstrations. Chapter viewed (23) had to do with farming and was an obviously well planned lesson with plenty of visual values to hold teen and sub-teen interest. Herbert's young helper this ti was Buzz Podewell and the pair did a fine job breaking down into understandable components such highly complex subjects as soil chemistry and plant growth processes.

Series is underwritten by the Cereal Institute which comes in for a midway plug on the benefits of a hearty breakfast. *Dahe.*

CBS PLAYS SOME TV CHECKERS

Color Is a Dirty Word

Television stations that are ordering color equipment for future installation are tending to keep their plans completely secret locally. There are several reasons. First, it confuses the public. Second, it vexes dealers with large black-and-white inventories to liquidate.

One telecaster put it this way, referring to Indianapolis: "When you talk about television in color a community where only three color receivers are known to exist, it's just plain silly to stress color. It's for the day after tomorrow. But meanwhile management has to think ahead."

Senate TV Juve Delinquency Probe Brings 'Dead Ends & Confusion'

Washington, Oct. 26.

If the Senate Juvenile Delin- Sub-Committee was after proof that television is sinful and a cause of juvenile delinquency, its mountainous, two-day hearings of last week seem to have labored nd delivered the proverbial mouse.

Sessions developed several dead ends and confusions.

Sen. Robert C. Hendrickson (R., N. J.), the committee chairman, asked witnesses over and over whether they didn't think televi- ion needed a czar to censor video programs, similar to the Breen office in Hollywood. At the same time, the committee staff centered its attack upon the violence and crime in th old films which are shown on tv.

Incongruity was that virtually all such films carry the seal of approval of the Green office and had also been okayed by state and local censorship boards all over the U. S., prior to their theatrical runs.

When Hendrickson asked whether the FCC ought to be the censoring body, Commissioner Rosel H. Hyde reminded that this wouldn't be constitutional under the Supreme Court's rulings against motion picture censorship, and added emphatically:

"The maintenance of adequate program standards cannot, and should not, be attempted by establishing the Federal Communica- Commission, or any other Government agency, as a censorship board to which all stations must submit their programs for prior approval or which is empowered to impose specific restrictions or limitations on the contents of such programs. The Commission is expressly prohibited by the Communications Act from exercising any powers of censorship over the contents of radio programs, and we think the Congress was wise in enacting this provision."

Result was that Sen. Hendrickson reversed his field, explained he wasn't pushing for a "czar" or anything similar. He said he was just asking for information.

When Senate committee staffers and others made the point there should be special antiseptic programs, sans crime, violence and

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ABC Cutback Also Hits Coast Execs

Hollywood, April 26.

Sweeping retrenchment on the ABC high level, which unseated several top execs in N. Y. a few weeks ago, swept into Hollywood last week and claimed two casualtics. Donn B. Tatum, director of tv affairs for the western division, nd Phillip G. Caldwell, chief engineer, terminated their association with the network.

Ken Craig, former tv program director for the division, assumes most of Tatum's duties in his new role of national and regional tv network program coordinator. Cam Pierce, chief technical engineer, moves into the newly-created post of engineering coordinator of the division. Ralph Denechaud will be his administrative assistant. Courtney McLeod, traffic supervisor for the radio network, adds tv to his duties.

Fisher, Gobel to Dedicate $1,000,000 Lansing Studio

Lansing, Mich., Oct. 26.

WJIM-TV will dedicate its new $1,000,000 radio-tv center with an hour-long show Sunday (31) headlining Eddie Fisher and George Gobel. Featured will be Janis Paige, Tommy and Jimmy Dorsey and orch, McGuire Sisters, Bud and Cece Robinson and Janice Somers, Michigan State College beauty who placed fourth in the Miss America contest this year.

Gregg Garrison, director for Milton Berle, Ray Bolger and others will come from New York to produce and direct the WJIM program.

FCC Hears 'Most Credible Witness' In Ed Lamb Case

Washington, Oct. 26.

With FCC hearings on the Edward Lamb case resuming this week after a one-week recess, Examiner Herbert Schrafman today (Tues.) heard testimony from a former Communist who was characterized by attorneys for both sides as the most credible witness to take the stand thus far. Witness was Eugene Stoll, of Swanson, O., whose testimony covered two incidents, one in 1944 and another this past June.

Stoll testified that in 1944 Lamb was a member of a committee in Toledo which sponsored a performance of "Band Wagon," a variety show (not the legiter), to raise money to support President Roosevelt's bid for a fourth term. The local Democratic organization had refused to sponsor the show because Earl Browder had appeared during intermission in one of the show's eastern appearances and the Democrats thus felt it was Communist-inspired. Stoll said that several members of the sponsoring committee of which Lamb was a member belonged to the Co- munist Party, and added that several members of the cast have since been "unfriendly witnesses" before Congressional investigating committees.

Second part of his testimony related to a meeting he had with Lamb in the latter's office on June 9 of this year, arranged by Mrs.

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STARS TO ROLL IN NEW CHRYSLER CAR

Hollywood, Oct. 26.

All Chrysler television salesmen are being lined up for the star-studded "Shower of Stars" Nov. 18, when the sponsor unveils new models at the auto show here.

Groucho Marx, Danny Thomas, Eddie Mayehoff, Bill Bishop, Michael O'Shea and James Dunn will be on tap for the show which Ralph Levy will produce. Seymour Berns will direct.

Betty Grable and Harry James are also set for the CBS-TV show.

M'WAUKEE, PITT MOVES WATCHED

When CBS corporate prexy Frank Stanton moved into Milwaukee and walked out last week with a deal to buy WOKY-TV as the first of two UHF stations in the new "five plus two" ownership regulations (five V's and two U's), it was probably only the prelude to a whole checkerboard pattern of maneuvers. While obviously it's all designed to strengthen CBS' position in the owned-and-operated sweepstakes, the significance of the "coming events" lies in the effect it's bound to have in the station ownership-affiliation picture generally and, as it relates to Pittsburgh, points a big question mark as to DuMont's future status.

Even before the ink was dry on the Milwaukee purchase (still subject to FCC approval), CBS was already earmarked as the "villain" by the Hearst group, which has Milwaukee aspirations of its own in bidding for the V channel there and thus hoping to establish a CBS affiliation. NBC, of course, out of the question for Hearst, should the latter get the nod on its application for the relationship between the network and Walter Damm (WTMJ) was never rosier. And with CBS moving in with its own o&o- U operation, it puts the Hearst group in a tenuous position in its bid to expand its television empire. (Hearst radio station WISN in Milwaukee is a CBS affiliate.)

Aggravating the situation even more, Milwaukee's other and more prosperous U (WCAN-TV) loses out on its present CBS-TV affiliation, with the ownership smarting under the blow. This, however, is nothing compared to what's on tap if, as reported, CBS finalizes its deal to move into Pittsburgh (eighth largest market) with an o&o station through purchase of the nearby Steubenville VHF station on Channel 19. (When Stanton revealed a couple weeks back that a V purchase was imminent, it's presumed he meant Pittsburgh.) Subsequently Stanton last week announced CBS had withdrawn from the Boston competition for a V channel. With Pittsburgh in the bag, it would leave one V to go—and CBS still has a St. Louis gleam in its tv eye to round out the V picture.

Thus a lot of interesting questios are posed on the Pittsburgh front. Only last week officials of KQV (which recently bought back the minority interest CBS had in the local station) confirmed a merger of the five applicants for Channel 4 at nearby Irwin was on tap, which would mean another V for Pittsburgh within the next six months. Channel 4 is one of two V's allocated to the Pitt district,

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DuM's Please Buy 'Please'

DuMont is playing its hand down to the last card in an effort to get a bankroller for "One Minute Please." That sustainer's gotten more support from net topper Ted Bergmann than received by any other of like cost on the network roster.

Strategy on the panel stanza is a departure from recent standard operating procedure at the net. "Minute" has been kept on longer than any other sustainer costing in excess of $2,000. Few of any kind last more than 13 weeks, but this casing is in its 18th week. Moreover, the program is being given the continued benefit of Tuesdays (considered the strongest DuMont night because of Bishop Sheen's 8 p.m. leadoff), despite the fact that a few networkers would like to try something else in the new "Minute" at 9 time. The panel stanza, chiefly habitated by Hermione Gingold and Ernie Kovacs plus Alice Pearce and others on less frequent occasions, is in the "near miss" category. Within the past few weeks Pharmaceuticals, through the Ed Kletter agency, nearly took it instead of "The Stranger," but a last-minute change of mind finished off that deal.

K & E Story (Klients and Extras); Agency's $21,500,000 TV Billings

Girard Exits 'Medic' In Production Staff Ills

Hollywood, Oct. 26.

Only on the megacycles a few weeks, NBC's highly-touted "Medic" is already suffering from intra-mural ills. Bernard Girard, director of the show since its inception, has exited following disagreement with creator-writer Jim Moser over conception of treatment on the next 13 telefilms.

Girard asked for and received his release from his longterm pact, but will retain his percentage ownership of this year's program, which is sponsored by Dow Chemical. Girard megged the first 13 telefilms.

Girard said he will announce his future plans very soon.

More MBS Execs Go; See Veepee Shuffle as Well

Reports of axings on the topmost executive echelon at Mutual Broadcasting have been circulating for over a week with observers linking some of the "economy measures" at the radio net with the ultimate departure of one or two board members.

Two weeks ago it was noticed that budgetary cutbacks of perhaps as much as 10% had begun. The initial move in that direction came when two execs from program promotion and one from station relations were lopped off the payroll. Since then other significant personnel lopoffs were made. Within the past few days, it's been revealed that Bea Marschner, head of web personnel, and Ruth Hendler, office manager, were given the heave.

The net lately described the axings not as budget moves but as a "matter of pruning along lnes of the network's future plans." O'Neil said that department heads have been asked to suggest changes to "keep up with the times."

Misses Marschner and Hendler were under the aegis of financial vcep Jim Wallen, and their walking papers were taken as a sign to networkers that Wallen was in jeopardy at Mutual. Wallen, who had dcnied that he might be one of the v.p.s to be dismissed, is seen as a victim of accumulating circumstances. Not only were two key figures in his own area of power fired from under hi , but there have been previous maneuverings that have increased his precariousness in the eyes of outsiders. Prexy Tom O'Neil has handed a hefty share of Wallen's financial duties to his own administrative assistant,

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FAWCETT EXITS BBC TO 'GO COMMERCIAL'

London, Oct. 26.

The exodus from BBC-TV to commercial television continues. The latest to ankle the state monopoly service is Eric Fawcett, one of the top drama producers who has joined a J. Arthur Rank subsidiary and will take charge of production of commercials.

For the whole of 1953, Fawcett was on a loanout from the BBC to Norman Collins where he helped in the pioneering of the High Definition electronic film system now in use of Highbury Studios.

Fawcett is the fourth producer to quit the BBC for commercialism during the past few weeks and many more resignations are anticipated immediately the Independent Television Authority has announced the program contractors.

Kenyon & Eckhardt is riding wide and handsome these days with tv billings hovering around $21,500,000—$5,000,000 of that amount siphoned into national and local spots—an alltime high for the Bill Lewis-prexied agency. Top programming item on the K & E agenda, of course, the Lincoln-Mercury "Toast of the Town", representing an annual outlay of approximately $5,500,000. However, running it a close second are th combined Ford-RCA billings for sponsorship of the every-fourth Monday 90-minute Fred Coehelmed spectaculars, plus RCA's participation in th three-weeks-out-of-four Sid Caesar hour show. Ford-RCA lay it on the line to the tune of more than $4,000,000 for the program collaboration.

As the agency which took the initial bows a couple seasons back for the first of the tv spectaculars (the Ford 50th anni hoopla with Mary Martin and Ethel Merman), which many concede has yet to be matched, K & E has one of the major stakes riding the NBC-TV spec concept today via the Ford-RCA teamup for the Monday night extravaganzas.

Too, the manner in which K & E initially integrated "Toast" emcee Ed Sullivan into the whole Lincoln-Mercury merchandising-sales-exploitation framework (to the extent that he now has a personal identity with the product and the automobile company) is setting a pattern generally in the agency's overall merchandising scheme. Thus Sid Caesar is establishing an RCA relationship in much the same manner, being scheduled for a Philly appearance before RCA dealers in November as No. 1 on the hit-the-road roster. Even his wife, Florence, is being channeled

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K & E Lincoln Status

Although, under the new Ford plan to set up different divisions for Lincoln and Mercury (just as General Motors and Procter & Gamble does), the Kenyon & Eckhardt combined billings look headed for separation, as far as "Toast of th Town" is concerned. The agency is protected through the '55 season, which has already been committed.

It's reported Young & Rubicam will get the Lincoln biz, with K & E sticking on Mercury. At any rate, it's understood nothing will happen until October, '55.

'Toast' Burns As It Scrams WDTV

Pittsburgh, Oct. 26.

Dissatisfied with its off-again, on-again status on DuMont's o.&o. WDTV, Pittsburgh's lone VHF operation, "Toast of the Town" has pulled out of the alternating set-up with "The Comedy Hour" and placed the program elsewhere in this area. In fact, it's going on two stations on a regular weekly basis, WENS, UHF Channel 16 here, and WSTV-TV, which is VHF Channel 9 in Steubenville, O.

For some time, the Ed. Sullivan program, prodded by Lincoln-Mercury dealers in this area, has been champing at the bit because of the irregularity with which it's been carried in Pittsburgh and blowoff came when the preemptions were increased by WDTV because of the frequency of the Sunday night Spectaculars in the "Comedy Hour" slot.

Permanent switch takes place Sunday (31). As yet, WDTV doesn't know whether it will carry "Comedy Hour" as a regular thing or alternate it with some other filmed programs which have for a long time been trying desperately to get into this market.

DRAGNET
BUICK-BERLE SHOW
JACKIE GLEASON SHOW
LADY IN THE DARK
COLGATE COMEDY HOUR
YOU BET YOUR LIFE
FORD THEATRE

EYE OPENER

It happened. Anyone with half an eye can see for himself.

The first Nielsen ratings of the TV season are in; ratings that tell you how many homes in the entire United States were reached by each sponsored television program. That's what the advertiser must know: the circulation of his program, the homes reached.

TAKE A WIDE-EYED LOOK:

The two top shows are NBC shows.

Then comes Jackie Gleason.

And the next four shows are NBC shows.

Six out of seven for NBC, as the season begins. Here they are, with ratings, as reported by Nielsen for the two weeks ending September 25:

Dragnet (NBC)	51.2
Buick-Berle Show (NBC)	50.1
Jackie Gleason Show (CBS)	43.3
Lady In The Dark (NBC)	39.1
Colgate Comedy Hour (NBC)	38.6
You Bet Your Life (NBC)	37.7
Ford Theatre (NBC)	37.7

We know they'll change as the season wears on. They always do. But when we remember how well we made out last year, we can't really fret. And meanwhile . . . not a bad way to begin the TV year, is it?

Another thing. There has been a lot of talk about NBC's bold program ideas.

TAKE A WIDE-EYED LOOK:

As you see, "Lady in the Dark", with no audience-habit to build it up, is right there on the list. It captured 4th place on its own merits, and on the general sense of high excitement that NBC Spectaculars have instilled into the new season. It topped "Satins and Spurs," although not by much—a special Nielsen shows that "Satins" reached 11,300,000 homes and would have been the 5th if it had been rated as a regular program. "Lady in the Dark," Nielsen tells us, reached 11,347,000 homes, which means 31,000,000 viewers. Not bad at all.

SORT OF OPENS YOUR EYES.

NBC TELEVISION
a service of RCA

'Voice' Winds Up a Back-Breaking Shift To D.C. In 'Single Roof Format'

By FLORENCE S. LOWE

Washington, Oct. 26.

A mai moth moving job that has taken over four months and $2,448,000 of Uncle Sam's cash, is currently its final stages at the gover ment's Health, Education, and Welfare Building. Transplanting the Voice of America from its far-flung operation in New York, where it was housed in four different buildings, to a single floor in the capital, has been a back-breaking, br -racking task. Although the job will not be finally completed until April, 1955, when the master control operation will be ntirely centered here, Voice of m ica, for all practical purposes, now happily—and hectically—settled in its new home.

Moving started months before last June, when the physical process actually teed off, with a corps of engineers making exploratory urveys, and blueprinting the new single-roof format. The first half of the Near East Division arrived on Sept. 10, starting the trickle of program staffers, announcers and scripters who junketted here in sections. The first broadcast in the new studios, beamed to India and in the Hindu language, put the new streamlined operation on the on Sept. 23. By now, eight of the total 14 studios are in operation on a round-the-clock basis, sending 75 separate programs via shortwave daily in 38 different languages. Amazing part of this piecemeal moving job is that not a single show has been cancelled in the process.

Physical setup of the new VOA plant would be the answer to an engineer's prayers. Centered

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Bob Hope

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Bea Lillie," will come to London from Glasgow to film her sint on Nov. 7. The Vienna Boys Choir are currently here and will go their part of the program at a convenient tim

As a result of his itial overtures, Hope has become increasingly enthusiastic and is hoping that he can negotiate with other name European talent to provide the basis of second 60-mi ute program. He is talking a deal with Linc Renaud nd the Paris ballet mong others.

Hope left London yesterday (Mon.) for a four-day stand at Liverpool and after his royal show and his film chore, planes to North Africa on Nov. 9 to entertain GIs. From there he flies to Paris for a big show at Orly Airport, part of which may be filmed. He anticipates leaving for the U. S. round Nov. 12-13.

K&E

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into the setup and is slated for talks before women's groups, etc.

K & E' "the star and the product" format extends also to the commercials, for just as Sullivan has long been the ace tv salesman for Lincoln-Mercury, such personalities as Vaughn Monroe, Leopold Stokowski and Arthur Fiedler have been pacted on an exclusive basis for the RCA "sell."

Rounding out the K & E billings picture, Lincoln-Mercury shells out nearly $1,000,000 on an annual basis for its Guy Lombardo WRCA-TV, N. Y., sponsorship, with the agency's National Biscuit Co. down in the books for a $1,750,000 outlay for its sponsorship of the ABC-TV "Rin Tin Tin" series. Practically the same amount is earmarked in the K & E books for Hudnut's participation in the Saturday night NBC-TV "Hit Parade", as an alternate-week client with American Tobacco. K & E, too, has a flock of under-$1,000,000 clients, such as Chase National Bank's $500,000 tab for the weekly "Sherlock Holmes" sponsorship on WRCA-TV, N. Y.; Welch's $500,000 every-other-week participation in "Howdy Doody" and the National Brewing Co.'s sponsorship of the Baltimore and Washington ballgames locally.

K & E spot biz finds Mennen splurging to the tune of $1,000,000 on more than 100 stations; with RCA, Beech Nut, Lincoln-Mercury, Amazo's Instant Dessert among other major clients rounding out the $5,000,000 spot total.

Ed Lamb

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Sunne Miller, manager of WTOD, Lamb's Toledo radio station. Stoll said that Lamb told him that he was disturbed by the FCC charges, which had placed him in a bad moral light and had put a stigma on his family, and that he (Lamb) would do anything to clear his name.

Stoll said he told Lamb that he was under the impression that the attack on Lamb was politically inspired but that so far as he (Stoll) was concerned, his primary interest was to expose the Communist menace. He said he had asked Lamb if he had ever been in the Communist movement, and he quoted Lamb as replying, "As God is my witness, I have no connection with the Communist movement. I never had any and I don't intend to have any." Later, in reply to a question, Stoll testified that there had been some mention at the meeting with Lamb of the FCC's having contacted him.

NBC's 'God Bless'

Continued from page 27

cation or big enough sample to reflect U. S. audience viewing habits.

If, as has thus far happened with the NBC specs (on which $20,000,000 in sponsor coin is riding), the Trendex is strictly downbeat, then it's the competing network that shouts its joy over the phone to let the world know it came out on top. Either way, depending on which web has taken the count, they haven't got a chance because of something they themselves have perpetuated.

What makes it so serious is that the biggest gamble in tv annuals has been placed in jeopardy; not only in terms of the $20,000,000 in NBC sponsor coin and the $7,000,000 riding on the CBS "baby specs", but in frustrating the attempt to inject, via the spectacular concept, an element of excitement and showmanship into a medium sorely in nced of a new and imaginative approach.

MBS Axings

Continued from page 29

Roy Danish. Then, O'Neil has also removed other responsibilities from Wallen and handed them to Wilton Gunzendorfer, Don Lee exec who's been at the N. Y. Mutual headquarters in something of an advisory capacity for the past several months. It's reported that Gunzendorfer has or will shortly take over one of Wallen's chief supervisory categories — network purchasing.

O'Neil has denied that the board of directors will undergo the same tightening that's been hitting lower orders in the network operation. In the latter insta , it's estimated that better than another 40 staffers will be cut within a short time.

The major huddles seem to have been limited by and large, to O'Neill, his number one veep at General Teleradio, J. Glen Taylor, corporate lawyer Jack Poore and at times Gunzendorfer.

Des Moines—Central Broadcasting Co., which operates WHO and WHO-TV, has moved into its new quarters. The company spent approximately $500,000 in remodeling the leased building that formerly was a roller skating rink. The company owns the building it has vacated but has not announced what disposition will be made of the property.

Colgate

Continued from page 27

were sold to Chrysler when Colgate decided to give the Sunday comedy-music stanza another whirl.

However, the Colgate apprehensions and anxieties appear to be mounting,, with McConnell reported in a week-to-week lather over the unorganized state of "Comedy Hour," which is practically being ad libbed from stanza to stanza.

Whether Colgate will stay with it for the balance of the season seems to be a moot point, despite contractual commitments, but it's considered a sure bet that the CBS boys will be stepping up their campaign in an effort to persuade McConnell & Co. to embrace the "Columbia formula."

NBC, for one, has been unhappy with the show's results. Network has been nursing its own particular peeve over the fact that Colgate turned virtually the whole production roster over to the Bates agency. NBC is now saying: "Look how organized and better the show was last year!"

TV Earnings

Continued from page 26

station operators are almost over, except for a few markets where additional VHF channels are not available or substantial UHF competition is unlikely.

Relating the data to a breakdown of the 11 pre-freeze stations which lost money last year, the FCC figures may throw light on the question of how many stations a community can support. It is noted that no pre-freeze station lost money in any of the former one-station or two-station markets. But one was in the red last year in a pre-freeze three-station market and two lost money in the two pre-freeze four-station markets (Chicago and Washington).

Couple this with the fact that eight of the 14 VHF stations in New York and Los Angeles (the only pre-freeze seven-station markets) lost money last year (there were nine losers in 1952), the FCC report establishes one absolute conclusion: there is no proof as yet that a city can support four tv stations—VHF or UHF.

Fred Allen

Continued from page 26

he observes, "a sandhog on the job and a man looking out of a manhole."

Interlarded with his frank vexations with the 15-and-2% craftsmen is much good humor attendant to his programs and the guests thereon. Then genuine affection for show biz is dominant, as he generously salutes the contemporary funnymen, his writers (notably Herman Wouk and Arnold Auerbach), reprises the phoney Jack Benny "feud," runs the gamut from Mrs. Nussbaum and Titus Moody to Ajax Cassidy and the flannelmouth Senator Claghorn.

Allen's "Treadmill to Oblivion" is a sort of companion to another contemporary tome, Ben Gross' chronicle of 30 years of radio and tv, "I Looked and I Listened." Whereas the dean of broadcasting critics is statistical, historical and anecdotal, Allen subjectively analytical, betimes caustic, but in the main entertaining. It's a compelling book which may bring some of the executive and sponsorship fraternity up short, as Allen sits in captious judgment on their peccadillos and ulcerous uncertainties, but it will never bore them. It is funny reading, and such will enjoy wide audience.

WWRL

Continued from page 26

had warned the latter on a number of occasions for changing AP copy. On this point too, Miss Dick and De Lara were in sharp contradiction to each other. The ex-employee declared that he and de la Vega had talked of copy many times but only "in a friendly way." He said de la Vega never made any statements that could be construed as war ings.

Only once did De Lara recall that anyone had an objection to his adjectives in describing names in the news. Last spring he called Sen. Joseph McCarthy an "Inquistador," which he translated to mean "investigator." He said the objection, which came from an outsider and not a station exec, hinged on the fact that implication is that "inquistador" also means "punisher," after the judges in the Inquisition. De Lara said that neither this nor the Wilson rewrite were done with malice.

Observers feel that the incident was brought on through a station fear of being labeled politically-biased, especially during an election period, rather than because of any direct political pressure against WWRL.

WATV

Continued from page 26

which are not station produced are excluded from guaranteed ratings.

Going into effect Nov. 15, the rate system sets a maximum cost of $2,000 per hour in prime time (4 p.m. to 11 p.m. weekdays and two hours earlier weekends). But, as with all hours under the guaranteed rating setup, underwriters can get off with less: the station is providing maximum cost of $1.25 per commercial minute per 1,000 homes, coming to a 6.0 rating for prime hours.

Rating gu rantee on 20-second spots is 75 cents per 1,000 homes and on 10-second spots it's 45 cents. Lebhar points out that all his computati are based on five one-minute commercials per half-hour program.

The setup calls for WATV delivery of the 6.0 in A time; a 4.5 in B time (approx. 1 to 4 p.m. and 11 p.m. to midnight); a 3.0 in C time (all other times, with the exception of 8 a.m. to noon weekdays, latter being cheapest and, parenthetically, slated in entirety as Italo programming time). Should the station exceed guaranteed ratings, it will not increase sponsor costs.

WATV ratings will be guaranteed via Telepulse only, according to Lebhar, and deficiencies draw, at the bankroller's wishes, either a cash or time credit. Incidentally, cash and time will be equal.

CBS Checkers

Continued from page 29

the other being Channel 11. Westinghouse, WWSW and WJAS re bidding for this one. If Westinghouse gets it it would wind up with an NBC affiliation.

Out of the KQV pooling had hoped to come a CBS affiliation, but in view of the reported CBS purchase of Channel 9, they know now even in advance of the official merger that it leaves them out in the cold insofar as a two-major-network identity is concerned.

But the real poser is: what about DuMont and his WDTV? Obviously the lush single-station bonanza is just about over, and what, it's being asked, will happen should he lose both NBC and CBS programming? Will he sell? Some close to the picture say it's inevitable. (Recurring reports keep cropping up; were even stepped up over the past couple of weeks.) It's estimated that WDTV, as it stands today, is worth about $10,000,000 to someone who grabs off a major network affiliation with it. But it's understood DuMont, when and if he sells, will be only interested in dumping the whole network

For WHOM The Pope Toils

Fortune Pope, who divides his time between his ownership-management of N.Y. foreign language indie WHOM, his Il Progresso Italian daily and the Pope family's Colonial Sand Co. (the largest concrete combine in the world) has found a way to fill in his spare time while also taking up the slack in radio station operations generally.

Pope this week on the eve of his eighth anni as owner of WHOM, finalized a deal for takeover of the Fulton Recording Co. in New York, which will now become part-and-parcel of the Coastal Recording Co.

Latter outfit was founded by Pope back in '49 as an adjunct to his WHOM operation, renting out studio space at the station's West 52d St. quarters in N.Y. to clients, agencies, and others for pre-taping of commercials and recording work generally. Today it's a flourishing round-the-clock enterprise that, under the managerial aegis of Pope and Arthur Shaer, and combined with the new acquisition of Fulton studios and facilities, practically gives Coastal a topdog status in the Pope broadcast enterprises. Clients today number scores of top national and local advertisers in radio.

As still another offshoot of his station captaincy, Pope is now embarking on an ambitious merchandising enterprise for a host of products (razor blades, etc.) bearing the Pope-made stamp.

H'wood's Own Specs

Continued from page 1

for "The Conqueror," which Dick Powell produced for the studio. More conservative (and realistic) estimates place the investment at $4,000,000. But this is plenty blue chip and means the pic requires blockbuster business if there's to be a payoff.

(Sales execs underline that drawing $3,000,000 in gross returns from the domestic market is something of a struggle. That is, unless the picture happens to be "The Robe" or "From Here to Eternity" or a similar entry that right at the outset proves boxoffice smash. They add there's often an uphill fight for yields over that amount.)

Wow Moneymaker

"A Star Is Born" is the most expensive property turned out by Warners. Having cost close to $6,000,000—this figure, which has been widely quoted, is more truth than fiction—"Star" needs a world-wide take of about $9,500,000 to avoid the red ink.

"Star," so far, has been a wow money maker and if the pace is maintained there's a good chance for fancy profit. It's too early to predict this with any accuracy, of course. But many a sales official, with bitter experience with market whims, might shudder at the possibility that "Star" might have turned out to be a commercial flop. A lemon of this size would be murder on what otherwise would be a profitable year for a film company.

Walt Disney's "20,000 Leagues Under the Sea" is another example of the shoot-the-works attitude of some filmmakers. This item was brought in at around $5,000,000. The "extras," i.e., costs of prints and advertising plus distribution expense, bring the the break-even income to near $8,000,000. It's to be noted that lesser-priced pix require gross business of about one and four-fifths times the negative cost in order to move into the black. The percentage of gross over negative expenditure goes down when unusually high budgets are involved. For example, prints on a 100-minute film cost the same regardless of whether th negative is $1,000,000 or $4,000,000.

Just about every major studi has an entry, either present or slated for the future, in the how-high-is-up? sweepstakes. At Paramount, Cecil B. DeMille's "Ten Commandments" will be shooting on and off for nearly a year; it's not likely to cost much less than $5,000,000 and could go well over that level.

"Oklahoma," now rolling in the Todd-AO process, is budgeted at $5,900,000. "Guys and Dolls" looks to be shaping as Samuel Goldwyn's biggest, the screen rights alone costing a mi imum of $1,000,000 on a percentage formula.

Metro's "The Prodigal," 20th's "There's No Business Like Show Busi ," Moulin's "Moby Dick," Columbi ' "Joseph and His Brethern," etc.—these are klondike projects.

Couple of years ago the new policy of fewer but costlier productions was adopted. This was taken to mean the end of the "B" product in the $300,000, or so, category. On the basis of these aforementioned tall money ventures, the word "colossal" ought to be coming back in vogue. And this time Hollywood will mean it.

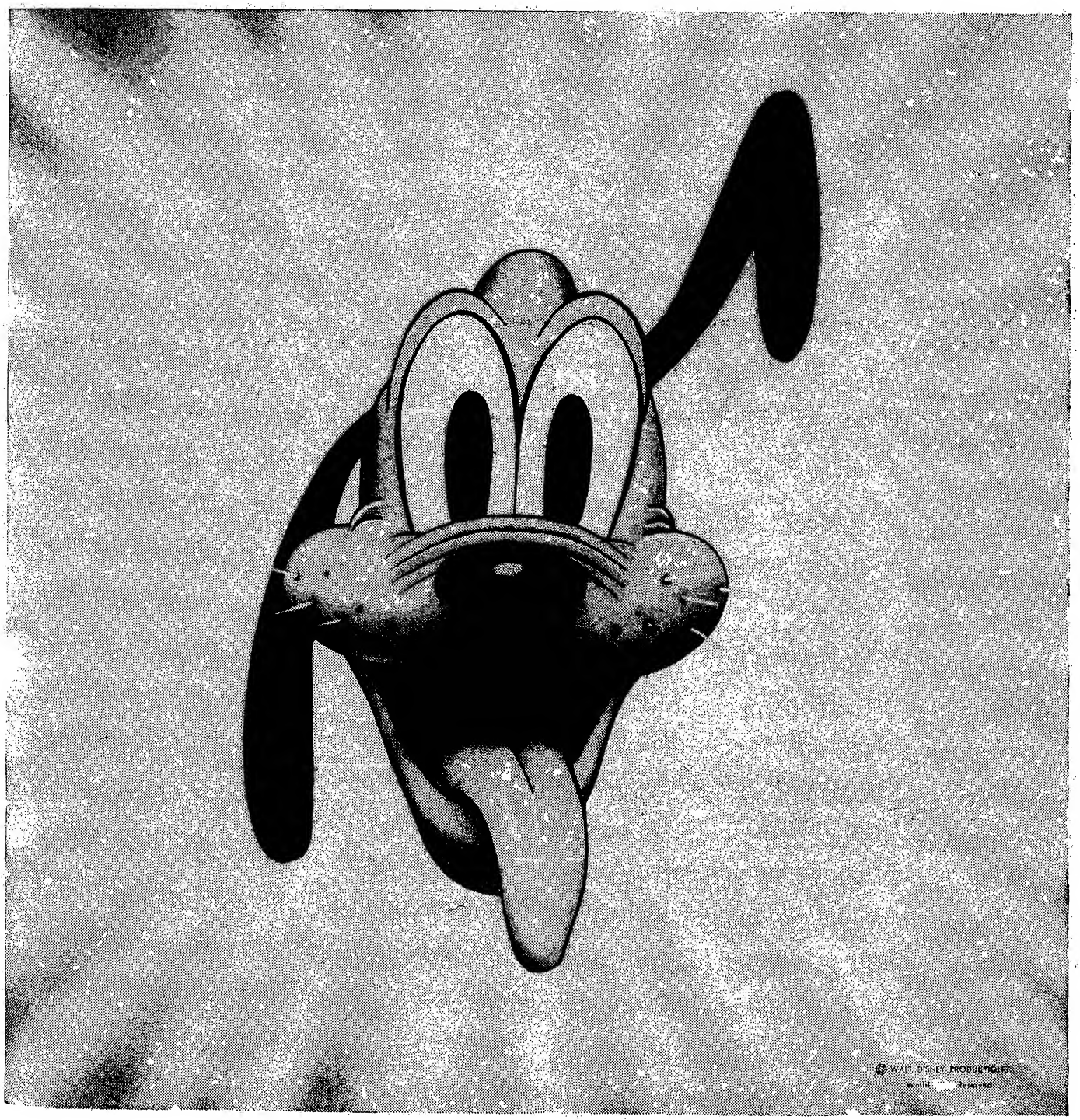
HOT DOG!

Tonight, ABC brings Walt Disney to TV and Disney brings new sponsors to ABC

Tonight you'll see ABC's latest premiere of the fall season and the most eagerly awaited: Walt Disney's "Disneyland." Here's a show that literally has everything: fantasy, realism, adventure, documentary . . . and three alert sponsors (two new to the network) who signed up practically before the ink was dry on the storyboards. What a show! What a showman! What a fitting climax to a Fall season filled with new progr new sponsors, new excitement on ABC!

You're in smart company on ABC-TV

AMERICAN BROADCASTING COMPANY



BREAKFAST CLUB
With Don McNeill, Fran Allison, Sam Cowling, Johnny Desmond, Eileen Parker, Cliff Petersen, Eddie Ballantine orch
Producer: Petersen
Director: Lynwood King
60 Mins.; Mon.-thru-Fri., 8 a.m.
Participating
ABC, from Chicago

ABC's morning cornball express continues to rock along although the tv side of the simulcast now being hot kinnied to the Coast has yet to earn the sponsorial support that's made the radio version a 22-year breadwinner. Hour long strip currently has but one quarter-hour open on ABC radio but has only the final 15 minutes sold each day on ABC-TV.

During its nine-month run with ight added, the technical problems of handling the numerous AM-only commercials have been pretty well smoothed out and more of the true flavor of the Don McNeill - helmed group comes through the cameras. But there's still the early morning audience splitup with NBC-TV's "Today" and CBS-TV's "Morning Show" to be reckoned with videowise, while radiowise the jamboree has the national airlanes all to itself.

"Club" revisited (20) was a typically informal session with toastmaster McNeill chatting with studio guests, Fran Allison's "Aunt Fanny" insert, some comedic byplay by Sam Cowling and Cliff Petersen, and some pleasant chirping from singers Johnny Desmond and Eileen Parker. Added attraction this day was Burr Tillstrom accompanied by Kukla and Oliver J. Dragon. It made for good fun as Kukla and Ollie "helped" McNeill with couple of interviews.

All in all, it was the kind of breezy "let's not take ourselves too seriously" highjinks that has kept McNeill working steadily at his trade for more than two decades. And there aren't many other radio headliners who can make that boast these days. *Dave.*

TRIBUTE TO SIGMUND ROMBERG
With Oscar Hammerstein 2d; Ed Herlihy, announcer
Producers: Andrew Love, Parker Gibbs
60 Mins., Sun., 7 p.m.
Sustaining
NBC, from Hollywood

This show properly belonged in the NBC "Best of All" series on Monday nights when music from major filmusicals is spotlighted. "Tribute To Sigmund Romberg" was a musical salute to one of the great showtune writers and tied in with the upcoming Metro biopic of Romberg, "Deep In My Heart." In fact the music on the show was taken from the upcoming RCA Victor album of that title, a set of his top numbers which Romberg batoned shortly before his death a few years ago.

From the Coast, Oscar Hammerstein 2d, a collaborator with Romberg on several show scores, gave the highlights of the composer's career in between the musical selections. Hammerstein told of Romberg's association with the Shuberts, for whom he wrote 40 of his 79 shows, of Romberg's meeting with Lillian Harris, later to be his wife, and of sundry other anecdotes about his life. Ed Herlihy handled the song introes in an ebullient manner. *Herm.*

30th ANNIVERSARY SHOW
With Eddie Gallaher, Wally Olsen's Orch, others
Producer-director: Bob McKinsey
Writers: Charles Sarjeant, Jim Bormann, McKinsey
85 Mins.: Thurs. (21), 7:30 p.m.
WCCO, Minneapolis

If any station is entitled to toot its own horn, WCCO radio surely qualifies. In public service, top-notch promoti extensive producing of its own high quality shows and all-around excellent programming, it always has been among the preeminent. Moreover, refusing to allow video to push it into the background, it still continues to be an airwave power and topper. So that this 30th anniversary show, a salute to itself and to radio generally, seemed entirely apropos and not in the slightest immodest.

Unfailingly, WCCO's own produced shows are sterling examples of topdrawer scripting, producing and direction and this birthday program, reflecting its staff's skills, didn't let dialers down. While 85 minutes is a considerable amount of time to sustain, the feat was accomplished with a well concocted spread of song, music, comedy and interesting peeks into a lively and eventful past.

Reconstructing slices of popular yesteryear shows and recalling some of the station's outstanding public services as the Northwest's "good neighbor" and friend, as well as reanimating historical events which its broadcasts brought into more vivid perspective for the community, the birthday celebration provided much engrossing nostalgia.

Reminiscently, WCCO assembled a number of oldtime favorite performers to participate in the show's live portions, recalling their early-day contributions that helped popularize the station. Transcriptions did the rest in reconstructing the past and tracing the station's history and growth. All made for an impressive presentation.

Eddie Gallaher, one of the station's first leading personalities and now a WTOP, Washington, D. C., staffer, was brought back to emcee and he turned in a smooth narrator job. Some of the other oldtime performers present in the flesh were Cedric Adams, Bob DeHaven and Halsey Hall (still WCCO staffers) and Jerry Harrington, the Wheaties Quartet, Selma Erickson, Betty Brewer and Herb Paul. There were telegraphed tributes from neighboring states' governors and Minnesota governor C. E. Anderson took the mike to toss bouquets. Speaking for his own "friendly competitor," KSTP, and other stations, Stan Hubbard also was on hand to remi isce and hand out praises. *Rees.*

MERRILL E. JOELS

says ***thank you***
for another
HAPPY ANNIVERSARY

At the start of my 10th year in New York, I want to express my gratitude to the following for their confidence, judgment and faith that helped to make the past year my most successful one.

PATRICIA ALLEN
MICKEY ALPERT

CHARLES BASCH
ROBERT BELL
JOHNSON BRISCOE
HENRY C. BROWN

PHIL CAMERATI
ROBERT CHAMPLAIN
ANDREW CHRISTIAN
RICHARD CLEMMER
REX COSTON

SAMUEL DATLOWE
HENRY DENKER
DON DEVORE
MAURA DOONAR
SHERMAN H. DRYER

HERMAN ENGLE

NORMAN FELTON
BOB FOSHKO
JOHN FRANK
BRAD FRANKLIN
RALPH BELL FULLER

DALE GARRICK
MEL GOODMAN
PAUL GUMBINER

MARY HARRIS
DON HASTIE
ROBERT HODGES
ROLAND HOWE, JR.
FRANK HUBER
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ERIC JENSSEN

WILLIAM KALAND
PETER KEANE
CHARLES KINNEY
HECKY KRASNOW

PERRY LAFFERTY
MITCHELL LEIGH

DAN LEVIN
SIDNEY LUMET
ARLENE LUNNY

KAY MacMAHON
ROBERT DALE MARTIN
LUCILLE MASON
TED MILLS
WILLIAM MOGLE
JOE MORONE
JACK MURPHY
PAT MURPHY

MERRI NORTHRUP

AL PALLADINO
TONY PAN
STANLEY POSS

DORIS QUINLAN

MAX RICHARD
BOB ROMM
MARVIN ROTHENBERG
JACK RUBIN
SHOLOM RUBINSTEIN
WALTER RUCHERSBERG
RUDY RUDERMAN
HARRY RUDDER

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JOEL SPECTOR
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LELA SWIFT

ROBERT E. TAYLOR
ETHEL TERRY
JEAN THOMAS
GEORGE TOMPKINS

ROGER WADE
TOM WARD
ANITA WASSERMAN
AMANDA WEBSTER
FRED WEIHE
HERBERT WOLF

McMAHAN'S AND WADE'S PRACTICAL TV MANUALS

Two practical television manuals have just been published by Hastings House, as part of its "communication arts books" and both should prove worthy textbooks. Both are by pros and give the low-down on their respective subjects.

Harry Wayne McMahan authored "The Television Commercial," which is subtitled "How to Create and Produce Effective TV Advertising," and that about tells it. He's a vet in the medium, a frequent speaker at Ad Clubs the country over and recently joined McCann-Erickson as veepee and member of the copy plans board in charge of telecommercials.

Robert J. Wade's "Staging TV Programs and Commercials" is in the same idiom and it, too, tells its purpose in the subtitle, "How to Plan and Execute Sets, Props and Producti Facilities." He is an NBC-TV vet, black-and-white and color, with a flock of impressive top shows credits. He authored "Designing for TV" previously. Fred Coe did the foreword. Both are generously illustrated. McMahan's book is a $5 item; Wade's $6.50, and both a good money's worth for the purpose intended. *Abel.*

Albany Radio Cellist Joins Monk Order at 69

Albany, Oct. 26.

John Trombini, Albany concert cellist, featured on WGY in the Schenectady station's pioneer days, and later a member of the musical staff at WOKO, has joined a Franciscan order at the age of 69.

He is studying to become a lay brother at the St. Francis Seraphic Seminary in Lowell, Mass.

Inside Stuff—Radio-TV

CBS won't contest in any way the decision of its 10-man continuity department to use the new Writers Guild of America as its bargai ing agent. The web legal and labor relations staffers will recognize th power of WGA at least until next spring when the now defunct Television Writers of America control of continuity at the network would have ended.

The current friendliness between CBS and WGA isn't shared, ironically by all members of the continuity staff. That group, shepherded by few diehard TWAers, didn't sign with WGA until last week when the Newspaper Guild failed in an effort to test its supremacy. There are still continuity writers at CBS who haven't yet indicated allegiance with WGA. One explained that when he does sign it will only be, what with the majority wish, because he has no other choice.

Haydn Evans, general manager of WBAY-TV in Green Bay, Wis., was in Manhattan last week seeking professional counsel on whether to establish a cooking program. The verdict was unanimously negative. Seems that many telecasters are convinced that a cooking program is strictly a "first year on the air" item, and not a lasting staple for local video.

WBAY-TV is currently sold out in prime time, with more progra knocking on the door than time to accommodate them. Station grossing over $75,000 monthly. Says Evans: "We are lucky in having channel 2, which creeps along the ground, so that we deliver a good signal in the remote upper Michigan area which will perhaps never have a television station of its own. This gives us an added potential audience of around 200,000."

WBAY is owned by the St. Norbertine Fathers, white-robed rder originally from Belgium, Green Bay having many Belgians along with Swiss and Germans in its population.

WRCA-TV's (ex-WNBT) widely-acclaimed educational feature produced with Princeton U. is expected to go network on NBC-TV shortly after first of year, under title "Princeton '55." Series will be extension of "Princeton '54" series which was presented earlier this year, and which starts repeat via kines this Sunday (31) on WRCA-TV. Network series will be locally produced, with Harry Olesker who produced "Princeton '54" and James Elson, director, handling same assignments. Dick Pack, who was exec producer of original series and conceived the program, is now national program manager for Westinghouse Broadcasting Co. Although it received kudos as an outstanding educational tv'er, Princeton program were produced on small budgets.

The screening committee of Television Advertising Bureau will powwow Nov 4 to decide on the organization's chief administrative exec, according to latest reports. The matter of a topper for TVB has bee pending for the past few months since NARTB members merged with indie tele operators to form the new sales promotion unit. The committee having the final sayso includes Clair McCullough, Campbell Arnoux and Roger Clipp.

Dotty Mack, the WCPO-TV, Cincinnati, pantomimist who's been miming records locally and on the DuMont and ABC networks for the past five years, has finally made one of her own. She cut her first disk a couple of weeks ago, a number titled "Loaded With Love." Other side is sung by Bob Braun, another pantomimist on her show. Miss Mack, who's never taken singing lessons, claims that through her panto work she's learned the proper phrasing and breathing techniques.

CBS-TV' "Winky Dink & You" (Saturday and Sunday mornings) went into its second year after notching a sale of 1,250,000 kits for the maiden twelvemonth, according to the web's calculators. Kids use the kits in drawing pictures on the face of their telescreens. CBS regards the two-pronged program and kit package as among its top merchandising efforts. Stanza is a joint effort with Barry, Enright & Friendly. Jack Barry is host.

Richard F. Hess, research director of CBS Radio spot sales, has started distribution of the latest edition of its Market Book to 14 repped stations, all SS aecount execs and other key personnel. The book, pushed as the most detailed of its kind to date, is a 21-section, 157-page work featuring major-city media info for each market covered, including base rates for radio and tv stations and newspapers.

CBS-TV Affiliates Advisory Board, in New York last week for semi-annual meet chaired by Glenn Marshall Jr., chose the following as regional reps: Marshall, g.m. of WMBR-TV, Jacksonville; E. K. Jett, v.p., and director, WMAR-TV, Baltimore; James C. Hanrahan, v.p.-g.m., WEWS-TV, Cleveland; Clyde W. Rembert, g.m., KRLD-TV, Dallas; Philip C. Lasky, g.m., KPIX, San Francisco, and Owen L. Saddler, v.p.-g.m., KMTV, Omaha.

Neil Schaffner and his wife Caroline have operated a tent repertory company for 30 years in the villages and towns of northwestern Missouri and lower Iowa. Earlier this year the Ford Foundation sent a crew to Perry, Mo., to spend a week photographing the operation in full detail. This "Tobie" troupe will be an insert in "Omnibus" Oct. 31. A brother of Neil Schaffner operates an advertising agency in New Haven, Conn., under his own name, Claude Schaffner.

WDWS IS FOR THE BIRDS

Influx of Starlings Inspires Series of SOS Programs

Champaign, Ill., Oct. 26.

WDWS, the News-Gazette station here, put radio to a new use last week. With the town literally swamped with a seasonal influx of starlings, WDWS manager Larry Stewart offered 15 minutes each afternoon to air a special starling SOS program.

The public service program worked out like this: the local police captured one of the birds and the U of Illinois engineering department then taped what the ornithologists said was legit starling distress call. The tape was aired via WDWS, with the local citizenry instructed to take their portable radios out under the trees and turn them up full blast. The theory behind it all is that when the birds heard the cry of alarm they would take off to parts south.

No one is exactly sure how many starlings were scared away by the screeching programs, but they certainly made the local dogs howl.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

SPECIAL WEEKLY
rates
FROM $19.00
TRANSIENT ROOMS ALSO AVAILABL
HOTEL **Winslow**
A KNOTT HOTEL
Madison Ave. & 55t
Ralph Hamrick, Mgr. • New York City

Time for more of the best in TV entertainment

second big season

STAR TIME
STORY TIME

The U. S. STEEL HOUR

produced by THE THEATRE GUILD

Winding up our first big year of award-winning TV theatre . . . already set for the second. Watch for more top stories like "P.O.W." and "The Last Notch" . more top stars like Paul Douglas, Helen Hayes, Dorothy McGuire. Remember, when it's time for TV drama at its best, it's time for the Steel Hour.

originating "live" from New York on ABC-TV

on alternate Tuesdays
9·30 P.M.
(New York time)

Television Reviews

Continued from page 28

in what purported to be a takeoff on life among the gangsters.

Carson is an amiable personality. Period. It is possible that some stronger ammunition along with diminution in stock mugging would better fortify any claims he has in the tv buffoon stakes. The emotional skill of Miss Trevor as a film playcr is one thing and fitting her into a tv comedy scheme is quite another. Last Friday (22) in her live debut she was clearly out of her element as a farceuse. It was unfair and unfortunate spotting for a pretender who's deft in serious roles. Cortez was his w.k. self as Cortez, the menace of hu dreds of celluloiders; a bit tongue-in-cheekish, perhaps, but that seemed right for the nutty capers that strove valiantly to hit the target.

In the absence of a picture for good part of the time, an appraisal of the action on a continuous basis is of course not possible. Just the same, the forepart shenanigans came out as lowercase comedics that strained for its laughs, and the "radio" portions of the last 15 minutes were something less than inspiring as text. Maybe the 8 o'clock kiddie set got a belt out of the doings. *Trau.*

STU ERWIN SHOW
With June Collyer, June Sheila James, Alan Reed Jr., Willie Best
Producer: Hal Roach Jr.
Director: Howard Bretherton
Writer: Nathaniel Curtis
30 Mins.; Wed., 8:30 p.m.
LIGGET & MYERS
ABC-TV, from Hollywood (film)
(Cunningham & Walsh)

Ligget & Myers, which dropped its Chesterfield sponsorship of the Wednesday 8-9 p.m. Arthur Godfrey show over CBS-TV last winter, is now bucking the redhead with the "Stu Erwin" show. Tobacco firm is represented in the 8:30-9 p.m. slot over ABC-TV. Time element has bonanza prospects in that it follows the hour-long "Disneyland" show, which bows over the net tonight (Wed.).

Judging by last Wednesday's (20) preem, the "Erwin" series has enough stock ingredients to hold on to "Disneyland" viewers. It's lightweight fare, with opener run-of-the-mill for a situation fa ily comedy. Stu Erwin and his wife June Collyer, who head cast, have an ingratiating quality that's a definite audience pleaser. With Erwin as foil, initialer resorted to a number of vintage slapstick bits that weren't to scripter Nathaniel Curtis' credit.

Kickoff story was one that's been getting a lot of play this season on similar tv shows. Yarn revolved around Erwin's efforts to feminize his 13-year old tomboy daughter. He and his wife force the teenager to attend a party, with juve winding up with a boyfriend and Erwin pulling the nervous father routine waiting for her to get home from her first date. Program made for okay family entertainment.

The Erwins were pleasant, while June Sheila James handled the daughter role nicely. Alan Reed Jr. was good as the boyfriend. As a handyman around the Erwin home, Willie Best offers some comic relief.

Commercials for L&M cigaret were handled proficiently, with Erwin and his wife pitching in on windup plug. *Jess.*

MERRY MAILMAN PARTY
With Ray Heatherton, Lena Horne, Paulist Choir, Robert Preston, Gloria DeHaven, Kim Hunter, Buff Cobb, Lanny Ross, Maxine Sullivan, Joey Adams, Douglas Choraliers, Lyle Van, Al Kelly, Maria Riva, Denise Darcel, Martha Wright, others
Producer-Director: Sandy Howard
105 Mins., Fri. (22), 5 p.m.
WOR-TV, N.Y.

Ray Heatherton, alias the "Merry Mailman," is celebrating his fifth anni on video for New York juves, and it's also time for United Cerebral Palsy to make its big annual drive, so WOR-TV decided to espouse both events in what they say was the first telethon for children.

Because there was as much of a need for coin as there was for celebration, concessions were made to the adults. There were a lot of people and things to jam into an hour and 45 minutes—too many and too much for the regular "Merry Mailman" viewership to grasp in entirety. Still the grown-ups never seemed to be around for too long a time, and there were enough bangup moments for juves interspersed, so that kiddie telethon angle asn't lost in the shuffle.

Tot turns were colorful and easily understood. Among those seen was a bright five or six-minute bit with a fast-talking prestidigitator who made animals, hats and flowers out of balloons. Later on there was Bob Silver and his trick dog and horse. They were just right for small fry too. A group of Negro schoolchildren, billed as the Douglas Choraliers, were included, it seemed, only to make sure that there were some kid performers on tap.

Among the performers caught were Joey Adams and Al Kelly, WOR newsgabber Lyle Van and Burt Lancaster (via film clip) did a UCP commercial. Though producer Sandy Howard made an effort to tie these show bizzers into the juve one-shot showcase, via cross-gab with a familiar "MM" puppet, if they received any kind of appreciation it was from parents. The station extended "MM" by an hour for this special just to accommodate the glittering guest queue, but whether they all showed is something else again.

"Merry Mailman Party for United Cerebral Palsy" (its full monicker) was a great service in more than one respect. The impression is that children are most in need of UCP, and what better place to bring that home than via a kid stanza? Furthermore, the WOR-TV casing was an intentional preamble to the much longer telethon via rival WABC-TV the following night (23). *Art.*

MR. SHOWBUSINESS
With Jack Arthur, Robert Christie, Sheila Billing, Alan and Blanche Lund, dancers (8), Howard Cable Orch and Chorus, Elwood Glover, announcer
Producer: Peter Macfarlane
30 Mins., Mon., 9:30 p.m.
BORDEN
CBC-TV, from Toronto
(Young & Rubicam)

A show titled "Mr. Showbusiness" and advance-billed as the life and times of a show biz great suggests an extravagant production with a super wallop. Instead, the teeoff stanza of the Canadian Broadcasting Corp.'s series on the life of Jack Arthur was pleasant, effective, interesting and, at times, dull. It's possible the series will develop color, faster pace and better coordination as the story gets into Arthur's experiences on a Mississippi showboat, as pit band batoner and as producer of stage musicals. The equipment is there; Howard Cable's band and chorus (neither appeared on screen) were more than capable of handling musical backgrounding; the dancers, four males and four femmes trained by socko terpsers Alan and Blanche Lund, were standout, and the unbilled supporting players (no credits were shown or spoken at any time in the show, appeared competent for-heavier work. Besides an evident preem nervousness on the part of the cast, the weakness lay in the uninspired overall production which permitted lags, missed cues, dragging pace and lack of spark.

Opener of "Mr. Showbusiness" series had Jack Arthur mulling his career with a girl called Judy, played by Sheila Billing whose sole chore was to register admiration and aspiration. The entertainment came in the flashbacks. Arthur as a nine-year-old working with Harry Lauder before he was knighted and when he was a coal miner who got time off to tour the halls; one-time artist Jessie McLaughlin singing "Comin Through the Rye," dancers and cast in three clicko production numbers.

Show used characterization rather than an aping of Lauder who was shown only from behind and speaking only a sullen "Aye!" as young Arthur quizzed him. Arthur as a juve violinist didn't perform, just appeared with fiddle. Robert Christie got little opportunity to show his thesping ability as Arthur's modern-day stage-manager. A male announced as Johnny Moreland was the sole, inexplicable entry in the present-day sequences, doing a so-so song-dance number to "Knock On Wood." The entire stanza was set in Scotland and films of Scottish scenery were inserted as Arthur reminisced on his youth. Closer had Arthur amble off screen alone after being gifted with a heather sprig from friends in Scotland.

Camera work was static and unimaginative. Commercials were lively, handled by Elwood Glover. *Gorm.*

U OF MICHIGAN HOUR
With Dr. William C. Morse, Dr. James H. Zumberge, others
Producer-Director: Hazen Schumacher
Editor: Robert Newman
60 Mins., Sun., 1 p.m.
Sustaining
WWJ-TV, Detroit

When the current production of the U. of Michigan Television Hour is compared with the pioneering effort five years ago, the difference is like that between radio and tv. Five years ago, these telecourses were little more than radio with a picture. The professors stood immobile, for the most part, and lectured. Now they are mobile actors with all sorts of props and sets within sets to get their points across more effectively. It adds up to top quality adult education video.

Dr. William C. Morse, conductor of a 15-week course on "The Teen-Ager: A Study of Adolescent Behavior," was unusually effective in his presentation. The associate professor of educational psychology had broken his subject down into easily understood essentials, some of which were illustrated by students portraying teenagers who acted out scenes ably.

Some of the problems discussed were adult conceptions of teenagers which quite often make solutions more difficult, family adjustments necessary when children reach teen age, and ways of helping young teenage girls over-

(Continued on page 39)

Tele Follow-Up Comment

Television is merely confirming what Broadway is finding out the hard way — that oldstyle musical comedies with corny books aren't worth reviving. Striking example was that of the "Colgate Comedy Hour's presentation NBC-TV Sunday (24) of the Howard Dietz-Arthur Schwartz 1934 Broadway musical, "Revenge With Music." Despite the presence of three name comics in the extra-large cast, of a smooth production with engaging dance numbers, and of a score with standout tunes as good now as then, show was a flop because of its creaky book. Not even the combined comic talents of Harpo Marx, Edward Everett Horton and Jerry Colonna could save it.

Yarn about a storybook California in 1812 started pleasantly enough, for what promised to be a breezy, buoyant musical. Then after the opening dance, the story got going, with its ridiculous situations and corny gags, and the level sunk, never to be regained.

It was pleasant to hear such tunes again as "You and the Night and the Music," "You're Never Lonely" and "If There Is Someone Lovelier Than You." Especially when as attractively sung by Anna Maria Alberghetti and Ray Middleton.

It was also good to see Harpo Marx again, up to his old skirt-chasing tricks, with his mute liveliness, his horn, whistle and lifted leg. His serious performance on the harp was a lovely interlude, and an artistic bit, in a scene, incidentally, beautifully photographed. But his role as a harum-scarum governor was forced, as was Horton's as his secretary-minister and Colonna as a local mayor. Horton gave a smooth performance that lent his silly role some stature. Colonna was pleasant, and in one number—"That Fellow, Manuelo" —stood out.

Ilona Massey was decorative as a titled lady, and showed a neat sense of humor. If the story had carried weight through most of the musical, it would surely have gone to pot completely at the end, when the yarn degenerated into a free-for-all as townsmen fought with the military, and the stage became a shambles. There was little reason for the fracas, and it offered less entertainment.
Bron.

Creation of a repertory company —one of "Omnibus'" projects this season—necessarily also entails the establishment of a repertory. This detail apparently came in for only minor attention from the Ford Foundation Radio-TV Workshop, for the company's bow on the CBS-TV showcaser Sunday (24) involved handsome staging, good acting and costuming but two rather dull dramatic entries.

One was Anatole France's familiar farce, "The Man Who Married a Dumb Wife," while the other was a folk tale, "The Man With the Diamond." Latter, a Frank Gilroy original, served as the program's opener. A story about a man who comes into a small town to help the good and hurt the evil via a magic diamond, was presumably supposed to be symbolic, but the only theme it suggested was that good is good and evil is evil. Not an exciting vehicle, although well enacted by the cast headed by Zachary Scott.

"Man" was less unfortunate a choice, but the attempt to use it for the entire closing half-hour, was an unwise one. Tad Danielewski's direction, based apparently on this decision, was sluggish, and the piece never took on life except for a few moments when Nina Talbot's unloosened tongue dominated the proceedings. Long versions of the farce have been done, of course, but by adapting the original France and adding to it; in this case, it was the France one-acter unblemished, but it ran off too slowly to make the effort worthwhile. Scott again was good, and Miss Talbot, when she started a talking streak, was ideal. Rest of the company, comprising Fred Wayne, James Millhollin, Carl Harms, Ralph Hertz, Peggy McCay, Lee Richardson, Jacques Aubuchon, James Green, LeRoi Operti, Lewis Scholle, Judith Tutaeff and Faith Burwell, were all good in support in both dramas.

Other elements in Volume II of the current "Omnibus" were a live visit to Sagamore Farm in Maryland for a look at Native Dancer, and a filmed trip with Alan (Candid Camera) Funt to the United Nations International School in Flushing, L.I. The Native Dancer segment, directed by Don Hewitt, was a thoroughly interesting session, remoted from the stables at the farm. Sagamore trainers traced the genealogy of the thoroughbred in general and Native Dancer i particular, gave the highlights of the Dancer's career (including a film clip on his performance in the Metropolitan Handicap with Eric Guerin on top) and Guerin himself riding him for the camera.

The Funt interviews with the UN kids was an amusing and at times hope-inspiring session. Amusing because Funt has a way with kids that brings them out at their funniest, and hope-inspiring because it showed that at least the children of these many nations have learned to live together. *Chan.*

With Pearl Bailey, Robert Merrill and Carol Haney supplying the foundation for the show, "Toast of the Town" Sunday night (24) was a solidly based stanza in a straight vaudeo format. Perhaps the only thing out of the way on this hour was Ed Sullivan's surprise kudo to Walter Winchell for inventing the word "phfft," in his plug for the Columbia picture by the same name. As is becoming usual on "Toast," there were several other pic plugs, including one very frank cuffo for Metro's "Beau Brummell" and another one for Paramount's "White Christmas."

Stanza opened brightly with a jazz-opera challenge routine by Miss Bailey and Merrill. As a switch, the operatic Merrill delivered a somewhat swinging version of "Honeysuckle Rose" while Miss Bailey did a takeoff on an aria from "Carmen," which, of course, added up to another pic plug for "Carmen Jones" in which sh stars. Merrill also delivered a "Pagliacci" aria and "You'll Never Walk Alone," while Miss Bailey later came back to do her trademarked "I'm Tired" number.

Carol Haney was spotted i other fine song-and-dance quence, "Mamie Is Mimi," on a Gallic theme. The legit musical star from "Pajama Game" was ably assisted by two male dancers in a snappy production that showcased the star's talent for eccentric comedy hoofing. Maybe it wasn't planned that way, but the girl dancers from the Greenwich Village, N. Y., legit musical, "I Feel Wonderful," seemed like a half-dozen Carol Haneys in their reprise of a Charleston dance scene from the show. A lesser bit on the show was a carbon of Miss Bailey by Tobey Anderson, a WAVE who pantomimes to disks.

After the Vivian & Tassy juggling team executed some fancy stunts, The Treniers, Negro sextet, scored with a rousing closer for the show in a couple of slam-bang rhythm numbers. *Herm.*

Eileen BARTON
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"Disneyland" wraps up in one bright, shiny package all the showmanship, imagination, and fabulous drawing-power (pun intended) that put Disney on top of the entertainment world. And there is no age limit to his unique appeal. The three canny sponsors (American Motors, Derby Foods, and the American Dairy Association) are well aware of this. Through this delightful show, they'll make firm friends with the whole family. And so, of course, will ABC.

You're in smart company on ABC-TV

AMERICAN BROADCASTING COMPANY

From the Production Centres

IN NEW YORK CITY

Jerry Franken, sales chief of the **Lester Lewis** packaging office (he's also co-producer of NBC-TV's "Greatest Moments In Sports") rushed to Doctors Hospital last week for emergency appendectomy . . . CBS Radio visitors here last week included **Frank McLatchy**, sales mgr. of KSL, Salt Lake City; **William Shaw**, g.m. of KNX and Columbia Pacific Radio web, with sales mgr. **Bert West**; **Arthur Hull Hayes**, v.p. of web's Frisco office, with **Jules Dundee**, ad and sales director of KCBS there . . . WRCA's **Steve White** and **Bill Berns** out-of-tow ing last week on audience survey . . . **Bill Leonard** missed his WCBS "This Is N.Y." program last week on a flu rap, making it the first absence in his nine years at station . . . Mark down **Claude Callison** (WRCA and tv) and **Joyce Dance** (Warwick & Legler) for a Nov. 4 marriage . . . **John Karol**, CBS sales v.p., speaking today (Wed.) at Boston radio-tv ad execs club . . . **Gwen Mahle** added to WRCA and WRCA-TV traffic dept. . . . WCBS' **Lanny Ross** sings with St. Paul Symphony on Nov. 3 . . . **Georgie Price** paired with author **Laura Z. Hobson** on Monday (25) on CBS' "Make Up Your Mind," playing host to **Mia Slavenska**, **Frank Gifford**, **Dr. Norman Vincent Peale**, **Caleb Hammond** and **Alice Pearce** . . . WRCA director **Bill Malcolm** vacationing on Long Island . . . **Vincent Meade** named WCBS account exec . . . **Therese Lewis** to Young & Rubicam as story ed of radio-tv dept. . . . **Harry D. Goodwin** has resigned as general manager of WVNJ in Newark, a post he's occupied since the Newark News purchased the station last November. He joined the News in 1948 as manager of WNJR, then owned by the paper . . . **Bill Castle** now spelling **Gene Stuart** on Sundays in the latter's all-night WABC deejay stint . . . **Lee Cooley**, director of **Perry Como's** tv'er, named radio-tv chairman of the N.Y. March of Dimes 1955 drive.

Jack Lacy, longtime WINS gabber, got a new five-year contract from manager **Bob Leder** . . . **David Yarnell** moved from WNEW's publicity department to take up as administrative assistant under **Bill Kaland's** aegis in programming at the indie . . . Sky Coach Airlines and Old Gold have become new underwriters in WLIB's Negro program block. In the meantime, Tip top Bread expanded its announcement sked . . . **George Ball** became father of a girl, Randi Ellen, Oct. 18 . . . WOV has fixed up the studio booth at Harlem's Palm Cafe . . . **Dick Pack**, national program chief for Westinghouse Broadcasting Co. planes to West Coast today (Wed.) for first look and listen to WBC stations there—KPIX (TV) in San Francisco, and KEX (AM) in Portland.

IN CHICAGO

Frank McGivern exited his WBKB sales berth for veepee and ad manager stripes at the KeKo Corp. . . . **Dick Faulkner** switched from WMAQ sales to **George Diefenderfer's** Chi NBC sales force. **Bob Loeber** moved up from the WMAQ ad-promotion staff to fill the local sales opening . . . **Eileen Mack** departed her WCFL publicity and femme gabber berth with **Betty Mattson** taking over her morning airer . . . **Evelyn Vander Ploeg**, ex-Schwimmer & Scott, new timebuyer at the Meyerhoff agency . . . Chi NBC's news staff covering a 14-state area for the network next Tuesday night (2). **Alex Dreier** will gab the midwest web inserts . . . **Don McNeill** and "Breakfast Club" gang will originate the ABC morning simulcast from the Hotel New Yorker's Terrace Room next week . . . Wilson & Co. bankrolling six 15-minute segments weekly on **Bill Evans** eyeopener on WGN . . . WMAQ-WNBQ program director **George Heinemann**, WMAQ-WNBQ musical supervisor **Don Marcotte** and WNBQ music coordinator **Larry Johnson** to judge vocal auditions for Sun-Times' annual Harvest Moon Festival slated for the Stadium Nov. 20. Deejay **Howard Miller** and Sun-Times columnist **Irv Kupcinet** will emcee the autumn jamboree . . . **Ed Joyce** added to the WBBM announcery . . . **Janet Kern**, Chicago-American radio-tv editor, starts her fifth year on the daily next week . . . **Johnny Desmond**, singer on ABC's "Breakfast Club," making series of campus personal appearances.

IN WASHINGTON . .

Tom Taussig, who recently ankled WTOP-CBS after three years as tv program director, goes to Young & Rubicam in New York as account rep . . . **Judith Anderson** due in this week to make pilot-films of Bible readings at the Capital Film Studios . . . Motorola unveiled its new 19-inch color receiver at a party at studios of WTOP, a CBS affiliate, coupled with showing of fthe NBC spectacular, "Follies of Suzy" . . . **William E. Linden Jr.** has been promoted to director at WTOP-CBS . . . **Bob Reed**, WRC-NBC "Timekeeper" trekked to Annapolis past week to highlight the U. S. Naval Academy's football pep rally . . . Hecht Co., town's largest department store, has tied in with WGMS, capital's "Good music" station, in a unique promotion stunt to hypo interest in store's eight-day hi-fi-tv-orama . . . **Wania McGinnis**, former film coordinator for WTOP-CBS, now a freelanze radio consultant, with chores on the **Edgar Bergen** airer also on her agenda . . . **Elinor Lee**, WTOP femmecaster, has added a mid-morning show to her early morning station chores.

IN CLEVELAND

Walberg Brown, former NBC musical director here, inning special disk show on WDOK . . . Ex-WSRS news editor **Bob Engel** doing news for KFSD . . . WGAR's **Reg Merridew** ailing . . . **Wayne Mack** doing news for WJW . . . **Brooke Taylor** subbing for newscaster **Bob Lang** on WXEL's Gray News . . . **George Jessel** skedded as emcee for Press Club-Newspaper Guild annual frolic . . . Ohio Story which climbed to fame over WTAM returning to outlet after switchover to WERE and WGAR . . . WNBK's **Bill McGaw** and **Don Rumbaugh** in Chagrin Falls' production "Mister Roberts" . . . **Mary Lou Barnum** left NBC for TV Guide . . . **Flo Roth** doing Ballet Theater promotion . . .

IN PHILADELPHIA

Ralph Brent, WIP sales director, addressed meeting of Ohio Assn. of Radio and Television Broadcasters (22) in Columbus . . . **Dr. Edward Janosik**, assistant professor of political science at the U. of Pennsylvania, will assist WIP staff in analyzing election returns (Nov. 2) . . . **Paul Taylor**, KYW newscaster, acted as panelist at monthly meeting of World Affairs Council (25) . . . **John Vandercook**, ABC commentator, originated nightly news broadcast from WFIL (26) . . . **John Franklin** KYW newscaster, is pressing for State legislation to make it illegal to discard iceboxes without removing hinges or hooks to prevent child suffocations . . . **Joe McCauley**, featured disk jockey on WIP's allnighter "The Dawn Patrol," switches to a morning show "Start the Day Right," Thanksgiving week, replacing Mac McGuire who goes to KYW in the wakeup shakeup . . . **Carl** and **Ralph Lopatin**, WPTZ news cameramen, both were in auto crashes during Hurricane Hazel and both escaped without injury . . . WPTZ "Television Kitchen" presided over by **Mrs. Florence Hanford**, clocked up fifth consecutive year, last week making it the longest running continuously-sponsored program in local television.

IN MINNEAPOLIS

WCCO-TV and **Clellan Card**, one of its ace personalities, have the distinction here of originating the first color telecast and being the first local airwave star to appear on it, respectively. Station color televised the regular black and white Card show, "Axel and His Dog," a smallfry program. Card also had been the first Twin Cities' personality ever to appear on a local black and white tv program. WCCO-TV's color camera is Upper Midwest's only one, as far as is known . . . WCCO radio staged and hour and a half show Thursday night (21), much of it nostalgic in nature, to celebrate its 30th anniversary . . . Black Hills Broadcasting Co., operating two Rapid City, S. D., radio stations, seeking a tv station permit for the town . . . After more than 11 years with WTCN radio and tv here, disk jockey **Jim Boysen** picking up stakes and trekking to Pacific coast where he'll seek a video connection . . . WTCN-TV launched bingo ("marko") game late Saturday night show with an auto supply house as sponsor and a tieup with grocery stores that distribute the "marko" cards . . . WMIN-TV and WTCN-TV combining the present annual cerebral palsy telethon from Minneapolis State and St. Paul Paramount theatres' stages Nov. 27. WCCO-TV carried it from the State here last year.

Saturday (23) on the "The Follies of Suzy" spec . . . **Patricia Peardon** into a featured role on ABC-TV' "The Mail Story" tomorrow (Thurs.) . . . **Shirley Eggleston** into a running part on CBS-TV's "Valiant Lady" . . . **Marcel Hillaire** did a lead last night (Tues.) on "Armstrong Cirele Theatre" . . . **Naomi Riordan** into "Studio One" Monday (1).

John Magnus, producer with United Cerebral Palsy and formerly of NBC, ABC and WGY in Schenectady, is leaving this week for a news and sportscaster job at the new Milwaukee outlet, WTVW . . . WATV's four-man property shop just joined IATSE . . . **Don Morrow** yesterday (Tues.) did the first video commercial for Emerson. It marks the return of the firm—out of tv for the past four years. Morrow also did a special three and a half minute pitch for Lincoln-Mercury via WNBT's **Guy Lombardo** vidcast Fri. (22).

Chicago

Everett Mitchell will emcee NBC-TV's telecast of the final judging of the International Live Stock Exposition Nov. 30. Allis-Chalmers will lift the tab of the hour-long show for the sixth straight year . . . WBKB news analyst **Austi Kiplinger** addressed the Chicago Junior Assn. of Commerce monthly luncheon meeting yesterday (Tues.) . . . **Dinny Bruce** subbing for honeymooning **Lee Phillip** on her afternoon WBBM-TV crossboarder . . . **John W. Taylor**, exec director of WTTW, Chi's educational station, on the prowl for a chief engineer . . . **Jim Fleming** comes out next week to handle the midwest cutins on NBC-TV's election night coverage . . . Salerno-McGowen Biscuit sponsoring **Mel Bellairs'** "What's the Answer" Saturday nights on WBKB . . . Clown **Nicky Francis** has returned to the ABC-TV "Super Circus" cast after recovering from a recent operation . . . WNBQ hung the SRO sign on its local inserts on NBC-TV's "Tonight" with Turner Clothing and American Chicle grabbing up the last two availabilities.

Kansas City — Shelby Storck, long prominent in radio and tv here, is taking off from the local scene to take over as a manager of KETC, St. Louis educational tv station on Channel 9.

TV Juve Probe

Continued from page 29

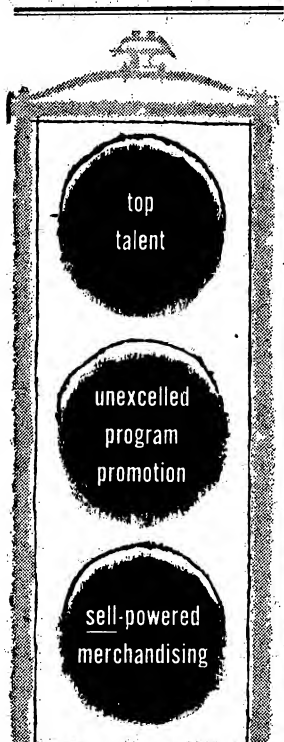
sex, during the watching hours for youngsters (4 to 10 p.m.), they were reminded that large numbers of adults also watch tv during those hours, and what is a station supposed to do about that vast audience of grownups? No member of the Senate Committee team offered a solution for that dilemma.

When Enid Love, assistant director of school broadcasting for the British Broadcasting Corp., told how careful BBC was about the kind of programs offered for children, she added voluntarily: "But I must stress that no one in Britain has ever seriously contended that tv, or radio by itself, can either cause or cure juvenile delinquency. All available evidence suggests that the major causes of these tragedies are to be found in maladjustments, insecurity or neglect at home."

The Senate Committee took the position that all old cowboy films in which there is shooting (which should be 100% of them) are films of violence and therefore questionable fare for junior if not, indeed, downright harmful to hi This view was buffeted by umber of witnesses who said youngsters take such things with a grain of salt, recognize them as theatrical entertainment and nothing more, and are not dragged down ientally and morally by ther , even when the villains get killed.

Roughest industry comeback was delivered by Robert H. Hinckley, ABC veepee. He teed off on James V. Bennett, director of the Bureau of Federal Prisons, who had recommended a commission, appointed by the President, to generally oversee the calibre of tv programming.

"He suggests a kind of Watch and Ward Society to scan the movies and television," said Hinckley. "If such a group is established, it should be to watch every medium of communications. It should also monitor the activities of public officials, especially at the local levels where the most graft is. You should call it a Public Conscience Commission and it should even hold up to scorn adults who try to get a traffic ticket fixed." This pretty well terminated further discussi of censorship by government commission.



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Television Chatter

New York

WRCA-TV's **Tex Antoine**, oldest continuously sponsored weathercaster in local tv, marks fifth anni Nov. 5. Crossboarder has been underwritten by Consolidated Edison since Nov. 8, 1949 . . . **Ella** ("Janet Dean") **Raines** making guest appearances in behalf of Damon Runyon Cancer Fund . . . **Betty Sue Albert** pacted for Sylvania commercial on "Beat the Clock" . . . **Jackie Robinson**, **Carl Braun**, **Les McMitchell** and **Frank Gifford** to sub for **Marty Glickman** on WRCA-TV's "Junior Champions" as Glickman covers NCAA basketball games . . . Up from Washington, **Ron Cochran** will take over for **Robert Trout** on WCBS-TV's "News of the Night" (including the Saturday segment), but Trout sticks with "6 O'Clock Report" plus his upped radio chores . . . WRCA-TV sales mgr. **Jay Heitin** to Frisco and L.A. for 10-day biz trip. Station's "Guy Lombardo Show" this Friday (29) will feature guest **Bibi Osterwald** in her w.k. "Casey Jones" . . . Ten dancing dolls bearing built-in music boxes to pair off with live mop-pets on WRCA-TV's "Children's Hour" next Sunday (31) . . . **Frank Ford** into one of the production numbers of NBC-TV's "Hit Parade" . . . **Dean A. Myers**, Columbus Dispatch radio-TV ed, into New York for a week of tv interviews.

After a couple of years based thataway on West 57th St., CBS-TV press Info moves to the refurbished fourth floor of 485 Madison Ave. hq. latter part of this week . . . It'll be two top ad libbers versus each other as **Fred Allen** squares off with **Steve Allen** on latter's NBC-TV "Tonight" show tomorrow (Thurs.) . . . WCBS-TV hosting luncheon on Friday (29) honoring **Dr. Frank C. Baxter**, the Shakespearean scholar, at Savoy Plaza . . . General Mills and its "Lone Ranger" looking ahead to Feb. 12, 1955, when the Saturday western series will extend to a full hour (one-shot) as an anniversary gala on CBS-TV.

Attorney **Morty Becker**, of the Jaffe & Jaffe office is recuperating at the New Canaan (Conn.) home of scripter **William Kendall Clark** after a setback following his discharge from the hospital, where he was treated for a severe cold and general exhaustion.

Franklin Schaffner, alternate director of CBS-TV's "Studio One," cited last week by alumni association of Franklin Marshall College (he's class of '42) for his "contributions to television." Award was a printed foolscap in a blue leather binding . . . **Arlene Francis**-femceed "Army Soldier Parade" on ABC-TV gets trimmed to a half-hour starting Sunday (31) in switch from its Wednesday full hour. Show replaces "Dr. I. Q." and is for four weeks only since the new Goodson-Todman stanza is earmarked for the Sunday slot under Revlon auspices.

Tom Avera chalked up his 35th **Max Liebman** tv production last

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Right-hand man to Show Biz Executive; 20 years' experience in all branches of entertainment world: music, movies, stage, radio and TV. Writing, casting, creating. Currently a story editor with major movie company but would like change. Know business procedures.
I can be your Univac. Late Thirties, won't frighten children. Box V-2015, Variety, 154 W. 46th St., New York 36.

For Sale—New Jersey
8 rm. deluxe ranch house, 1½ land-scaped acres—lly. rm., 18' picture window—random oak pegged floor, fireplace, full dining room. 20x20 terrace, outdoor kitchen, 3 rooms in natural wood finishes, 2 air cond. units; se-cluded, 8 miles from George Washington Bridge. $40,000. Phone LOester 5-2468 or CL 5-1505W.

Television Reviews

Continued from page 38

come bashfulness in meeting young men.

The last half-hour reverted to a considerable extent to the old standup lecture technique, using few props. The topic was "Our Changing Earth: The Geology of Michigan."

Dr. James H. Zumberge, encumbered as he necessarily was with having to define strange geological terminology which described the pre-ice age period that was the subject of the lecture, did a reasonably competent job. The use of "classroom students" to ask questions might work to good advantage here to stimulate interest by cutting up the monolog into more digestible segments. This course will continue for seven weeks.

Show is kinescoped in university's studios at Ann Arbor. It is presented weekly at 1 p.m. Sunday over WWJ-TV, Detroit; and later in afternoon or in the week over WJIM-TV, Lansing; WKZO-TV, Kalamazoo; WWTV-Cadillac, and WPAG-TV, Ann Arbor. *Tew.*

DANCE PARTY
With Joe Grady, Ed Hurst
Director: Dennis Kane
40 Mins., Mon. 11:20 p.m.
ARTHUR MURRAY
WPTZ, Philadelphia

Joe Grady and Ed Hurst, longtime pros with a large teenage radio following, easily carried their fans with them to their sock Saturday morning tv disk session. In "Dance Party" they make a pitch for the 40-plussers, but stay on the same sure ground. An engrossed SRO studio audience sat content to watch the Arthur Murray instructors and their student terpers.

"Dance Party" doesn't seem to have the abandon of the matinee crowd. The participants have more purpose. A fast-stepping retired oldster, queried by the diskers as he danced, explained that his social life was much improved, thanks to Arthur Murray and his own high regard for the samba. Another student used the lessons as therapy for her arthritis. Not all the dancers lensed, however, were old and halt. The staffers on the floor were agile and proficient as they glided about to the master of Tony Simone at the organ console.

Deejay pair swing enough weight to get the best in town—morning, noon or midnight. Joni James made the long trek from Sciolla's outlying spot in North Philly to lip-sync "Mama, Don't Cry at My Wedding. A restrained Jack E. Leonard (Celebrity Room) engaged in some minor banter and insults with the boys. Dave Appell and his Applejacks (quartet) did a run through on a brace of their recorded numbers. "Dance Party" isn't likely to have the all-out appeal of team's juve programs, since grown-up loyalties are apt to be divided. Show is best try for Arthur Murray studios on the local level. Drawing power will depend in large measure on calibre of guests and deejays can certainly swing this feature. *Gagh.*

CGE SHOWTIME
With Shirley Harmer, Don Garrard, Don Gillies, Showtime Singers (8) and Dancers (6), Howard Cable Orch, Herb May, announcer
Producer: Harvey Hart
30 Mins., Mon., 8 p.m.
CANADIAN GENERAL ELECTRIC
CBS-TV, from Toronto
(MacLaren)

Upped to name status by M-G-M records and Paul Whiteman, Canadian-born Shirley Harmer is topbilled in this season's "CGE Showtime" series on Canadian Broadcasting Corp.'s television web. Revue type of show, airer scattered chanters and terpsers across its stage with abandon sans much coordination or sparkle, but some of this could have been, in fact looked like, preem nervousness and tension. Trouble was, everybody, including Miss Harmer, seemed tense, unsure, although gal loosened up a bit towards the end of the stanza to better effect.

Opener also suffered from distracting off-screen noises as of dropped props, inadequate sound mixing especially between orchestra and voices, lack of originality in choreography and some lighting weaknesses, not all attributable to first night jitters. Terpsing, for example, so closely resembled the dancing in other CBC-TV revues it gave the impression that the same group went from show to show with the same routines. Standout routine here was a brief jig-type number to folk tune backing in a county fair sequence. Uppacing of show would help it a lot.

Miss Harmer's solo bits were all in the mood category. They included items like "Man I Love", "Hey, There!" and a dragging introduction to speedier chorus job on "Of Thee I Sing." Insertion of one or two livelier arrangements and better staging would showcase her okay pipes to much better advantage. Don Garrard's clicko bass-baritoning of "I Got Plenty Of Nuthin'" and dancer Don Gillies' presentation, with an unbilled femme, of a routine to "Taking a Chance on Love" lifted the show nicely. Recorded greetings from Paul Whiteman were presented during the show to "Showtime's" batoner, Howard Cable.

Future stanzas will have dance team Alan and Blanche Lund, and announcer Herb May will alternate with femme gabber Pat Paterson on commercials. *Gorm.*

WATV's 'Frolics' Coin

With the sale of time to Nestles and TV Time Popcorn, WATV, Newark, has expanded its "Junior Frolics" juve stanza into an hour-long program.

As of last Monday (25), the casing was lengthened from its original 5 to 5:30 time up to 6 p.m.

WENDY BARRIE IN MIDWEST BOWOUT

Cincinnati, Oct. 26.

Wendy Barrie's one-year contract with the Tristate Network was terminated last week with pay to the unexpired period ending Dec. 31. Her one-hour participating show, Monday through Friday, originated at WHIO-TV, Dayton, O., and spread to WKRC-TV, Cincy, and WTVN, Columbus, O.

In announcing that the actress would be replaced by Don Williams, puppeteer and ventriloquist, who was her co-emcee, will take over the chief role, U. A. Latham, WKRC-TV general manager, said "as long as we were not going to renew the contract, we decided to end it."

Williams is supported by Barbara Rettig, Jeff Carter and an orchestra.

Tums Xmas Shopping

Tums is shopping around the various tv networks for a full hour of Christmas Day time for a special holiday show.

Same sponsor did a Xmas special last year and it's recalled that the Tums commercials (with Basil Rathbone doing the sell) practically brought down the wrath of the industry on its head.

WPIX's 'Telepool Network' Feeds Shows to Regional UHF'ers

What amounts to all-UHF network (with but one station exception, WPIX), has gradually been taking shape. Ten video stations along the upper east coast with WPIX, the N. Y. Daily News-owned VHFer as the key, are already telecasting a limited number of the same programs in order to cut down production costs and simultaneously attract regional sponsors. In the near future another five outlets will join the network.

The setup, identified by WPIX as simply a "program relay plan," had its experimental start last basketball season when the Gotham tele operation relayed its game pickups chiefly to stations in Allentown, Pa., and Adams, Mass.

Unlike CBS-TV, NBC-TV, DuMont or ABC-TV, the new web uses neither microwave relay nor coaxial cable to transmit programs from one point to another. And it doesn't look like it will ever grow beyond regional stages, since it's all done via relay on the basis of transmitter strength alone. WGLV-TV, Easton, Pa.; WTVU, Scranton, Pa.; WMGT, Adams, Mass.; WATR-TV, Waterbury, Conn., are the "one hoppers," picking the WPIX program directly from the Empire State Building transmitter. WHUM-TV, Reading, Pa., in turn, picks up WGLV's signal. To further intensify coverage, it will be picked up by a third string of stations, presently including WCMB-TV, Harrisburg, Pa., and WNOW-TV, York, Pa. WMGT will feed to WKNY-TV, Kingston, N. Y. (although closer to WPIX it has terrain problems which prevent direct relay) and to WWOR-TV, Worcester, Mass.

It's a carefully planned operation. The first four stations are actually outside WPIX's basic coverage area, but special antennas and "hopped up" equipment enable direct pickup.

A definite sales operation has been organized to lure regional and local (via co-op) bankrollers. Called Telepool, Inc., and headquartering in Stockbridge, Mass., it already has Young & Rubicam for Piel's as underwriter of the 69 Madison Square Garden events being televised by WPIX. Head of the U sales outfit is James W. Miller.

The Telepool network is planning now to feed occasional programs back to WPIX. And of the WPIX originations, the station figures it won't stop simply at transmitting sports but intends expanding to other program types.

Get Zenith—and be sure of continuous true High Fidelity

It is impossible to obtain High Fidelity from *any* phonograph unless the record is played at the *exact* speed at which it was recorded.

No phonograph can continuously play records at the exact speed at which they were recorded, except by the use of a speedometer and a speed regulator. Only ZENITH has these; therefore, only ZENITH record-changer phonographs can continuously give you *true* High Fidelity.

It is a surprisingly little known fact that even the finest record players vary turntable speed at time of manufactur and get worse as they grow older. A variation of only one rpm in turntable speed will make an LP record sharp or flat by a full quarter tone.

ZENITH's Stroboscope, which is its speedometer, and ZENITH's variable speed regulator, both of which are built into our high fidelity record-changer phonographs, enable a child to regulate the speed: and set ZENITH phonographs at *exactly* 78, or exactly 45, or exactly 33⅓ or exactly 16⅔ revolutions per minute. 16⅔ rpm is the new Talking Book speed.

Without a speedometer and a variable speed regulator, *no* phonograph can give you continuous *true* High Fidelity. Demand a ZENITH if you want *true* High Fidelity. Get your Zenith dealer to demonstrate the Zenith Custom Super-phonic today.

Zenith Super-phonic has all matched components needed for true High Fidelity reproduction: Dual speakers with 7½" woofer . . . Cobra® Tone Arm with barium titanate pick-up gives frequency response of 25-20,000 CPS. Exclusive Lid Lock makes whole cabinet acoustically sealed sound chamber.

Dual-needle cartridge with 1-mil and 3-mil styli for simple, finger-tip selection of correct needle for LP and standard records. Extra-long playing diamond stylus and 45 RPM spindle optional at slight extra cost.

The Custom Super-phonic in Mahogany finish, Model HFR15R, $149.95.* In Blonde finish, Model HFR15E, $159.95.* The Super-phonic starts at $129.95.*

ZENITH® RADIO

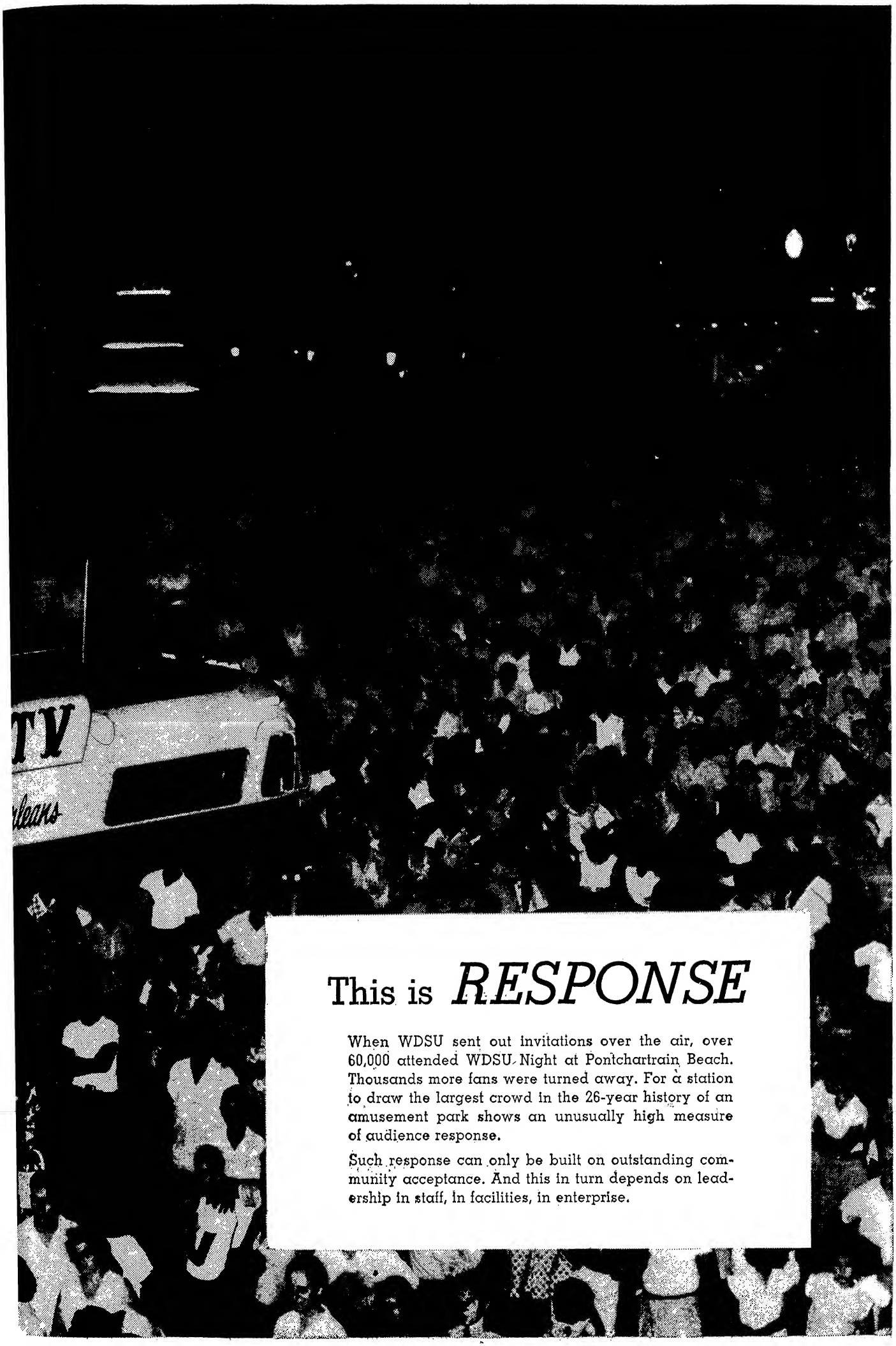
The royalty of television and

Backed by 36 years of Experience in Radionics Exclusively
ALSO MAKERS OF FINE HEARING AIDS
Zenith Radio Corporation, Chicago 39, Illinoi

*Manufacturer's suggested retail price. Slightly higher in Far West and South. Prices and specifications subject to change without notice.

COPR., 1954

WDS
Channel
TV



This is *RESPONSE*

When WDSU sent out invitations over the air, over 60,000 attended WDSU Night at Pontchartrain Beach. Thousands more fans were turned away. For a station to draw the largest crowd in the 26-year history of an amusement park shows an unusually high measure of audience response.

Such response can only be built on outstanding community acceptance. And this in turn depends on leadership in staff, in facilities, in enterprise.

YOU ASKED FOR IT... HERE IT IS!

the most fabulous, the richest, the greatest assortment of prizes ever offered in broadcasting history!

supported by over 100 million PROMOTIONAL PIECES in the biggest, most diversified, most comprehensive merchandising package ever offered . . anywhere, anytime!

COST? ZERO!

THIS IS NOT A *Program...*

THIS IS A NTA *Plus* SERVICE..

AVAILABLE TO ONLY

100 STATIONS

IN THE UNITED STATES

NTA

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"TV TIC-TAC-TOE"®

1 MILLION DOLLARS IN PRIZES

THIS PROMOTION HAS EVERYTHING!

EXCITEMENT . . . prolonged for a 21-week period, leading up to a grand contest climax.

ACTION . . . . . every week a new contest, with everyone in your market eligible.

SIMPLICITY . . . . no captions to read! no box tops to handle! no slogans to judge . . . Our master plan makes it as easy as a-b-c.

REWARD . the greatest audi "Pied-Piper'd" into station. Brings you . . . keeps for you . . mor national, regional and local sponsors than you've ever had before.

PRESTIGE . . . . . solidifies present billings with powerhouse merchandising plan...puts you in direct contact with huge national advertisers.

GET YOUR SHARE OF THE 10 MILLION CONSUMERS WHO WILL BE RUSHING INTO RETAIL STORES ALL OVER THE COUNTRY EVERY WEEK TO GET THEIR "TV TIC-TAC-TOE" CARDS!

CALL YOUR NTA MAN TODAY! He's Only Minutes Away!

National Telefilm Associates, Inc.

625 MADISON AVENUE, NEW YORK, N. Y., Plaza 5-8200

GUILD-VITAPIX FILM NETWORK

No Famine on Features

Prevalent belief that there's a famine of feature films available to television is belied by the latest Broadcast Information Bureau compilation, which shows a total of 3,046 acceptable features on the market, plus an additional 992 westerns. Titles are listed in BIB's new TV Film Program Directory—Feature Films, which is being released today (Wed.).

Totals don't include two categories of available features, those subject to copyright litigation, and some 500 titles which were previously listed but now are characterized as having "quality now judged insufficient for telecasting." Many features, according to BIB editor Judy Dupuy, have outlived their copyrights or leasing-for-tv agreements, and are i the hands of distributing organizations which though they have physical possession of the prints, don't necessarily have legal title to them.

Rockhill In Mess Of Financial Woes; In Tiz Over Colbert's 'Liz'

Rockhill Productions has made demands upon Gross-Krasne (United Television Programs), vidpix packagers on the Coast, for the return of a pilot film held to be in the possession of G-K with latter as the "innocent party" in an alleged unauthorized transfer of property. This and other incidents relating to Rockhill's current financial woes were aired last week by Janet Taylor, president of Rockhill. The seriousness of the situation—of which physical "dispossession" of the pilot and prints of it constitutes but one phase in a series of elaborate charges and events—is indicated in Rockhill's retention of Warren S. Tenney, a New York attorney, to handle the case. Tenney was assistant to District Attorney Frank Hogan until a few weeks ago and is now in private practice.

Film involved is "Leave It to Liz," made with Claudette Colbert as the star and projected as a three-year series with the Toni Co. signing as the sponsor and a time slot arranged on NBC-TV. Hitch developed, however, when Miss Colbert nixed the deal saying she would not pitch the commercials, nor even introduce the announcer who would make the formal plugs. Rockhill's investment in "Liz" was "upward of $50,000."

Last week, Rockhill wrote to Gross-Krasne that a "certain property is now in your possession . . . obtained pursuant to a purported purchase and sale between you and E. J. Leven." The latter is described as not owning the film and without any right to dispose of it since "he is not an officer of the corporation" and has not been in an officer capacity "at any time."

Rockhill is currently unrepresented on tv. Its leading property is "Tom Corbett, Space Cadet," not now aired but still a key vehicle on merchandising-licensing factors, and it also has a major telepix project in "Jet Fighter."

'Plundered'

According to its statement, Miss Taylor returned to her office recently after a serious illness to discover that the company had been "plundered" in her absence. "She found," the declaration continued, "that the Claudette Colbert pilot film was missing and apparently disposed of, corporate monies gone and unaccounted for, cor-

(Continued on page 47)

Princess-Pix Not In Vitapix Deal

Package of 13 Princess Pictures "made-for-tv" features which have been distributed by Vitapix won't go over to Guild Films under the Guild - Vitapix agreement. Announcement of the agreement had Guild taking over all Vitapix product, but Princess, headed by Burt Balaban, has recovered the 13 features and is now negotiating a distribution deal with other outfits, with a firm commitment for a new distrib reportedly due within the week.

Other Vidfilm properties, all of which will be handled by Guild, are the Johnny Mack Brown westerns and the Vitapix wrestling show from Hollywood.

Alicoate Joins Wicks

John C. Alicoate has resigned as eastern sales chief of the TeeVee Co. to join Charles Wick's Telefilm Enterprises in the same capacity. Telefilm also added Alexander J. Cline to the new post of film traffic manager.

Alicoate, a member of the trade-paper family, joined TeeVee this spring, after serving with Guild Films as assistant national sales manager. Cline was formerly with Shell Oil, where he was film library and traffic manager.

Drop Guarantee On WOR-TV Pix

WOR-TV, N. Y., has pulled the rating guarantee off its 16 showings weekly of each of the 30 features purchased from parent corp. General Teleradio. As a matter of fact, it was learned that the last two of the eight sponsors inked to pay for the expensive package—N. Y. Telephone and Duffy Mott—did not sign on the basis of a guaranteed 70 cumulative rating each week.

The first rating on the month-old multi-run casing, before the two last sponsors signed, was 70.7. In a Telepulse of Oct. 8 to 14, the 16 showings of the pic got an 84.2 cumulative rating, putting WOR-TV into N. Y.'s number three spot, on the basis of quarter-hour averages behind NBC and CBS flagships, for the second time in as many ratings, but this time from 6 p.m. until midnight instead of 7 to 11:30 WOR only made the 70 guarantee to attract sponsors to the $4,125-a-week deal. It's doubtful, according to some observers, if ratings fall below 70 that the guarantee will be reinstated.

TOURIST ATTRACTIONS' INSTITUTIONAL VIDPIX

Now the tourist attractions have started bankrolling their own institutional vidpix.

Luray Caverns, Va., has pacted with Hollywood Television Productions for one 15-minute vidfilm and Ponce de Leon Springs, Fla., is going to make six of the same length through the same producer. The decision to underwrite completely their own public service stanzas is seen as an outgrowth of satisfaction with participation in the 10-month old "Guided Tour" quarter hour made by HTP. That show contains features from several tourist attractions each week, and is distributed gratis to 209 tele stations.

HTP has realized gross of $100,000 this past year in production and distribution of industrials or travelog-type pix. Ship 'N' Shore Blouses is in for the third year with six quarter-hour pix at NTP; International Silk Assn. is doing four more; Coty is inked for two; Suzy Perrette (dresses) is also pencilled for two. Other NTP accounts include Edison Ediphones, Underwood Typewriters, Pennsylvania Railroad.

OPENING SALVO VS. NETWORKS

By BOB CHANDLER

The first shot in what promises to be a long and drawn-out battle between the networks and the film syndicators was fired last week via the announcement of an "agreement" between Guild Films and Vitapix under which the former will provide some $12,000,000 worth of first-year programming for national spot sponsorship over a lineup of some 60 present and future Vitapix stockholder stations.

The Guild-Vitapix agreement, though couched to the press in cautious terms, left no doubts that this promises to be the stations' major thrust against the network rate structure. That a filmed network in which the stations could keep 100% of their rate card via sales of network-quality filmed shows to national sponsors has been a gleam in the eyes of top station operators is no secret. And that the Vitapix member stations, among which number more than 20 CBS basics and 14 NBC basic affiliates, have given unqualified support to the Guild enterprise is also no secret, although Reub Kaufman and Frank E. Mullen, the respective prexies of Guild and Vitapix, were careful to state that no station under their license, can "trade away its time."

That the stations, after three years of comparative inactivity under the Vitapix banner, are playing for keeps is inherent in the Guild production plans, which call for five new half-hour nighttime shows, including "The Goldbergs" and Paul Coates' "Confidential File," a longtime toprated local show in Los Angeles. In the daytime sphere, Guild will turn out four quarter-hour strips, comprising 20 quarter-hours weekly, which include Dr. Norman Vincent Peale in a twice-weekly format, Connie Haines as a three-a-weeker, "It's Fun to Reduce," as a cross-boarder and "Bride and Groom" as a second cross-boarder. Kaufman is currently negotiating for the other three nighttime segments and the one daytimer, with top names and properties reportedly in the works."

Rate Card Big Factor

Guild and Vitapix see several distinct advantages in their favor in the upcoming battle for station and advertiser allegiance. One is the rate card factor, under which the stations will get 100% of their national spot rate instead of 30% of their network rate. On the advertiser side, the Vitapix station lineup will cost about 25% less to a sponsor than the same lineup bought on a network basis. (That's because stations have set their network rates higher than their national spot rates, since they only get 30% of their network rate.) Third, the film factor permits greater programming - clearance flexibility for station and sponsor. Fourth, stations don't have to give free hours to a filmed network. Fifth, in the long run, webs will continue to have to pay up to $100,000,000 a year for line charges while the GuildVitapix front pays only print and shipping charges.

(Continued on page 47)

MCA-TV To Syndicate 'Pride of Family' Reruns

Reruns on "Pride of the Family," the Paul Hartman starrer that was last year sponsored on ABC-TV by Armour and Bristol-Myers, being placed into syndication by MCA-TV, it's been reported. The distrib outfit is working up regional and local deals now.

In the meantime, producer Joel Kaufman signed over to MCA distribution rights on the Aussie-produced 39 tinters of the "Long John Silver" series. Pix, starring Robert Newton, will not be released, however, for a year after release of a full-length feature on the same topic, per Kaufman-MCA contract. That means the telepix should be available around Xmas '55.

Sheldon Reynolds' Bank Financing Deal; Wm. Morris Repping Sales

Reynolds' Switch

After more than three years of filming "Foreign Intrigue" and latterly "Sherlock Holmes" abroad, during which time he's built up a rep as the top American producer filming in Europe, Sheldon Reynolds is pulling a switch. His next telepix series, "The Saint," will be shot in New York.

Reynolds has the rights to the Leslie Charteris character, and can proceed with production whenever he wants. However, the press of producing "Intrigue" and "Holmes," plus plans for the production of feature films abroad, makes the starting date "The Saint" indefinite. However he insists it will be done in N. Y., declaring that "no one has really taken advantage of the N. Y. backgrounds and gotten the feel of N. Y. in their films yet."

First instance of the establishment of a telefilm distribution company underwritten by bank financing is the syndication operation of Sheldon Reynolds Productions, which was formalized last week. On an informal basis, the firm, operating through the William Morris office, which reps Reynolds personally, has already written some $650,000 in contracts since Aug. 15 on firstruns of the new "Foreign Intrigue" series and reruns of the second year's production under the title "Dateline Europe."

However, papers were signed last week naming the Morris office exclusive sales representatives for Sheldon Reynolds Productions, and it was disclosed that the Chemical Bank & Trust Co. underwrote the entire establishment of Reynolds' distributing company. Chemical is financing the current "Intrigue" series, which Reynolds owns lock-stock-and-barrel for the first time, and part of the $1,000,000 financing agreement decided that it liked Reynolds' idea of setting up a firm to cash in on the "Intrigue" iduals.

Prior to this year Reynolds was partnered with Ballantine's, via the J. Walter Thompson agency, with the brewery sponso ing the show in several key markets and sub-licensing it in others. Reynolds never controlled distribution. When his deal with Ballantine's was renewed this year, a new contract giving him distribution rights i non-Ballantine markets and also giving him the right to sell reruns was signed. Sheldon Reynolds Productions was then set up as a distribution company with the Morris office's Bob Cinador assigned to handling it. Formal assignment of the Morris agency as sales reps w signed last week. This, incidentally, marks the first time the agency is actually out selling in the syndicated marts. Reynolds said his next project, "The Saint," will probably be handled through the new company. His current "Sherlock Holmes" is a coproduction deal with Motion Pictures for Television and is being syndicated by MPTV's distribution arm, UM&M Inc.

TV 'Int'l Cabaret' European Tintpix

London, Oct. 26.

A color series of at least 26 hour-long pix, each of which will be lensed in different capitals, has been launched jointly by Harry Alan Towers and Henry Caldwell. Latter is the BBC-TV producer of "Cafe Continental," "Lime-Light," "Shop Window," etc.

First in th series, entitled "Moulin Rouge," has already been filmed in Paris and a color print is now being edited. Production, which stars the Wiere Bros. and Richard Hearne ("Mr. Pastry"), was produced, directed and scripted by Caldwell. It was made in Eastman Color and was filmed in four-and-a-half days.

Second in the series is now in preparation and will be lensed either in Spain or Italy. After exhausting the European capitals the producers will film in more distant parts of the world.

Distribution of the series is being arranged through the Towers organization, Towers of London, and deals are already being negotiated for most of the television webs in existence in Europe.

It is claimed that the pix employ a technique which makes them suitable for screening in any country without dubbing. They re being released under the tentative umbrella title of "International Cabaret."

'FORD THEATRE' TO CUT BACK ON TINTPIX

Hollywood, Oct. 26.

Despite the growing conviction that "all telefilms will be in color before too long," Ford has decided to cut back its use of tint for the current "Ford Theatre" series. Screen Gems has made 15 of the vidfilms in color thus far.

J. Walter Thompson, on behalf of Ford, notified Screen Gems to limit color to every third picture henceforth. Color cost has risen to $45,000 per film as against $35,000 for black-and-white.

OF's 'Secret File' Deal

Official Films will distribute 13 more "Secret File, U. S. A." films starring Robert Alda under an agreement reached last week with Arthur Dreyfus, who's producing the series in Amsterdam. Dreyfus planed into N. Y. to huddle with official prexy Hal Heckett, who agreed to bring the total of "Secret File" pix up to 52. First 39 are currently in production at the Cinetone Studios in Amsterdam.

Official has sold the series in 48 markets so far, including 12 mid-western ones for Ohio Oil.

600G Pre-Release Sales for 'Mayor'

Hollywood, Oct. 26.

Pre-release sales on "Mayor of the Town" total more than $600,000, it's reported by United Television Programs sales p. Wynn Nathan.

Thomas Mitchell stars in series being produced by Rawlins-Grant at California studios in association with Gross-Krasne, Inc.

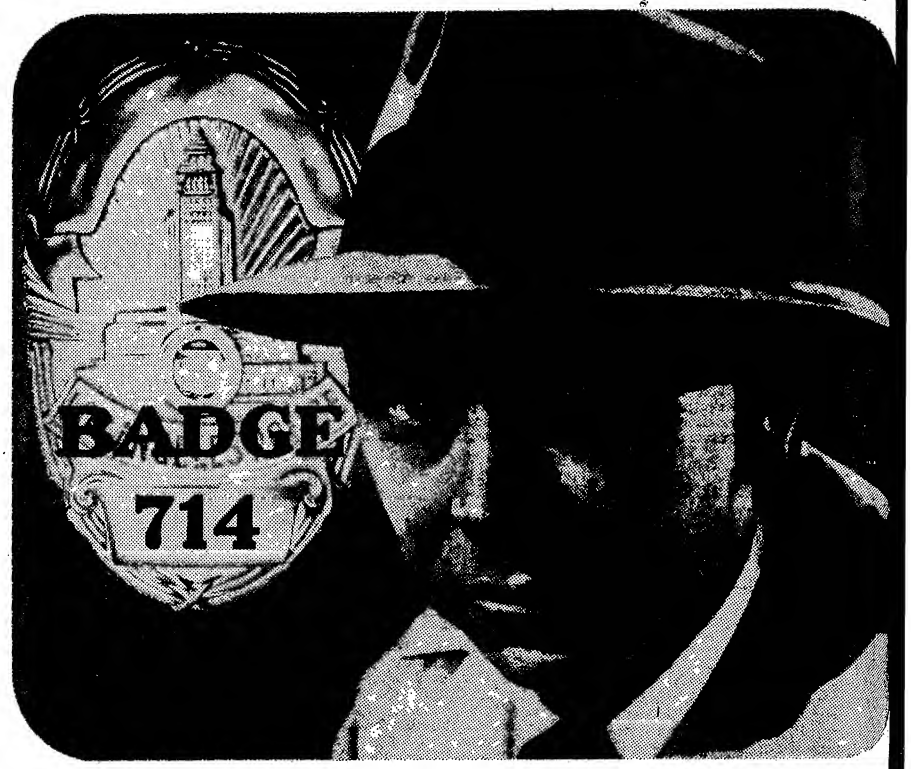
Buyers of series thus far include Richfield Oil, in 11 western states; Kennecott Copper, Schmidt Brewing, Sealtest Dairy, Gill Coffee, United Gas and Meister Brau Beer.

DUB 'RACKET SQUAD' FOR SPANISH MARKET

First Spanish-language telepi dubbing to be done in Spain has been completed on onc of the "Racket Squad" idpix, and ABC Syndication is currently dickering a couple of major Latin American deals on the basis of what it calls a highly successful job. If the deals jell, it will go ahead with dubbing of all 98 "Racket" half-hours, making back the cost through the deals in the Latino markets plus other sales it can wrap up south of the border. Thus far, Ziv has been the only telepixer to invade Latin America with any success.

Pilot dub job was done in Madrid, at the Cervantes Studios, with Henri Grundman supervising. Dubbing, it's said, was done after extensive research into Latin American dialects.

BADGE 714;
starring Jack Webb



ANY ONE OF TV'S BIG 3 MYSTERY

Adventures of
THE FALCON,
starring Charles McGraw

INNER SANCTUM

ADVENTURE PROGRAMS

can sell your product

Whatever you sell . . . from beer to banking . . . automobiles to supermarkets . . . appliances to soft drinks . . . these proven-great programs have delivered enormous local audiences for similar sponsors.

Always, the cost per thousand has been unusually low . . . characteristic of NBC Film Division shows.

NBC FILM DIVISION

SERVING ALL SPONSORS . . . SERVING ALL STATIONS

NBC FILM DIVISION—30 Rockefeller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif. • In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and tional spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i. ., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	SEPTEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
NEW YORK	*Approx. Set Count*—4,175,000			*Stations*—WCBS (2), WNBT (4), WABD (5), WABC (7) WOR (9), WPIX (11), WATV (13)					
1. Superman (Adv)	WNBT	Flamingo	Mon. 6:00-6:30	17.1	55	31.4	6 O'Clock Report	WCBS	5.2
							Early Show	WCBS	9.5
2. D. Fairbanks Presents (Dr)	WNBT	Interstate	Wed. 10:30-11:00	14.6	30	48.4	Best of Broadway	WCBS	20.4
3. Badge 714 (Adv)	WOR	NBC	Wed. 9:00-9:30	12.5	19	66.9	Kraft TV Theatre	WNBT	20.2
4. Favorite Story (Dr)	WNBT	Ziv	Mon. 10:30-11:00	11.5	26	44.5	Summer Theatre	WCBS	27.6
5. I Led Three Lives (Dr)	WNBT	Ziv	Sun. 10:30-11:00	10.8	21	52.1	What's My Li	WCBS	38.9
6. Abbott and Costello (C	WCBS	MCA	Sat. 11:30-12:00	10.5	78	13.4	Channel 4 Theatre	WNBT	1.6
7. Cisco Kid (W)	WNBT	Ziv	Fri. 6:00-6:30	10.2	34	25.3	6 O'Clock Report	WCBS	4.6
							Early Show	WCBS	9.5
8. Annie Oakley (W)	WABD	CBS	Sat. 7:30-8:00	9.8	24	41.2	Beat the Clock	WCBS	20.2
9. Range Rider (W)	WNBT	CBS	Sat. 6:30-7:00	9.4	42	22.7	Saturday Show	WCBS	3.9
							Show; Rain or	WCBS	4.3
Wild Bill Hickok (W)	WNBT	Flamingo	Wed. 6:00-6:30	9.4	31	30.0	6 O'Clock Report	WCBS	7.5
							Early Show	WCBS	10.8
DETROIT	*Approx. Set Count*—1,150.000			*Stations*—WJBK (2), WWJ (4), CKLW (6), WXYZ (7)					
1. Badge 714 (Myst)	WWJ	NBC	Sun. 10:00-10:30	39.6	76	52.6	City Kid	WXYZ	8.9
2. Waterfront (Adv)	WXYZ	UTP	Tues. 10:00-10:30	30.4	61	49.6	Motor City Fights	WWJ	12.0
3. Racket Squad (Adv)	WWJ	ABC	Tues. 9:30-10:00	26.4	44	60.0	Stop the Musi	WXYZ	20.4
4. Amos ' ' Andy (Com)	WXYZ	CBS	Mon. 10:00-10:30	22.9	51	45.3	Showcase of Stars	WWJ	14.4
5. Mr. District Attorney (Myst)	WWJ	Ziv	Wed. 9:30-10:00	22.7	36	64.0	Best of Broadway	WJBK	29.5
6. All Star Playhouse (Dr)	WWJ	ABC	Sun. 10:30-11:00	19.7	64	30.6	Place the Face	WJBK	7.6
7. Cisco Kid (W)	WXYZ	Ziv	Thurs. 7:00-7:30	17.8	34	52.7	You Bet Your Life	WWJ	31.5
8. Liberace (Mus)	WWJ	Guild	Fri. 10:00-10:30	16.0	35	45.3	Black Spider	WXYZ	17.1
9. I Led Three Lives (Dr)	WJBK	Ziv	Thurs. 9:30-10:00	15.1	24	62.8	Lux Video Theatre	WWJ	20.7
10. Annie Oakley (W)	WXYZ	CBS	Sun. 5:00-5:30	14.2	78	18.2	Wings Over the World	WWJ	3.6
WASHINGTON	*Approx. Set Count*—585.000			*Stations*—WNBW (4), WTTG (5), WMAL (7), WTOP (9)					
1. Badge 714 (Myst)	WNBW	NBC	Wed. 7:00-7:30	18.8	71	26.5	Mark Evans	WTOP	4.3
2. I Led Three Lives (Dr)	WNBW	Ziv	Mon. 10:30-11:00	17.3	40	43.6	Summer Theatre	WTOP	18.0
3. Wild Bill Hickok (W)	WNBW	Flamingo	Thurs. 7:00-7:30	13.9	73	19.2	Safeway Comedy Hour	WTOP	3.7
4. Superman (Adv)	WNBW	Flamingo	Tues. 7:00-7:30	13.2	74	17.9	Curtain Time	WTOP	2.3
							News—J. Daly	WMAL	2.6
5. Hopalong Cassidy (W)	WNBW	NBC	Fri. 7:00-7:30	12.5	54	23.3	Amos 'n' Andy	WTOP	9.9
6. Foreign Intrigue (Dr)	WNBW	Sheldon Reynolds	Wed. 10:30-11:00	12.4	27	46.1	Best of Broadway	WTOP	22.0
7. Eversharp Theatre (Dr)	WNBW	Ziv	Mon. 7:00-7:30	10.6	53	20.2	Mark Evans	WTOP	5.7
8. Amos 'n' Andy (Com)	WTOP	CBS	Fri. 7:00-7:30	9.9	42	23.3	Hopalong Cassidy	WNBW	12.5
9. Front Page Detective (Myst)	WMAL	Consolidated	Fri. 10:30-11:00	8.7	21	41.5	Person to Person	WTOP	21.6
10. Mr. District Attorney (Adv)	WMAL	Ziv	Fri. 10:00-10:30	7.5	15	51.4	Cavalcade of Sports	WNBW	19.7
CINCINNATI	*Approx. Set Count*—440,000			*Stations*—WLW-T (5), WCPO (9), WKRC (12)					
1. City Detective (Myst)	WKRC	MCA	Wed. 8:00-8:30	32.0	65	49.8	Strike It Rich	WCPO	12.9
2. Mr. District Attorney (Myst)	WLW-T	Ziv	Tues. 9:30-10:00	30.2	54	56.1	Stop the Music	WCPO	18.7
3. I Led Three Lives (Dr)	WLW-T	Ziv	Thurs. 7:30-8:00	26.	56	46.8	Four Star Playhouse	WKRC	17.3
4. Boston Blackie (Myst)	WLW-T	Ziv	Sat. 10:00-10:30	20.5	47	43.9	Front Page; Weather	WKRC	17.6
							Movie at 10	WCPO	10.5
5. Cisco Kid (W)	WCPO	Ziv	Sun. 5:00-5:30	17.6	57	30.4	Meet the Press	WLW-T	12.5
6. Favorite Story (Dr)	WLW-T	Ziv	Fri. 8:30-9:00	17.0	34	50.6	Our Miss Brooks	WKRC	28.5
7. Badge 714 (Myst)	WLW-T	NBC	Sun. 6:00-6:30	15.8	44	36.2	You Asked For It	WCPO	14.2
8. Superman (Adv)	WLW-T	Flamingo	Tues. 7:00-7:30	13.9	43	32.4	The Goldbergs	WCPO	12.2
9. Cowboy G-Men (W)	WCPO	Flamingo	Sun. 1:30-2:00	10.2	25	14.1	Sunday Matinee	WLW-T	2.6
10. Wild Bill Hickok (W)	WLW-T	Flamingo	Sat. 6:00-6:30	7.8	38	20.4	NCAA Football	WCPO	11.9
COLUMBUS	*Approx. Set Count*—340,000			*Stations*—WLW-C (4), WTVN (6), WBNS (10)					
1. Racket Squad (Adv)	WLW-C	ABC	Tues. 9:30-10:00	27.1	53	51.8	See It Now	WBNS	20.4
2. Boston Blackie (Myst)	WLW-C	Ziv	Sat. 10:30-11:00	25.7	77	33.3	Adlai Stevenson	WBNS	7.3
							Duffy's Tavern	WBNS	7.8
3. I Led Three Lives (Dr)	WBNS	Ziv	Tues. 8:30-9:00	24.7	44	54.3	Circle Theatre	WLW-C	26.3
4. Eversharp Theatre (Dr)	WLW-C	Ziv	Sat. 10:00-10:30	21.0	68	31.0	Film Short	WBNS	4.9
							Adlai Stevenson	WBNS	6.9
5. Mr. District Attorney (Myst)	WLW-C	Ziv	Wed. 9:30-10:00	20.6	41	50.4	Best of Broadway	WBNS	26.9
6. Royal Playhouse (Dr)	WBNS	UTP	Sun. 9:00-9:30	18.4	35	52.9	Loretta Young	WLW-C	23.5
7. City Detective (Myst)	WBNS	MCA	Thurs. 9:30-10:00	17.4	36	49.0	Lux Video Theatre	WLW-C	25.5
8. Counterpoint	WBNS	UTP	Sun. 8:30-9:00	15.5	29	53.0	Television Playhouse	WLW-C	20.4
9. Amos 'n' Andy (Com)	WTVN	CBS	Mon. 7:30-8:00	13.1	22	60.0	Godfrey's Talent Scouts	WBNS	41.8
Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	13.1	79	16.6	Theatre-News	WTVN	4.5
							Marge & Jeri	WTVN	0.8

New Telepix Shows

WHERE WERE YOU?
With Ken Murray, guests
Producer: Bing Crosby Enterprises
Producer: Murray
Director: Ralph Staub
Writer: Jean Holloway
39 half-hours
Distrib: United Television Programs

This is a show biz legend come true—the one about the comedian wh wanted to do something seri-

In this case, the comedian is Ken Murray. Unfortunately, his idea of something serious turns out to be a dreary hodgepodge of newsreel clips held together on the thin thread of a single idea—where was the viewer then an important news event was taking place. To refresh setside recollection, Murray has amassed a collection of clips, none over 30 seconds in length that he stretches out for an interminable 20 minutes before coming to the point and identifying his mystery guest—the femme elevator operator who fell 71 floors and two basements when a plane hit the Empire State Building in 1945. Her three minutes of recollection provide the only teresting segment of a program that includes some dramatized sequences designed to recapture the feeling of the period.

Chief difficulty with the presentation is the Jean Holloway script which veers from the irritating to the inane. Particularly annoying are the repeated flashbacks to the elevator operator and the "she-was-in-an-exciting-news-event-where-were-you" narration that goes with it and some of the interpolated scenes.

Director Ralph Staub's pacing of the drama scenes is on the slow side. Lensing by Lucien Andriot is average.

As far as local consumption is concerned, program is Paul Coates "Flashback" with an attempt at a personalized gimmick. *Kap.*

Telepix Followup

FOUR STAR PLAYHOUSE
(The Wallet)

Those little human touches that give an ordinary piece of fiction a glow of warmth has rescued many shopworn tale in this series and blacked out more than one of its stars. It's an old trick of Charles Boyer's to put the story in its place and take off from there. Here he does it with finesse and eclat, the saving grace of an otherwise unoriginal vehicle that gets its only excitement from his suave pretending and without him would have been as uninteresting as the title.

An impoverished head waiter, Boyer is torn between his affection for an ailing wife and a hatred of their son, who rebels at home surroundings with a yearning for more modern things. In desperation to keep his wife out of a charity ward in the hospital, Boyer fails in his efforts to raise the necessary money and decides to salvage something out of his pride and honesty. A wallet left at the cafe with $3,400 won at the track intrigues him after he had offered its return without thought of reward.

Meanwhile the kid gets touched by his mother's plight and makes off with company money. When Boyer berates him as a thief, he takes inventory of his own conscience. He's a thief, too, if he doesn't return the wallet. It comes off with a sugar coating and all ends well with Boyer treating the women in the ward with what you'd expect a head waiter to buy with his last 40 bucks—caviar and other delicacies.

Boyer's tender sentimentalities are balanced off for dramatic effect by the irascibility of William Campbell and Maria Palmer's instinctive understanding of the clashing elements. Director Robert Florey also gets good performances from teh other motivators. *Helm.*

Guild-Vitapix

Continued from page 43

As of the moment, the situation stands this way. Guild is pitching its shows at national sponsors while Vitapix is clearing time on the stations for national buys. According to Mullen, times being considered are fringe time, 7-7:30 p.m. and 10:30-11 p.m. He said stations are not being asked to forego their affiliate contractural relations. But for the future, the Guild production plans call for more ighttime shows than will fit into "fringe" time, and if Guild can come up with a strong lineup of shows and sufficient sponsorship coi it's likely the battle will be drawn.

Under the Guild-Vitapix agreement, exact terms of which weren't made clear at the press conference Friday (22) announcing the wedding, Guild will take over all present Vitapix product for sales and distribution, while Vitapix continues as an entity for the purpose of clearing time, doing time and programming research and working in the sphere of station relations. Vitapix currently has 37 member stations, but pending membership applications will bring the total up to 60. Virtually every major market is covered, with the exceptions of New York and Chicago, and in the present membership is only one UHF outlet.

Staff Expansion

On tap is a vast expansion program for Guild, including the tripling of present production facilities on the Coast and the construction of Guild's own studio there withi months, the establishment of New York production facilities ("Goldbergs," Dr. Peale, "Bride and Groom" and "Fun to Reduce" will all be shot in N. Y.), and the expansion of Guild's homeoffice staff fivefold. Firm has already leased new Park Ave. offices and opened three new sales branches. Production starts immediately on the new shows, with all of them to be released by January.

Production coin for the new programs is coming from "Guild's own resources," according to Kaufman, which is to say that the stations aren't contributing. Kaufman did indicate that "Guild's resources" included banks with which the firm has done business. Guild recently raised $1,000,000 through a stock issue (now having a market value of over $2,500,000), but that sum was applied to wipe out existing debts. There was no exchange of stock in the Guild-Vitapix agreement, according to Kaufman, nor no joint ownership agreements, but the two firms will be represented on each other's boards, with Kaufman joining the Vitapix board and an unnamed Vitapix rep sitting on the Guild board. As to current Vitapix personnel, Mullen said he'll continue on as Vitapix prez, but exec v.p. Bob Wormhoudt is having his contract settled and national sales v.p. Ned Koenig quietly resigned a couple of weeks ago.

Vitapix lineup includes KTLA, Los Angeles; KRON-TV, San Francisco; WBZ-TV, Boston; KLS-TV, Denver; WDSU-TV, New Orleans; WJAR-TV, Providence; KSTP-TV, St. Paul; WBNS-TV, Columbus; KOIN-TV, Portland, and others. John E. Fetzer is Vitapix board chairman; other board members include J. Leonard Reinsch, Joseph E. Baudino, Kenyon Brown, Stanley Hubbard, Bob Swezey, Charles Crutchfield, O. L. Taylor and Howard Lane. All of them have been among the most influential station operators in network-affiliate deliberations.

OF's 'Tune-O' Sponsor

Official Films landed its first bankroller for the new "Time for Tune-O" musical bingo-quiz package in a 52-week Buffalo deal which it expects to set the pattern for future sales of the series. Deal is with the Nu-Way Stores, a grocery chain subsid of the American Stores, which has bought the show under an arrangement that calls for co-op advertising with top national food sponsors on the segment

Nu-Way will air the show oneweekly at first, going later to three times weekly, via WGR-TV. Chain, comprising 80 stores in the Buffalo area, has already ordered 200,000 tune-o cards, which are necessary to play the game and which are distributed at point-of-sale. Particular manner in which Nu-Way is handling the show is being pitched by Official at other food chains and outlets throughout the country.

1ST FILM COMMERCIAL SET FOR SYNDICATION

Sterling Television has come up with what shapes as the first syndicated mercial (distinguished from national spot advertisements).

It's of 65 30-second "programs" on household hints with Jean Alexander, with Sterling pitching them to stations as items into and around which local advertising can be built. However, if the stations just buy them as filler without the thought of seeking sponsors for them, they will mark another first by becoming what is believed the shortest series of video shows on record.

'Finders Keepers' For Syndication as Vidpix

Hollywood, Oct. 26.

"Finders Keepers," the audience-participation quizzer which had an NBC radio ride in 1944 and was a live tv'er on WRCA-TV in N. Y. in 1951, is being converted to film as a syndicated offering. Show will be filmed for syndication by Hollywood Star Productions.

Deal was set by Maggy Fisher, owner of the show, who leased the rights for five years to Nick Seyano and Arnie Mills of Gabbe, Lutz & Heller. Miss Fisher, no longer in production, will nonetheless act as an adviser on the show.

'Voice' Moves

Continued from page 32

around the reception desk, complete with a handsom mural exhibit, operation fans out along gleaming corridors to a coordinated network of studios, recording rooms, librari master control room, and offices. The 14 studios, three of which "showcase" rooms, with full view windows to accommodate the many touring groups expected, boast the latest in custom design and equipment. Since virtually all live broadcasting is lingual, rather than musical, special techniques had to be used to develop absolutely clear sound. Music shows are packaged in recording studios, then transmitted via relay stations to blanket the Middle East and parts of USSR and the satellite countries.

Taping studio has 40 recording machines in 10 booths, and is so devised that there is a two-way feed between it and the studios. In the case of package shows, entire unit can go directly to master control and out on the transmitter. A master control room, still in an incomplete state, has been designed to take programs from 100 different sources, and to handle 26 shows simultaneously. Six playback rooms in which editors can work on tapes; 24 disk recorders; 16 tape recorders; a streamlined library setup covering recording, and transcriptions are just a few of the features in this broadcasting Utopia.

It's Cool, Too

Pride and joy of the outfit, however, is the super-perfect air conditioning system, specially devised contrivance apart from the general cooling system for the rest of the building. In order to assure sound-proof qualities along with summer comfort, the studios in the wing over the air conditioning unit are suspended on rubber blocks, over which concrete has been poured and tiles laid. In this way all floor vibrations are avoided. In addition, each studio is equipped with its own power plant and thermostatic heat and air control.

The engineering marvels underlaying the vast new plant are likely to escape the average visitor. Bound to be an eye-catcher, however, is the variety of dress worn by VOA staffers. The saris of India, the turbans of Pakistan, the colorful garb of Indonesia, the native dress of faraway lands, mingle with western motif in this modern Tower of Babel. There are refugees from behind the Iron Country, victims of the Nazi horrors, and even a bonafide princess of Thailand, the granddaughter of King Mongkut, the "king" of "Anna and the King of Siam" and the Broadway musical, "The King and I," on the VOA roll-call.

Sole exception to th VOA migration is the tv staff, part of which will remain in New York to be near the center of production.

UTP's $5,000,000 Splurge in '55 For Four Syndicated Series, Six Pilots

Hollywood, Oct. 26.

United Television Programs will syndicate four new vidfilm series involving a total production outlay of approximately $5,000,000, for local and regional sponsorship next year, while six new series will be presented for national sponsorship in the same year, exec v.p. Lee Savin said here.

Six shows to be offered for national sponsorship will consist of a variety of programs from situation comedy to dramatic. Four new syndicated series each will have 39 half-hour stanzas.

"Authors Playhouse," with four vidfilms already canned, and "O. Henry TV Theatre," are two of the shows to be offered nationally. Others haven't yet been selected. Brewster Morgan and Eugene Solow produce "Playhouse." A. Edward Sutherland will produce "Henry" for Gross-Krasne, Inc.

In addition, UTP syndicates "Lone Wolf," "Mayor of the Town," "Where Were You?", "Water Front," and "Rocky Jones, Space Ranger."

Plans for expansion mapped at series of homeoffice sessions. Present were Philip N. Krasne, Jack J. Gross, Noel Rubaloff, Dale Sheets, Savin and sales v.p. Wynn Nathan of the homeoffice, and Aaron Beckwith and Tom McManus of N. Y., and John P. Rohrs of Chicago. Nathan will add 10 new salesmen to his staff in the next few months to handle the increased product.

Henry Fonda to Do Emmett Kelly Series

Henry Fonda has been signed to do a half-hour telefilm bio of Emmett Kelly, the Ringling Bros. and Barnum & Bailey clow It'll be done insert on the General Electric program. Film will be produced by Music Corp. of America's Revue Films. It'll mark Fonda's telebow.

Also i the works for the same series is a batch of telefilm-firsts. Under negotiation are deals with Jimmy Stewart, Alan Ladd, Gary Cooper, Clark Gable, Joan Crawford, Jane Wyman and Tyrone Power.

MCA's Freddie Fields left yesterday (Tues.) for the Coast to work on the first GE show to emanate from there. He'll be gone about three weeks.

Geo. Reeves Returns To 'Superman' Lead

Hollywood, Oct. 26.

George Reeves, who left his long underwear behind and exited the lead as "Superman" when he couldn't get a hefty raise, is back at it again.

Reeves and producer Whitney Ellsworth have reached agreement on a new contract, with the actor receiving an uppance in coin, but not anything like his original demands. Series resumes Nov. 15 at California studios, with Harry Gerstad directing vidpix which will be in tint.

Rockhill

Continued from page 43

porate minute books and other corporate documents missing, contracts cancelled and back accounts closed, to say nothing of locks forcibly removed from desks and cabinets. All these activities (were) carried on apparently by a group who seemingly took over the company in her absence."

Rockhill's current situation has an involved background. Statement points out that some months ago Miss Taylor started to form a syndicate to purchase the controlling stock interest in Rockhill held by her associate. A New York attorney approached her with a plan for syndicate that included officers or heads of three companies, "all highly reputable people of substance and business standing." The syndicate was to help Miss Taylor in buying the stock of her associate, and "would benefit the company and all the stockholders by putting huge sums of operating capital into the corporation, financing the production of television films, using their important contacts in the industry for selling Rockhill shows, and by establishing substantial credit for other extended corporate operations."

On th assurance that Rockhill would benefit, the company installed (principals of the syndicate) on the board of directors. "Within the first few days," cording to Miss Taylor, "the group did, in fact, live up to their assertions by establishing $750,000 credit for Rockhill Productions, Inc. " A short time later, Miss Taylor said, she learned that the credit had been withdrawn "and meanwhile none of the other promises materialized."

Gladden To Academy

George S. Gladden is ankling his post as head of J. Walter Thompson's motion picture and tv-film department to join Academy Pictures, commercial film producers. He'll serve in an administrative capacity at Academy.

Gladden had been with the Thompson agency for the past 14 years.

George L. George, onetime Academy Award-winning director in the documentary field, has joined Sturgis-Grant Productions, the N. Y. commercial and industrial filmmaking outfit, as associate producer and director.

ZIV'S 135 MARKETS ON 'CORLISS ARCHER'

Ziv Television Programs has reached the 135-market mark on "Meet Corliss Archer," and the firm's 90-day sales drive on the comedy segment makes it the sixth Ziv telepix entry to go over 135 markets. Latest regionals which pushed the show over the mark were a 10-market sale on the Coast to Brown & Haley candies and five-market sale to Safeway Stores.

Other Ziv shows over the 135 mark are "Favorite Story," "Mr. District Attorney," "I Led Three Lives," "Boston Blackie" and "Cisco Kid."

ETC's 'Rainbow' As 1st Europe-Made Tinter

European Television Corp., whose "The Little Match Girl" hour-long feature received wide Christmas-time distribution last year via RCA Thesaurus, has completed production on a second feature for television, "Rainbow After the Rain." Film, shot in Germany, is the first tv-film to be produced in color in Europe.

Paul Gordon, ETC topper, arrived in New York recently with the first prints of the film and will screen it till mid-October, when he returns to Berlin. Pic, which stars Maxi and Ernst Baier, Frank Sawers and Lydia Veicht, features ballet and iceshow sequences and will be distributed i the U. S. World TV Fil Corp.

James, Pamela Mason Star Daughter in Vidpix

Hollywood, Oct. 26.

Portland Productions, owned by James Mason and his wife, Pamela, will shoot a series of 12 15-minute vidpi starring their six-year-old daughter, Portland, at the Goldwyn studios beginning Nov. 20.

Mason will direct and appear briefly in some of the frames and he and his wife will write the scripts. Each isode depicts Biblical or historical event as seen through the eyes of a kid.

LAZAR TO GOVERNOR TV

Connie Lazar, who ankled Unity Television Corp. a few months back after a long tenure as the firm's Coast rep, has joined Arthur Kerman's Governor TV Attractions as head of the Coast office. At the same time, Kerman signed MAC Studios in Chicago, headed by Howard Grafman, as his midwestern sales rep.

Governor has a total of 71 features and some 250 short subjects.

"It Happene

THAT'S THE NAME of a movie a lot of people thought was pretty good. It was made by Columbia Pictures. They made a few other "pretty good" pictures, too. Oscar-winning ones like *"From Here to Eternity."* Or *"The Caine Mutiny"* and *"On the Waterfront."*

Now, "it" really happened one night a few years ago. On many occasions before, the management of Columbia Pictures Corporation had discussed Television, a more than passing problem for film producers. They were optimistic and intrigued by the challenge this new film medium presented.

They made a decision.

It was decided to tap Columbia's reservoir of thirty years of showmanship talent and entertainment experience to produce first-rate television programs on film. This decision and faith was backed by cash-on-the-line when they created their television subsidiary—SCREEN GEMS.

SCREEN GEMS knew from the start that it would be necessary to have extensive production facilities on both coasts. In Hollywood, Columbia Pictures already had outstanding studios. Immediate steps were taken and complete facilities were set up in New York, the world's advertising capital.

Then, SCREEN GEMS was ready to give to the television advertiser a truly unique and long-needed service—*a one-stop film source for:*

1. custom-made entertainment to attract the widest possible audience on a national basis and produced at our studios in Hollywood, or in New York.
2. quality syndicated entertainment made available through our own organization, for local or regional advertisers; and
3. commercials, to complete the services for all advertisers.

National Shows

Today in Hollywood, SCREEN GEMS produces *The Ford Theatre*, for the Ford Motor Co. through J. Walter Thompson Company; *Father Knows Best* for P. Lorillard and Co., through Young & Rubicam, Inc.; *Captain Midnight* for General Mills, Inc. and The Wander Co. through Tatham-Laird; and *The Adventures of Rin Tin Tin* for the National Biscuit Co. through Kenyon & Eckhardt. In New York, we produce *The Big Playback* for The Ethyl Corporation through Batten, Barton, Durstine & Osborn.

Commercials

Although some SCREEN GEMS commercials are produced in Hollywood, most are produced in New York where the advertisers are located, and where the agency TV directors can participate in pro-

l One Night"

ction all along the way. We have a complete and competent staff producers, directors, writers and technicians. And we have our n animation artists and department.

Our clients for commercials are the Honor Roll of advertising encies. During the past few months, in 1954, some of the adver- ers for whom we have produced commercials, both live and ani- ted, include:

cky Strike Cigarettes · U. S. Steel · Blatz · Borden's · Pall Mall garettes RCA Victor Cameo Stockings Helene Curtis altine Continental Can · Ipan Piel's Beer · Schaefer Beer rham Silver · Jello · Frostee · Helena Rubinstein · Ford Dealers chard Hudnut · Cities Service · and dozens of others.

Syndication

SCREEN GEMS maintains its own nation-wide syndication service for local and regional advertisers. We have sales offices in Atlanta, Chicago, Dallas, Detroit, San Francisco and Hollywood in addition our Metropolitan and Eastern regional offices located in New rk with our home offices.

The programs we are now syndicating are *Your All Star atre, Celebrity Playhouse, The Big Playback, Jet Jackson, Rin Tin,* and in some markets, our other shows. We're also offering *Plays of 1955,* the syndicated version of the current *Fireside Theatre,* which we were invited to market for Procter & Gamble, through The Compton Co.

SCREEN GEMS programs have achieved highest audience ratings. Unexcelled showmanship may be expected of a company which has complete and interchangeably flexible production facilities on both coasts. Every day that passes proves that with SCREEN GEMS any advertiser, large or small, can make sales through television film at the lowest cost.

Why not call us in the next time you have *any kind* of a TV film problem. We think you'll enjoy working with us—and we'd welcome being of service to you. You can write directly to us, telephone or wire collect if you wish.

Screen Gems, Inc.

Television Subsidiary of Columbia Pictures Corp. • 233 W. 49th St., N. Y. 19, N. Y. • Circle 5-5044

The only company which provides advertisers with Hollywood nd New York custom-produced national sh reials, nd syndicated programming.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Jimmy Boyd: "I Saw Mommy Do The Mambo"-"Santa Claus Blues" (Columbia). The mambo side is a clever takeoff on last year's smash, "I Saw Mommy Kissing Santa Claus Last Night." Jimmy Boyd, about one tone lower, also does this side and could ride it into another big one for th Xmas trade. "Santa Claus Blues" combines a juve lyric with a sophisticated blues rhythm and it doesn't exactly jell.

Sarah Vaughan: "Idle Gossip"-"Make Yourself Comfortable" (Mercury). This is the most commercial platter that Sarah Vaughn has made in some time. "Idle Gossip," a fine ballad that has been around for some months and which has clicked in England, is given a superlative rendition by this standout song stylist. On the flip, "Make Yourself Comfortable," is a neat idea cleverly executed and this side could also step out. Peggy King also has a good version for Columbia, both slices using the multiple dubbing technique.

Jane Froman: "Song From Desiree"-"Finger Of Suspicion" (Capitol). "Song From Desiree" is the latest classy pic theme to turn up on wax. It's a big ballad that Jane Froman gives an appropriate workover with her legit singing style. Flip is a change of pace, a rhythm number which, Miss Froman bounces with commercial appeal.

Bill Darnell-The Smith Bros.: "We Wanna See Santa Do The Mambo"-"Too Fat To Be Santa Claus (Label X). Still another mambo tune that's latched to the Xmas theme. "We Wanna See Santa" is a swinging rhythm number with good chances. Label X evidently liked this tune because two more platters are slanted for the hillbilly and the r&b markets by Terry Fell and John Greer. On the Bill Darnell flip, "Too Fat" is a calypso-type entry that's also catching.

Tony Martin: "My Bambino"-"Restless Heart" (Victor). "My Bambino" is a pretty Italo-grooved lullaby that Tony Martin projects in top form. It's an appealing side with strong commercial potential. "Restless Heart," from the legit production, "Fanny," is a material number that Martin gives a dramatic treatment, but it doesn't come off as a pop side.

Kaye Ballard: "Triumph Of Love"-"Where Were You Last Night" (Decca). "Triumph Of Love," a tune that stems from the non-fiction work by the same title, is an attractive inspirational tune with a catching rhythm beat and a lyric that never grows cloying while getting the message across. Kaye Ballard handles it deftly and sincerely while maintaining the swing tempo. "Where Were You Last Night" is a quasi-folk tune with a repetitive musical idea. Doubtful chances.

Mae Williams: "My Lover Who Lied"-"Human Desire" (American). Mae Williams, a Hollywood nitery thrush and ex-Tommy Dorsey vocalist, impresses on her first sides for the American label. "My Lover Who Lied" is a fine ballad with a simple folk appeal which she projects sensitively. On the flip, Miss Williams gives powerful, low-down vocal of a bluesy tune from the Columbia picture of the same title, a number that's excellent special material for cafe performers.

Russ Morgan: "Whisper"-"Yes Dear" (Decca). It's doubtful if "Whisper" will make much noise commercially but it's a delightful number that deserves deejay respect. It has a lingering old-fashioned quality that's easy on the ear and the Morgan manner was never better. "Yes Dear" is an innocuous item that won't offend anyone but won't get much play.

The Rover Boys: "Show Me"-"You've Got It" (Coral). If the vocal group vogue continues to sustain its hot pace, The Rover Boys have good chance to cash in. Group has the sound and the material on "Show Me" and the spinners and disk-buyers should eat it up. Tune and delivery follow the eccentric driving formula that's become popular, but the boys have that extra harmony zing that should push 'em through. "You've Got It" is a less successful attempt with similar merchandise.

Ritter: "Is There A Santa Claus?" - "Old Tex Kringle" (Capitol). Francis B. Church's classic Yule editorial for the N. Y. Sun has been turned into a pleasing platter for rthe Xmas sales push by Tex Ritter. Hillbilly crooner gives it a recitation treatment with plenty of warmth and no hoke. The word stress will limit its jock and juke spins but the parents will surely buy it for the kiddie turntables. "Old Tex Kringle" is just another version of the Santa legend but this time with an alfalfa flavor, which confines its spinning spread.

Gary Crosby: "There's A Small Hotel"-"Ready, Willing and Able" (Decca). The Rodgers & Hart oldie, "There's A Small Hotel," currently revived on Broadway in "On Your Toes," gets a fresh, peppy workover via Gary Crosby's pleasant piping attack. His style is bright and breezy which excellently fits into the lilt of the melody and lyric. Young Crosby gets a bit too stylized on the flip side but it's a catchy item and rates some attention.

Best Bets

JIMMY BOYD (*Columbia*) — **I SAW MOMMY DOING THE MAMBO** ..*Santa Claus Blues*

SARAH VAUGHAN (*Mercury*) — **IDLE GOSSIP** *Make Yourself Comfortable*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
163d Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THERE'S A SMALL HOTEL
and
SAW YOUR EYES

Album Reviews

Paul Whiteman Orch: "All Time Dance Party" (Coral). For some reason or other, show business and fashion have been casting a nostalgic eye to the 1920s. The "flat look" of that period may not hold up but the music does—at least as presented by Paul Whiteman and the "new Ambassador Hotel orchestra" on this 10-inch longplay package. The period pieces such as "Whispering," "Japanese Sandman" and "I Love You" are delivered with the enchantment of '20s but it's just right for to terpsters.

Roma "Sympho-Pop" Orchesira: "The Magical Melodies of Savino" (Kapp). A package of the melodies of Domenico Savino has been a long time a-coming. His compositions are lush and colorful and the Roma "Sympho-Pop" orchestra handles 'em all with proper spirit. The 12-inch LP is a natural for late-hour jocks.

Sam Rosey has joined Russ Morgan's enterprises as personal manager. Rosey formerly was an agent in San Francisco.

Longhair Disk Reviews

Strauss: Rosenkavalier (London). Sumptuous version of the melodious opera (complete), with Vienna State Opera soloists and chorus, and Vienna Philharmonic, under the knowing baton of Erich Kleiber, giving the work style, flourish and authenticity. Hilde Gueden is especially choice as Sophie. Marschallin is Maria Reining, Sena Jurinac the Octavian, Ludwig Weber the Baron Ochs.

Berlioz: Te Deum (Columbia). Rarely-heard oratorio is lyrical beautiful in spots, with strong dramatic climaxes, yet restrained tones, all of it well brought out by Sir Thomas Beecham, the Royal Philharmonic and choirs.

Beethoven: Sonatas No. 1 in F Minor, No. 3 in C (RCA Victor). These early works have solidity in Solomon's sensitive readings. The F Minor is serious, often moody; No. 3 in C is a gay, bubbling work.

Chopin: Concertos No. 1 & 2 (Westminster). Attractive performances by pianist Paul Badura-Skoda, assisted by the Vienna State Opera Orch under Artur Rodzinski. Readings are gracefully chiseled, not too emotional, a little too sharply accented at times, but always clear and clean.

Ravel: Bolero, Tombeau de Couperin, Pavane Pour Infante (Angel). Choice readings of both the rhythmic "Bolero" and delicately shaded impressionistic pieces by Radiodiffusion Orch under Andre Cluytens.

Andres Segovia Album (Decca). "Chaconne," plus shorter Bach pieces, and charming bits by Sors, Villa-Lobos and Rodrigo, beautifully played by the master-guitarist. Austere "Chaconne" comes off well, without loss of musical values.

Contemporary American Music for Strings (MGM). Representative modern works, diverse in style, lyric, rhythmic and appealing under Izler Solomon's batoning with the MGM Orch. There's an early Copland work, and pieces by Diamond, Persichetti, Goeb and Porter, all substantial.

Sibelius: Symphonies No. 3 & 7 (London). The happy, light C Major (No. 3) and melodious, classic 7th in expressive readings by the London Symphony under Anthony Collins.

Bartok: Concertos No. 2 & 3 (Westminster). The No. 2 is bold, angry and pulsing; No. 3 more serene. Two important works well performed by pianist Edith Farnadi, aided by the Vienna State Opera Orch under Hermann Scherchen.

Copland Album (Westminster). Three of Aaron Copland's finest scores, the exotic "El Salon Mexico," flavorsome "Billy Kid" and pastoral "Appalachian Spring," in vivid, highly attractive readings by the National Symphony under Howard Mitchell. *Bron.*

NEW DET. RCA DISTRIB V.P.

Detroit, Oct. 26.

Clarence A. Malin has been named veepee and manager of the Detroit branch of the RCA Victor Distributing Co., succeeding Ned A. Corbett, who takes on similar duties at the Chicago branch.

Malin formerly was home instrument sales manager of the Detroit branch.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. † Film. * Legit musical.*

Survey Week of October 15-21, 1954

Anyone Can Fall In Love	Weiss
Cara Mia	Feist
Count Your Blessings—†"White Christmas"	Berli
Fanny—*"Fanny"	Chappell
Hajji Baba—†"Adventures of Hajji Baba"	Remick
Heaven Was Never Like This	Famous
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
Hold My Hand—†"Susan Slept Here"	Raphael
I Have To Tell You—*"Fanny"	Chappell
I Need You Now	Miller
If I Give My Heart To You	Miller
I'm A Fool To Care	Peer
It's A Woman's World—†"Woman's World"	Robbi
In The Chapel In The Moonlight	Shapiro-B
Little Shoemaker	Bourne
Love, You Didn't Do Right—†"White Christmas"	Berlin
Man That Got Away—†"A Star Is Born"	Harwi
Mood Indigo	Mills
Muskrat Ramble	Simon
Papa Loves Mambo	Shapiro-B
Sabrina—†"Sabrina"	Famous
Skokiaan	Shapiro-B
Smile	Bourne
Sway	Peer
Teach Me Tonight	Hub
There's A Small Hotel—*"On Your Toes"	Chappell
They Were Doing The Mambo	Mayfair
This Ole House	Hamblen
Time Waits For No One	Remick

Top 30 Songs on TV

(More In Case of Ties)

Cara Mia	Feist
Count Your Blessings—†"White Christmas"	Berlin
Fanny—*"Fanny"	Chappell
Gee, I Wish I Was Back—†White Christmas"	Berlin
Gilly, Gilly Ossenfeffer Katzenellen Bogen	Beaver
Goodnight, Sweetheart, Goodnight	Arc
Hernando's Hideaway—*"Pajama Game"	Frank
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
I Need You Now	Miller
I Want You All To Myself	Shapiro-B
I Want'cha Around	Joy
If I Give My Heart To You	Miller
In The Chapel In The Moonlight	Shapiro-B
Lila	Garlock-S
Little Shoemaker	Bourne
Man That Got Away—†"A Star Is Born"	Harwin
Muskrat Ramble	Simon
Papa Loves Mambo	Shapiro-B
Restless Heart—*"Fanny"	Chappell
Sh-Boom	H&R
Shake, Rattle And Roll	Progressiv
Sisters—†"White Christmas"	Berlin
Skokiaan	Shapiro-B
Smile	Bourne
Teach Me Tonight	Hub
Tell Me, Tell Me	Golden Bell
Things I Didn't Do	H & R
This Ole House	Hamblen
Veni, Vidi, Vici	Hawthorne

VARIETY 10 Best Sellers on Coin-Machines

1. IF I GIVE MY HEART TO YOU (7)	Doris Day	Columbia
	Denise Lor	Majar
	Connee Boswell	Decca
	Dinah Shore	Victor
	Eddie Fisher	Victor
2. I NEED YOU NOW (8)	Rosemary Clooney	Columbia
	Sammy Davis, Jr.	Decca
3. HEY THERE (14)	Perry Com	Victor
4. PAPA LOVES MAMBO (3)	Don Cornell	Coral
5. HOLD MY HAND (4)	Rosemary Clooney	Columbia
6. THIS OLE HOUSE (9)	Ralph Marterie	Mercury
	Louis Armstrong	Decca
7. SKOKIAAN (9)	Four Lads	Columbia
	Ray Anthony	Capitol
8. SHAKE, RATTLE AND ROLL (2)	Bill Haley's Comets	Decca
9. SH-BOOM (15)	Crew Cuts	Mercury
	Stan Freberg	Capitol
10. WHITHER THOU GOEST (2)	Les Paul-Mary Ford	Capitol

Second Group

HONEY LOVE	Vicki Youn	Capitol
	Drifters	Atlantic
HIGH AND THE MIGHTY	Victor Young	Decca
	LeRoy Holmes	MGM
	Johnny Desmond	Coral
	Les Baxter	Capitol
SMILE	Nat (King) Cole	Capitol
	Sunny Gale	Victor
IT'S A WOMAN'S WORLD	Four Aces	Decca
CARA MIA	Whitfield-Mantovani	London
THINGS I DIDN'T DO	Perry Com	Victor
FORTUNE IN DREAMS	Kay Starr	Capitol
MUSKRAT RAMBLE	McGuire Sisters	Coral
	Matys Brothers	Essex
GOODNIGHT, SWEETHEART, GOODNIGHT	McGuire Sisters	Coral
	Sunny Gale	Victor
THEY WERE DOING THE MAMBO	Vaughn Monroe	Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10)

CHI JOCKS SLAP 'OPEN PAYOLA'

Xmas Spirit Hitting Diskers, Pubs Early; Accent on Novelty Groove

The Christmas spirit hit the music industry this week. Publishers and disk companies began throwing their new Yule material into the market in the annual seasonal scramble for the breakthrough tune.

Despite general disk jockey antipathy to spinning Xmas platters so early in the year, the diskeries started mailing deejay copies of their new Christmas platters late last week and the publishers are beginning to hit the road to convince the disk spinners to give th ir tunes an early start. Pubbers' appeal will be based on fact that it now takes more than two months to get a tune rolling, and if the deejays wait until after Thanksgiving Day before programming Christmas etchings, their new product won't be given a get-off-the-ground chance.

Accent on Christmas disks this year is in the novelty groove. Many publishers figure that a seasonal novelty has better takeoff opportunities than a ballad. They believe that the standard Christmas ballads are pretty tough to buck, but a novelty has a chance to crack through any year.

Xmas Reprises

Among the new novelty platters being pushed this season are "I Saw Mommy Do the Mambo With You Know Who" by Jimmy Boyd (Columbia); "We Want To See Santa Do the Mambo" by The Smith Bros. (Label X); "I Want Eddie Fisher for Christmas" by Betty Johnson (New Disc), and "I Got a Code in the Node for Christmas" by Gayla Peevey (Columbia).

Publishers with Xmas tunes that have made their mark in the past will continue their annual drive on each for performances and sheet sales. Among the established Christmas items are "White Christmas," "Winter Wond rland," "Frosty the Snowman," "Silver Bells," "Santa Claus Is Coming To Town" and "Rudolph the Red-Nosed Reindeer." Eartha Kitt, who broke through last year with "Santa Baby" (Victor), is back again this season with the same tune and a new lyric tagged "This Year's Santa Baby" for the same label.

The disk companies also are going all out on new Yule albums. Since the package biz has zoomed in the past year, the diskeries figure the Xmas sets will account for a hefty chunk of th seasonal platter billings.

That's Charting It

Over at the Hotel Rosevelt, N. Y., was this unusual dead-pan songplugger's hypo for his tune to Guy Lombardo:

"My song came out of nowhere to the 62d spot on the bestseller charts."

New AFM Vidpix Fund Pact Set To Run 5 Years

The three major video networks and group of top vidpix producers wrapped up a new agreement with the Music Performance Trust Fund, No. 2, last week that will run for five years, retroactive to last Feb. 1. New agreement, which replaces the three-year agreement which ran out Jan. 31, will give the Fund approximately $1,000,000 more to distribute this year among unemployed members of the American Federation of Musicians.

Signatories to the new deal are the ABC, CBS and NBC networks, Desilu Productions, Studio Films, Walt Disney Productions and Ziv Television Productions. Pact calls for a payment to the Fund of 5% of the gross revenues received from the sale of vidpix or 5% of the station time charges, whichever is less, on sponsored films. On sustaining films, the first run on any station can be made for nothing. Payment to the Fund for each subsequent run will be on the basis of 2% of the film's production cost.

Payments to th Trust Fund from vidpix producers have zoomed sharply since 1951, when the original agreement was made. In the first year, ending April, 1952, the vidpix producers shelled out $164,800 to the Fund; this climbed to $363,000 the following year and more than doubled the year after, when the Fund collected $709,500. On all pix produced before February this year, the vidpix producers pay under the old schedule.

Samuel R. Rosenbaum is trustee both for the disk industry and vidpix Trust Funds. Via cooperation with AFM locals around the country, the Fund allocates coin for cuffo concerts in parks, hospitals, auditoriums, etc., with the musicians getting paid regular scale.

Late 'Pan' Disking Delays Cash-In

RCA Victor was stymied in its move to cash in on the rave notices for the new Broadway musical, "Peter Pan," by rushing its original cast album production this week. Mary Martin, star of the show, said she was too tired to make the albu this week, so Victor execs have scheduled the sessions for next Tuesday (2).

"Peter Pan" is the seventh original cast album set by RCA Victor this season. Others are "The Boy Friend," Mrs. Patterson," "Fanny," "Silk Stockings," "Ninotchka" and "Midsummer Night's Dream." Victor also is issuing the soundtrack from the 20th-Fox filmusical, "Carmen Jones."

Victor has practically cornered the original cast album market this year. Columbia Records has nabbed only one show this year, "House of Flowers," the Harold Arlen-Truman Capote musical due on Broadway in December.

VICTOR DICKERING ON LENA HORNE DISK PACT

Lena Horne, who has been absent from the disk picture for the past couple of years, will likely join the RCA Victor roster shortly. Songstress is currently talking with Victor execs about a new deal, and may do four sides for the label on a one-shot basis if a longterm pact can't be worked out.

Columbia Records almost nabbed Miss Horne a couple of weeks ago, but she refused to do the songs assigned to her.

Jack Lewis Due to Head Victor's Groove Label

Jack Lewis, head of RCA Victor's jazz operation, is slated to take over the artists & repertoire assignment for Victor's rhythm & blues label, Groove Records, shortly. Danny Kessler headed Groove until he exited the company last spring, and since then Lewis has handled the r&b assignments without having the title.

It's understood Lewis will also continue to direct Victor's jazz output.

'MAMBO U.S.A.' COAST DATES

Hollywood, Oct. 26.

Gene Norman has booked the "Mambo U.S.A." package for four Coast dates, including a concert at the Shrine Auditorium Nov. 26.

Other three dates, Nov. 24-25-27, ill be for dances on the Coast.

CONDEMN DJL MOVE AS 'SMEAR'

Chicago, Oct. 26.

Certai deejays here are attempting to quash the efforts of the DJL (Disk Jockeys & Librarians) to enroll Chi record spinners for fear that the new organization's "deals" would demean the disk jockey profession. The DJL is a Coast outfit, headed by Jean Dee and Charles Burton, which is seeking to team the country's deejays with small diskeries i an arrangement that would net jocks and record librarians a cut of the indie record companies' profits. It's figured by the DJL that jocks around the country could make a hit of any disk if they all ganged up on it at once.

Bruce Dennis, program director of radi station WGN, a Mutual affiliate owned by the Chicago Tribune, issued a "needless to say" memo to staff deejays, advising them all to lay off. WJJD spin Stan Dale said he felt an organization like this "corrupts the objective purpose of the disk jockeys, which is to play what the audience would like to hear. To subscribe to a thing like the DJL is to lay yourself wide open to a lot of junk, just because you think you're going to get some kind of payoff, and to jeopardize a genuine following which is worth a thousand times more than the payoff of an outfit like this."

Howard Miller, the city's most radio-and-tv-saturated jock, called the DJL an "openfaced payola." Miller, best-known jockey in town and a real influence, said he would do everything in his power to get all stations he works on to ban the DJL affiliated disks.

A sampling of Chicago deejays had 100% of them shaking their heads to the tune of "nix on the DJL and its kind," but there's still no question that some are nibbling at the hook. General feeling among jocks here is that hungry hinterland record spinners will go for the plan wholesale.

Pop Platter Biz Again Perking

Pop platter biz last week snapped out of a bad slump that started early in September and soured expectations of a big fall turnover this year. But while pop platters were slowed down, the market for packaged goods has remained solid for the past couple of months.

Activity on pop singles began perking sharply last week for no explicable reason. The Christmas season is still more than a month away and the current pop hits have remained relatively unchanged for the past couple of months. The current biz hike, in fact, is coming at a time when disk execs normally expect a lull before the rush that usually begins around Thanksgiving Day.

Sheet music sales, meantime, continue to hold at relatively low levels. While a couple of years ago, a big hit could be expected to move over 400,000 copies, publishers now regard a 200,000 seller as a smash.

NEW-STYLE SINATRA JAZZ ALBUM IN WORKS

Hollywood, Oct. 26.

Capitol is readying a new Frank Sinatra jazz album in which the singer will be backed only by a rhythm section. Package marks a complete switch for Sinatra, who usually has a big band background for his vocals.

Initial four sides have been cut for the platter, with the rhythm group utilizing nothing but "head" arrangements to supply the backing. Only thing on paper at the recording sessions are the titles.

Teri Josefovits at the keyboard in the Ben Franklin Room of Leighton's, Ardsley, N.Y., for the fall-winter season.

New Disk Outlets Loom in Pattern Set by Midwest Chainstore Distrib

Tape It, Natch

In the lobby of New York's Brill Bldg., the No. 10 Downing St. of the music biz, last week, two publishers were talking about Capitol Records' new Coast headquarters, which is built in the shape of a record.

"What'll they do with it," one publisher asked, "when the industry converts to tape?"

Sam Goody Drops High Ct. Decision But It's Academic

Sam Goody, leading discount operator in the disk field, dropped a legal decision in the U. S. Supreme Court Monday (25), but it won't affect his operation at all. Goody had challenged the New York State Feld-Crawford Act before the Court, but the latter refused to review the lower court's decision and hence, in effect, upheld the constitutionality of fair-trading laws. However, none of the disk companies is considering fair-trade agreements to fix the list prices of their products.

Goody's action before the Supreme Court stems from a suit originally brought against him by Cetra-Soria Records and Capitol Records, which distributed Cetra-Soria. Latter companies won an injunction against Goody in N. Y. Supreme Court, prohibiting him from selling its platters under list. Goody then appealed to the Federal Supreme Court but, several months ago, Capitol withdrew its complaint against Goody and permitted him to sell Cetra-Soria below list.

Goody, however, decided to get a High Court ruling that would conclusively decide the validity of fair-trade laws. Fact that Goody lost before the Supreme Court, becomes academic in view of Capitol's withdrawal of its original action against the retailer and in view of the rest of the major companies' neutral attitude towards price-cutting.

BBS & BURGUNDY COS. DO A STUDE-PACKARD

In an era of mergers between major automobile firms and banks, the indie diskers are now on a consolidation kick. Burgundy Records, recently formed company in Detroit, is merging with BBS Records, a Philadelphia label. Art Sutton headed Burgundy and Bill Borelli operated the BBS company. The two execs will also collaborate as song writers.

New company, called BBS Burgundy, will headquarter in Detroit, with Philadelphia as the eastern branch centre. Arnold Sully has been named to handle promotion for the east while Terry Shaffer will continue in the midwest promotion spot.

Can't Blow His Top Notes, Blows His Top and Sues

Los Angeles, Oct. 26.

James Campbell, trumpeter, says he can't blow his top notes any more, so he is suing Anthon Corp., Billy May Orch. Inc., and five Does for $9,287.

Plaintiff declares he was hired by Billy May and was to have received $175 a week and an accident insurance policy. He contends that the insurance was not forthcoming for an accident while traveling with the band. The injury, he said, prevents him from playing a high trumpet without severe headaches.

Disk biz execs are focusing attention on a new sales pattern currently shaping up in several midwest cities under the aegis of a major chain store distributor, Handleman Drugs. Latter company supplies numerous standard items to chain stores and supermarkets and, in the last few months, has added platters to its line.

A similar project has been in operation in the east for the past year under Elliot Wexler. Wexler's outfit, however, has been distributing platters exclusively, while Joe Handleman's company has added the platters to its other commodities. Significance of the difference lies in the fact that Handleman's overhead on his disk distribution is considerably lower, and hence he doesn't have to ask for special discounts and deals from the manufacturers. (At the present time, Wexler is suing both Capitol and Decca for alleged price discrimination against his company by not giving him a distributors' cut).

Most major disk execs regard expansion into the syndicate stores and supermarkets as the way to tap a new market potential. While disk retailers are hostile to th idea, major sales execs generally believe that there will be no conflict between regular disk outlets and the chains. Latter would sell only the top hits and would attract a whole new sector of shoppers who rarely go into record stores but might stop to pick one off a supermarket rack.

Handleman's operation, which headquarters in Detroit and covers Chicago and Cleveland, may provide the answer to the problem of how to sell more pop disks. With some 25,000,000 machines now i circulation, disk execs see no reason why more records do not hit the 1,000,000-marker and why the top clicks do not do three or four times their present turnover. It's now believed that the biggest factor limiting sales is the relative small number of outlets handling disks. If the number of disk outlets, now numbering about 12,000, were doubled via the rack distribution methods, the trick of selling more records would be considerably facilitated.

Swing to EPs In Jukeboxes

The jukebox industry is hopping on the extended play disk bandwagon. Coinbox move to EPs i being made on a gradual scale to stimulate biz, which has been lagging for the past couple of months.

The majority of disks going into the machines are still 45 rpm speed, but operators are beginning to insert about 10% of a 50-platter machine with EPs. The EP disk gives the customer two tunes for one nickel.

The ops figure that the two-for-one buy will stir up the biz that's been on the downgrade since the McCarthy televised hearings in the summer. Take hasn't picked up since and they hope the EPs will be an effective come-on. The ops plan to continue using the EP lure as a steady practice even if biz shows an upswing.

Ops in the New York area initiated the swing to EP and juke men around the country are beginning to follow suit.

The 'New' Carle

Hollywood, Oct. 26.

RCA Victor unveils a "new" Frankie Carle next month with the release of the first of four sides he cut last week in a "new sound" experiment. Disks feature Carle with big band—22 pieces—and some string arrangements backgrounding his keyboard work.

Vocals on the sides are handled by Bob London.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST																SOUTH										MIDWEST										FAR WEST					TOTAL POINTS
						Bill Silbert—WMGM—New York	Ross Miller—WTIC—Hartford	Bob E. Lloyd—WAVZ—New Haven	Milt Grant—WOL—Washington	Howie Leonard—WPOR—Portland	Hugh Wanke—WCAO—Baltimor	Tal Hood—WFGM—Fitchbur	Gordie Baker—WSPR—Springfield	Ken Albridge—WMUR—Manchester	Earl T. Becktel—WMID—Atlantic City	Nick Nickson—WBBF—Rochester	Lou Barlie—WKAL—Rome	John Foster—WWNY—Watertown	Mac McGuire—WIP—Philadelphia	Jay Michael—WCAE—Pittsburgh	Joe Hyder—WADK—Newport	Chuck Thompson—WALA—Mobile	Frank Tucker—WCOV—Montgomer	Bill Burns—WQAM—Miami	Johnny Fairchild—WORZ—Orlando	Pat Chamburs—WFLA—Tampa	Bob Corley—WQXI—Atlanta	Jerry Kay—WTIX—New Orleans	Dave Walshak—KCTI—Gonzales	Howard Miller—WMAQ—Chicago	Don Bell—KRNT—Des Moi	Robin Seymour—WKMH—Dearborn	Clara Reid—WJR—Detroit	Art Blaske—KFAM—St. Cloud	Johnny Morris—KSTP—St. Paul-Mpls.	Bill Dawes—WCPO—Cincinnati	Maurice Jackson—WVKO—Columbus	Gene Fiatt—KELO—Sioux Falls	Robb Thomas—WEMP—Milwaukee	Alli Slate—KIEV—Glendale	John MacShane—KMPC—Hollywood	Frank Darien—KSJO—San Jose	Ray Perkins—KIMN—Denver	Bill Previtt—KDEF—Albuquerque	Bruce Vanderhoof—KDYL—Salt Lake	
1	3	10	Eddie Fisher	Victor	*I Need You Now	1	..	..	2	2	7	..	1	..	10	2	7	1	5	..	3	..	..	2	3	2	2	5	3	5	3	..	8	..	10	2	5	..	..	..	..	3	5	3	3	192
2	2	11	Don Cornell	Coral	*Hold My Hand	2	..	..	5	1	..	..	..	3	4	10	1	7	..	1	8	..	4	6	9	6	1	4	2	..	4	..	..	..	7	3	2	6	..	1	9	8	..	10	162
3	1	17	Rosemary Clooney	Columbia	*Hey There	..	5	..	1	..	..	..	..	1	8	1	6	5	3	..	1	..	..	1	..	..	..	..	..	4	1	..	..	1	3	..	3	8	..	3	..	1	1	10	..	153
4	5	10	Ralph Marterie	Mercury	*Skokiaan	..	9	..	4	3	..	..	10	..	1	..	..	4	4	..	4	9	..	..	..	..	..	..	7	8	6	..	..	2	4	..	10	..	..	..	..	4	7	6	4	103
5	8	12	Rosemary Clooney	Columbia	†This Ole House	..	2	..	6	..	..	..	9	5	4	..	6	..	..	..	..	..	..	..	..	1	..	..	..	2	2	..	3	..	..	1	..	..	..	..	..	6	3	..	..	93
6	4	17	Connee Boswell	Decca	*If I Give My Heart to You	..	..	..	7	4	..	..	8	..	..	..	..	3	..	..	6	..	5	..	..	..	4	2	..	..	10	..	..	3	2	..	..	..	..	..	..	2	5	1	92
7	6	6	Perry Como	Victor	*Papa Loves Mambo	10	..	..	9	7	..	..	..	7	5	..	7	..	7	1	..	9	..	..	..	..	6	..	..	6	..	..	7	..	8	8	7	..	7	4	..	9	..	5	80
8	12	9	Doris Day	Columbia	*If I Give My Heart to You	..	7	..	..	..	6	..	..	2	3	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	5	4	..	..	..	..	2	4	..	..	65
9	37	2	Chordettes	Cadence	*Mister Sandman	..	3	2	..	..	..	2	5	..	..	..	..	..	..	..	..	..	..	3	..	..	3	..	..	..	5	6	..	..	..	..	..	..	..	..	..	..	..	..	59
10	21	5	DeCastro Sisters	Abbott	*Teach Me Tonight	3	..	3	..	..	..	..	2	..	..	..	..	..	4	..	4	..	..	..	..	..	..	..	8	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	52
11	7	18	Crew Cuts	Mercury	†Sh-Boom	..	..	..	3	..	..	..	..	5	9	..	..	..	6	..	..	9	..	7	5	..	..	..	..	..	5	..	..	..	7	..	..	..	..	..	5	..	..	..	49
12	18	4	Les Paul—Mary Ford	Capitol	†Whither Thou Goest	..	4	..	..	..	..	..	..	..	9	..	..	..	..	..	3	6	..	..	..	..	5	6	..	..	..	..	4	..	..	3	..	..	..	..	..	..	..	..	48
13	16	8	Bill Haley's Comets	Decca	†Shake, Rattle and Roll	..	..	..	10	..	..	..	..	3	6	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	4	..	..	..	..	..	..	..	1	..	47
14	9	7	June Valli	Victor	*Tell Me, Tell Me	5	..	..	..	..	..	..	6	..	..	2	2	..	8	..	..	..	..	10	..	..	..	1	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	44
15	20	5	Betty Madigan	MGM	†Always You	7	..	4	..	6	..	..	4	..	..	..	..	8	9	..	..	..	5	8	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	40
16	..	10	Sammy Davis, Jr.	Decca	*Hey There	..	..	..	..	..	1	..	3	..	..	..	..	..	..	..	..	1	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	38
17A	36	9	Norman Petty Trio	Label X	*Mood Indigo	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	4	..	..	..	..	..	..	9	..	7	1	..	..	..	..	6	10	..	..	7	34
17B	40	7	Richard Maltby	Label X	*St. Louis Blues Mambo	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	7	..	..	..	..	6	..	..	..	1	..	..	..	..	..	6	34
19	31	3	Perry Como	Victor	†Things I Didn't Do	..	..	6	..	..	..	3	..	8	..	..	..	..	..	..	..	..	..	..	10	7	..	10	..	..	..	..	..	..	..	..	6	5	..	..	..	..	..	..	..	33
20	25	2	Eddie Fisher	Victor	*Count Your Blessings	..	8	..	..	..	..	5	..	..	..	..	..	..	3	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	31
21	12	11	Denise Lor	Majar	*If I Give My Heart to You	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	5	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	30
22	17	8	Laine—Four Lads	Columbia	†Rain, Rain, Rain	8	..	1	..	..	..	..	..	..	..	..	9	..	5	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	29
23	14	6	Nat (King) Cole	Capitol	*Smile	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	1	5	..	..	4	..	28
24A	..	3	Kay Starr	Capitol	†Fortune in Dreams	..	6	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	22
24B	10	11	Whitfield—Mantovani	London	*Cara Mia	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	1	..	..	..	..	..	..	..	..	..	..	..	10	8	..	22
26A	29	3	Four Aces	Decca	*It's a Woman's World	..	..	..	..	..	8	4	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	9	..	..	..	..	10	..	9	..	..	..	9	..	..	..	..	21
26B	35	2	McGuire Sisters	Coral	*Muskrat Ramble	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	2	..	..	..	..	..	..	21
28	..	1	Three Chuckles	Label X	†Runaround	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	1	..	..	..	..	..	..	..	..	..	..	..	..	20
29	24	7	Sunny Gale	Victor	*Smile	..	..	..	5	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	19
30A	..	1	Nat (King) Cole	Capitol	*Hajji Baba	..	..	..	..	..	9	7	..	..	..	..	..	..	..	..	..	8	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
30B	27	19	Gaylords	Mercury	*Little Shoemaker	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	4	..	7	..	..	..	16
30C	26	12	Patti Page	Mercury	†What a Dream	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	16
30D	..	2	Matys Brothers	Essex	*Muskrat Ramble	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	16
34A	..	1	Don, Dick & Jimmy	Crown	*That's What I Like	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	3	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	15
34B	..	1	Bill Haley's Comets	Decca	†ABC Boogie	..	..	..	..	..	..	6	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
34C	..	1	Marion Marlowe	Columbia	*Whither Thou Goest	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
37A	22	14	LeRoy Holmes	MGM	*High and the Mighty	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	8	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	14
37B	..	1	Esquire Boys	Guyden	†Rock-a-Beatin' Boogie	..	..	..	..	..	..	..	..	..	..	..	..	2	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
39A	..	1	Helen Grayco	Label X	*Teach Me Tonight	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	13
39B	..	3	Johnston Brothers	London	*The Bandit	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	13
39C	..	1	Johnnie Ray	Columbia	*Papa Loves Mambo	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	13
39D	..	6	Johnnie Ray	Columbia	†To Every Girl—Every Boy	..	..	..	..	..	..	4	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
43A	..	1	Frank Sinatra	Capitol	*It Worries Me	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	12
43B	..	1	Kitty Kallen	Decca	*I Want You All to Myself	..	..	..	..	..	..	1	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
45	32	6	Joni James	MGM	†Don't Cry at My Wedding	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	11

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Block Slaps At Diskeries For Copying Clicks

Martin Block, ABC deejay, took a slap at the record biz again last week (21) over his afternoon airer. Block flared up at diskeries which copy arrangements of click disks.

Block targeted the Lancers' cut of "Mr. Sandman" for Coral and after showing its similarity to The Chordettes' etching of the same tune for Cadence, said, "I don't object to various artists taking a tune that has been given big start by someone else, a tune that looks like it's going to be big, and climbing on the bandwagon. But, for heaven's sake, at least let them show a little originality, spend a few bucks and hire an arranger to produce a little different version.

"Copying the same arrangement isn't competition, not in the true show business sense. It's just grabbing star and hanging on for the ride. After all, the original arranger gives his life's blood to create something different and then someone else cops it from him when it looks good."

'Hit Parade' Lineup

(On Oct. 23 NBC-TV Show)

1. Hey There . . . Frank
2. This Ole House . . . Hamblen
3. I Need You Now . . . Miller
4. If I Give My Heart . . Miller
5. Skokiaan . . . . . Shapiro-B
6. High and Mighty . . Witmark
7. Papa Loves Mambo . . . S-B

LIBERACE CRACKS W. VA. TOWN MARK WITH 27G

Huntington, W. Va., Oct. 26.

In a one-nite concert stand here last Friday (22), Liberace cracked all records for the Huntington Memorial Field House, with a $27,000 gross and an attendance of 7,828.

The pianist, for the first time, played in the middle of the arena to all four sides. Presentation was such a click that he may use this arrangement wherever possible.

COL INKS HILLBILY

Port Arthur, Tex., Oct. 26.

Frankie Miller, Texas hillbilly singer, has just inked a recording contract with Columbia. His first two sides are "It's No Big Thing To Me" and "Hey, Where Ya Going'?"

Miller writes much of his own material.

Victor 'Leagues' Kidisk Album to Tie in With Pic; Not a Soundtrack

Hollywood, Oct. 26.

RCA Victor has completed a kidisk album based on "20,000 Leagues Under the Sea" and will issue it in time to tie with the exploitation campaign for the Walt Disney film version of the Jules Verne classic. Disney feature, which stars Kirk Douglas and Peter Lorre, is slated for Christmas release.

Victor package, a Little Nipper Story Book Album, is not a soundtrack offering. It stars William Redfield, with sea chanties sung by William Clauson and several pages of dialog excerpts to set the story line. It was produced for Victor by Steven R. Carlin. Tieup with Disney permits a cover designation as the "official" album of the film.

Single sides of tunes from the film will be available via Decca, for whom Douglas recorded the numbers last week.

Salty Holmes, harmonicist who has been inactive on wax for the past couple of years, has been pacted by Decca Records, for which he formerly worked. He joins the diskery's country & western talent roster.

Carnegie Hall Just a Top-Hatted Palladium as Mambo Takes Over

"Mambo U.S.A." wiggled its way into Carnegie Hall (N. Y.) last Friday night (22) on the first leg of a trek which'll take it through 42 cities. The Carnegie shakedown revealed plenty of rough spots but once the package gets going, it'll be a mopup proposition for all concerned.

The Gotham gig had everything but th carriage trade. The tix went fast in the balcony and the only empties in the house were in the orchestra, which indicates that the $4.75 ticket price is too high a tab for chile, in New York anyway.

Mambomania has spread around the country via disks and dance orchs and the package blends the elements that'll draw. It's the Broadway Palladium in a top hat and since not many hinterlanders can get to the mambo mecca, this will probably prove to be the next best thing.

The accent, of course, is on dance and music, but it's dished out speedily and spicily so that none of it gets tiresome. Machito's orch dominates the first half of the show while Joe Loco's Quintet keeps things rolling in the last section. Both groups know their way around a mambo arrangement and deliver with the proper amount of pepper and fire.

Machito and Loco carry the show's load but the accompanying acts, mostly refugees from the Apollo, Harlem vaude house, build it into a diverting and frenetic program. Highlights are stints by the Mambo Aces, a surefooted male duo; Fecundo Rivero and his Quintet, a colorful singing-dance group that gives the show a touch of class, and Tun-Tun, a pintsized bundle of Latino energy good for plenty of laughs.

The vocalistics are handled nicely, though not excitingly by Aura San Juan and Carlos Ramirez. Thrush is a comparative newcomer but she handles herself neatly and delivers pleasantly when the tune isn't too demanding. Ramirez has plenty of vet savvy and is good for an okay score during his songalog.

The lesser names crowd th stars for aud approval, Michael & Nilda Terrace, Tybee & Del Rae, Horatio & Lana are tiptop terp teams with a mambo flare. Each generates an excitement pegged for the mambo crowd.

Package is produced by Irving Schacht and George Goldner. Talent is from the Mercury Artists' stable and the tour is being booked through Billy Shaw. *Gros.*

Religioso Songplug

Hollywood, Oct. 26.

Know any tune touts with dignity?

Century Films is looking for a songplugger with the proper approach to plug a hymn. That's right, a hymn.

Daniels Amfitheatreof has written a hymn titled "Day of Triumph" for the indie outfit's religioso film of the same title. To exploit the film, they want it plugged. But with dignity.

COL GIVING BUTTONS CRACK AT KID MARKET

Columbia Records is giving Red Buttons a crack at the kid market. Diskery is releasing a new moppet version of "The Ho-Ho Song" and "Strange Things Are Happening." Both tunes previously had been waxed by Buttons for the pop field.

The kid adaptations were penned by Jack Wolf and Joe Darion.

Donate Pitt Music Fest's LP Albums to Schools

Roy Harris, executive director of the Pittsburgh International Contemporary Music Festival, cosponsored by the Carnegie Institute and the Pennsylvania College for Women, came to New York on Monday (25) for a Lotus Club press conference. Presentations of sets of 20 LPs, the entire 1952 recording sessions, are being presented to some 400 universities, music schools, the National Assn. of Educational Broadcasters and the like.

These vast anthologies were made possible by cooperation with the American Federation of Musicians, limiting the cost to $65,000; otherwise the musicians' fees, etc., would have come to $250,000.

Some 400-500 sets will be presented. The LPs comprise the works of those composers "who have been publicly recognized composing the most significant music from their respective countries during the second quarter of the 20th century." The composers represented were selected by composite judgment of an international jury of 62 maestros, composers, critics, theorists and musicologists from 23 countries of the Occidental world.

Besides the above two institutions of learning the library was made possible by the AFM, the Mellon Educational & Charitable Trust, ASCAP, Baldwin Piano, Howard Heinz Endowment and Edgar J. Kaufman Charitable Trust.

Frank Amaru, sales chief for RCA Victor's international disk division, takes off this week for a five-week tour of the company's distribs in the far west and in Mexico.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Memphis—(Ferguson's)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	ROSEMARY CLOONEY (Col.) "Hey There"	1	1	2	1	1	1	2	1	1	1	1	10	..	..	8	..	..	1	1	2	1	1	161
2	2	EDDIE FISHER (Victor) "I Need You Now"	2	7	4	8	4	5	3	5	4	7	4	3	..	1	5	1	..	3	5	5	3	2	139
3	3	DON CORNELL (Coral) "Hold My Hand"	5	3	7	6	10	6	8	6	10	..	5	2	1	7	6	..	..	6	2	4	4	..	100
4	6	DORIS DAY (Columbia) "If I Give My Heart to You"	4	..	5	..	..	..	1	3	..	4	2	..	3	3	..	4	..	7	..	3	7	..	86
5	7	ROSEMARY CLOONEY (Col.) "This Ole House"	3	..	..	3	6	..	..	10	9	5	3	..	..	2	2	..	7	4	..	1	..	4	84
6	4	CREW CUTS (Mercury) "Sh-Boom"	8	6	..	5	2	2	..	2	2	10	7	..	..	9	3	2	..	5	..	9	..	10	83
7	5	RALPH MARTERIE (Mercury) "Skokiaan"	7	5	..	4	3	..	6	..	5	..	6	..	6	4	4	7	..	2	..	6	..	8	81
8	9	PERRY COMO (Victor) "Papa Loves Mambo"	6	4	6	..	9	..	4	4	3	..	8	..	..	5	10	6	5	..	9	10	6	..	70
9	8	HALEY'S COMETS (Decca) "Shake, Rattle and Roll"	9	2	..	..	..	..	..	7	6	..	..	5	2	10	1	3	8	9	..	7	9	7	69
10	13	DAVID WHITFIELD (London) "Cara Mia"	10	9	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	6	8	..	3	26
11	16	DeCASTRO SISTERS (Abbott) "Teach Me Tonight"	..	..	3	..	..	..	..	8	..	..	..	..	..	..	..	..	2	..	..	..	..	6	25
12	11	CREW CUTS (Mercury) "Oop-Shoop"	..	..	..	..	..	..	..	..	..	9	..	..	5	..	..	5	4	..	..	..	..	..	21
13A	24	NORMAN PETTY TRIO (X) "Mood Indigo"	..	..	10	..	..	8	..	..	..	..	..	7	..	8	..	..	..	..	..	..	..	5	17
13B	15	DENISE LOR (Majar) "If I Give My Heart to You"	..	..	..	2	5	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	17
15	10	VICTOR YOUNG (Decca) "High and the Mighty"	..	..	..	..	..	..	..	..	..	2	10	..	..	..	..	..	..	..	..	..	5	..	16
16A	..	CHORDETTES (Cadence) "Mister Sandman"	..	..	1	..	..	10	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	9	15
16B	16	CHEERS (Capitol) "I Need Your Lovin'"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	4	..	..	15
18A	24	PAUL—FORD (Capitol) "Whither Thou Goest"	..	10	..	10	..	..	..	..	7	8	..	..	..	6	..	..	..	..	..	..	..	..	14
18B	..	MARIO LANZA (Victor) "Drink, Drink, Drink"	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	14
20A	19	NAT (KING) COLE (Capitol) "Smile"	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	8	10	..	8	12
20B	18	RICHARD MALTBY (X) "St. Louis Blues Mambo"	..	..	..	..	..	9	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	12
22	..	STUART HAMBLEN (Victor) "This Ole House"	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	2	11
23	..	JOHNSTON BROS. (London) "The Bandit"	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	8
24	14	GAYLORDS (Mercury) "Little Shoemaker"	..	..	..	..	7	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	10	7
25	..	PAUL—FORD (Capitol) "I'm a Fool to Care"	..	..	..	..	..	..	10	9	8	..	..	..	..	..	..	..	..	..	..	..	..	..	6

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE Mari Victor LM 1837 ERB 1837	MUSIC, MARTINIS, AND MEMORIES Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4-509	SEVEN BRIDES FOR SEVEN BROTHERS Film Soundtrack MGM E 244 X 244	GLENN MILLER LIMITED EDITION Glenn Miller Victor LPT 6701 EPOT 6701	A STAR IS BORN Judy Garland Columbia BL 102 BA 1021	PAJAMA GAME Broadway Cast Columbia ML 4840 A 1098

Cap Readies New Big Disk Package With 'Kenton Era'

Hollywood, Oct. 26.

Next big disk package will be Capitol's "The Kenton Era," a salute to the work of Stan Kenton in popularizing the modern sound in music. Album, which will probably retail for $25, consists entirely of Kenton material never heard on disks before. It is now in the final stages of assemblage at the Capitol homeoffice and studio here.

Big package is divided loosely into four sections, tentatively labeled "Balboa Bandwagon," "Growing Pains," "Artistry in Rhythm" and "The Progressive Era." Material begins with the Kenton 1943 band days, around the time he started recording for Capitol, when his organization was a Southern California attraction.

Package consists of old tracks and air checks from the Rendezvous Ballroom in Balboa where the rganization first came to prominence. It features, in addition to Kenton material, music written by many of the writers who have been associated with him over the years and who are now, like Pete Rugolo, out on their own.

Bound in with the disks in a hard-cover package will be a 10,000-word profile on Kenton, written by Bud Freeman. It and the sleeves for the four LPs will be rigidly fastened to the inside of the package for permanence to provide a biography and discography along with the actual disk material.

Hylton Inks Rogers

London, Oct. 26.

Ronald Rogers, U. S. crooner on Parlophone Records, is slated to open in Jack Hylton's Victoria Palace show here Nov. 1.

Rogers currently is appearing in "Off the Record," a revue which has been running in Blackpool for the past 23 weeks.

Reverse Twist

Hollywood, Oct. 26.

A few weeks ago there was much screaming over the fact that Mario Lanza's video vocalizing was via records. Next week, RCA Victor is bringing out 16-sided album, "A Kiss," consisting entirely of tapes from his former Coca-Cola radio program.

Title tune is an original written for Lanza by Jack Brooks and Ray Sinatra.

VICTOR TO PRESS ALL LONDON POPS ON COAST

Los Angeles, Oct. 26.

Success of London Records in the Western area has prompted the label to launch a new arrangement under which all pop hits are pressed here at the RCA Victor plant. Local office will handle distribution to the entire West Coast and the area as far east as Denver in the north and El Paso in the south, from the local pressings.

British label is continuing to press all its LP offerings in England and only the pop material is handled in this country.

Cap's Livingston in N. Y. For Gleason Huddles

Alan Livingston, Capitol's A&R veepee, arrived in N. Y. over the weekend from the Coast for huddles with Jackie Gleason.

Livingston plans to spend several days in the plattery's eastern headquarters and will make plans for a new Gleason album before returning to Hollywood.

Old Piano Rolls

Hollywood, Oct. 26.

Jack Webb's passion for authentic detail resulted in another offbeat handling of a routine chore in prepping his new "Pete Kelley's Blues" film feature. He wanted some oldtime arrangements for Dixieland music in the film but couldn't find what he wanted.

Finally he taperecorded some 27-year-old piano rolls and had orchestrations made for them.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities, and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	2	*If I Give My Heart to You (Miller)	3	1	1	1	1	3	1	2	2	2	1	5	109
2	3	†This Ole House (Hamblen)	1	9	5	2	4	10	3	6	1	1	3	1	86
3	1	*Hey There (Frank)	9	2	6	4	2	..	2	4	10	3	2	6	71
4	5	*I Need You Now (Miller)	5	5	..	5	5	..	4	1	4	5	7	2	67
5	4	*High and the Mighty (Witmark)	8	..	3	3	3	1	8	8	..	4	4	..	57
6	8	*Hold My Hand (Raphael)	..	3	..	7	10	4	..	..	8	7	5	3	41
7	11	*Count Your Blessings (Berlin)	2	4	2	..	8	..	6	..	..	10	9	..	36
8	7	*Little Shoemaker (Bourne)	4	..	8	6	7	6	..	..	..	8	6	9	34
9	10	*Papa Loves Mambo (Shapiro-B)	6	8	7	10	..	5	..	3	9	..	10	..	30
10	6	*Skokiaan (Shapiro-B)	..	..	..	8	6	2	10	9	..	6	..	7	29
11	13	*Chapel in Moonlight (Shapiro-B)	..	..	..	9	..	7	..	..	5	9	8	..	17
12	..	*Teach Me Tonight (Hub)	7	..	4	..	..	..	..	..	..	..	..	8	14
13	9	†Sh-Boom (Hill & Range)	..	..	..	..	9	9	..	10	3	..	..	..	13
14A	..	*Cara Mia (Feist)	..	..	..	..	..	..	..	7	..	..	..	4	11
14B	..	†Shake, Rattle & Roll (Progressive)	..	..	..	..	..	..	5	..	6	..	..	..	11

Hard-Luck Tunes

Continued from page 1

the big bust as a subject for humor in "A Tale of the Ticker."

Our forefathers revelled in songs of self-pity, such as "Nobody's Darling on Earth," in which a poor little orphan girl wanders the streets and begs a penny for bread.

The biggest self-pity binge started just about 10 years before the Wall St. crash—when World War I was in process of being wound up and the nation was still enjoying wartime prosperity. This, of course, excepts the songs that have always been popular about unrequited love and other sentimental misfortunes, with "The Curse of An Aching Heart" as a classic example. The type meant now is the one in which the singer simply feels sorry for himself on general principles, because he's convinced he was born under an unlucky star or with two strikes on him. The general idea was summed up in the old Negro spiritual, "Nobody Knows the Trouble I See."

'Chasing Rainbows'

In 1918, Harry Fox appeared in the musicomedy, "Oh Look!" whose hit number, "I'm Always Chasing Rainbows," kicked off the big self-pity cycle. The words were by Joe McCarthy, while Harry Carroll, who knew a good tune when a classic composer had written one, lifted the melody from the middle section of Chopin's "Fantasie Impromptu." The ditty made a wad of money for the publishers, McCarthy & Fisher, and it gave a lot of other cleffers the idea that there was gold in groans.

Notable among those who got the idea were James Kendis, Nat Vincent and James Brockman. So a few months after "Rainbows" swept the country, the nation was favored with probably the biggest of all the self-pity hits, "I'm Forever Blowing Bubbles," the sad story of the chap who wasted his time blowing bubbles instead of getting down to work and doing something constructive, such as writing a song about people who frivoled their time way blowing bubbles.

Soon the high-pressure self-pity orgy was on. "In the Heart of a Fool," by Max O. Freedman & Harry D. Squires, was more on the "Curse of an Aching Heart" idea, but Arthur Anderson did his part to point out the futility of blowing bubbles in "Bubble Land," and Isham Jones chipped in with "Blowing Bubbles All Day Long."

Arthur J. Lamb, who specialized in writing lyrics for H. W. Petrie's sea songs, designed to be sung by hairy-chested guys with big bass voices, joined forces with W. C. Polla to lament, "My Castles in the Air Are Tumbling Down." Jimmy Lucas and Albert Gumble complained of "Heartaches." Jack Mahoney and Fred Fisher filled a minority report in which they took a more cheerful point-of-view: "While Others Are Building Castles in the Air (I'll Build a Cottage for Two.") Concurrently, J. Keirn Brennan, Paul Cunningham & Bert Rule were bucking the self-pity procession with "Have a Smile for Everyone You Meet (And Everyone Will Have a Smile for You.")

Having prospered by lamenting their bubble blowing proclivities Kendis and Brockman again did reasonably well by insisting "All I Have Are Sunny Weather Friends." It wasn't long before Kendis and Brockman were working the so-sorry-for-myself side of the street again. This time their woe begone hero proclaimed "I'm Like a Ship Without a Sail." This did only fairly well, and in 1923 Jack Yellen and Abe Olman used the ship theme to better advantage in the still popular "I'm Waiting for Ships That Never Come In."

Eugene West & Harry Jentes came through in 1921 with "All By Myself," and virtually at the same time Irving Berlin had a much more successful number of the same title. Harry Von Tilzer, Berlin's rival in those days for the honor of being the Alley's No. 1 tunesmith, may have been razzing the self-pity cycle when (with Billy Jerome doing the words) he turned out one of the champion odd titles of all time, "You May be the World to Your Mother, But You're Only an Oil Can to Me."

The self-pity parade began to taper off around 1922, after many other cry-baby compositions not successful enough to be mentioned here had been ground out. Robert King handled the idea in a comedy vein with "I Ain't Nobody's Darli '" which added, "And I don't give a good gosh-darn." But in 1923 Benny Davis and Abner Silver were inquiring sadly, "When Will the Sun Shine for Me?" The narrator confessed his life was "a blunder," but promised to muster up energy to "phone the weather man and see when will the sun shine for me?"

Clooney - 'Hey'

Continued from page 1

of the "golden disk" by about 200,000 disk sales.

Hefty sales rackup of Miss Clooney's platter is being attributed to the fact that it's a two-sided hit. "Hey There" is backed by "This Ole House," a jumping spiritual-styled number, and tradesters figure that the platter is appealing to two different markets.

"Pajama Game" score was penned by Jerry Ross and Dick Adler, who also turned out another disk winner in "Hernando's Hideaway," from the same show. Archie Bleyer's Cadence disking of the tune already has passed the 750,000 sales mark. Miss Clooney topped the 1,000,000 sales mark once before for Col with her etching of "Come On-A-My House."

Criterion to Publish 'Sea' Pic Original Score

Hollywood, Oct. 26.

Guitarist Laurindo Almeida and harmonicist George Fields have teamed for a double-duty stint, composing and playing an original background score for "The Naked Sea," a color feature produced and directed by Alan Miner. Fields is best known for his background score work on "Ruby."

Mickey Goldsen's Criterion Music will publish the score, which consists of six original themes, including the main title song, "The Naked Sea Ballad."

Odd-Label Cal. Distrib

Los Angeles, Oct. 26.

State Record Distributors has been formed here by Lee Silver, formerly with eastern indie labels, to handle Southern California distribution for a number of odd-labels.

Outfit will handle rhythm and blues and pop releases in both singles and long playing records.

FRAN WARREN

Sings

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K 11841 45 RPM

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WHITE CHRISTMAS

"FANNY"

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RCA VICTOR
FIRST IN RECORDED MUSIC

RCA ®
"HIS MASTER'S VOICE"

Victor's 12-Way 'Lullaby' Spread

"Lullaby of Birdland," jazz instrumental composed by George Shearing, will get unorthodox packaging via RCA Victor which is giving the tune a 12-way spread in one album. Diskery currently is prepping a set which'll include 12 different versions of the tune. Already in the can are interpretations by Barbara Carroll, Shorty Rogers, Andre Previn, Tony Scott, Perez Prado and Ralph Flanagan.

Tune, which was written two years ago, already has developed into a jazz pop standard. There are 28 records of the tune now on the market and the sheet copies are selling at the rate of 1,200 a week. It's been cut in England, France, Germany and Switzerland and the disks are racking up hefty sales in those countries. The longhairs are even hopping on the "Birdland" bandwagon with etchings by the Boston Pops and the London Symphony Orchestra in the offing.

A lyric version was added recently by B. Y. Forster and has been etched by Ella Fitzgerald for Decca. Shearing, who cut the first instrumental side two years ago for MGM, is cutting it again for that label, with Ray Charles singers working over the lyric.

Tune was inspired by Birdland, New York jazz nitery, and is published by Patricia Music. Incidentally, Morris Levy, who runs Birdland, also operates Patricia.

Thaxter Joins Tape Co. On Marketing, Sales

Roger L. Thaxter has been named director of marketing and sales for Magne-Tronics, New York outfit, which produces longplay musical tapes for background use by commercial establishments. Magne-Tronics recently made a deal to acquire Capitol Records' transcription library for transfer to tapes.

Thaxter was formerly with Muzak as promotion manager. Percy L. Deutsch heads Magne-Tronics.

HMV's Paintings

With next month's release of three platters, RCA Victor will experiment with a fancy packaging program for its HMV (His Master's Voice) disks imported from England. Each disk will be individually boxed with plastic windows behind which there will be prints of w.k. paintings suitable for framing. This idea was tried on the Arturo Toscanini set of Beethoven's "Missa Solemnis."

Price for the HMV platters will remain the same at $5.95.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks, retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	ROSEMARY CLOONEY (Columbia)	Hey There / This Ole House
2	2	EDDIE FISHER (Victor)	I Need You Now / Count Your Blessings / Fanny
3	4	DORIS DAY (Columbia)	If I Give My Heart to You
4	5	DON CORNELL (Coral)	Hold My Hand
5	3	CREW CUTS (Mercury)	Sh-Boom / Oop-Shoop
6	7	PERRY COMO (Victor)	Papa Loves Mambo / Things I Didn't Do
7	6	RALPH MARTERIE (Mercury)	Skokiaan
8	8	BILL HALEY'S COMETS (Decca)	Shake, Rattle and Roll / ABC Boogie
9	9	LES PAUL-MARY FORD (Capitol)	Whither Thou Goest / I'm a Fool to Care
10		WHITFIELD-MANTOVANI (London)	Cara Mi

TUNES

(*ASCAP, †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	*IF I GIVE MY HEART TO YOU	Miller
2	1	*HEY THERE	Frank
3	3	*I NEED YOU NOW	Miller
4	4	†THIS OLE HOUSE	Hamblen
5	6	*HOLD MY HAND	Raphael
6	5	*SKOKIAAN	Shapiro-B
7	8	*PAPA LOVES MAMBO	Shapiro-B
8	7	†SH-BOOM	Hill & Range
9	10	†SHAKE, RATTLE AND ROLL	Progressive
10	9	*HIGH AND THE MIGHTY	Witmark

'JATP' In Strong 20G Frisco Bash

San Francisco, Oct. 26.

Norman Granz's "Jazz at the Philharmonic" pulled in 6,000 payees for a $20,000 rackup at a Saturday night (23) bash at the Civic Auditorium here. Crowd was one of the quietest on record but the gross was only slightly behind last year. Package played without Buddy Rich, who was downed by a virus attack in Portland.

The following night (24), in Oakland, "JATP" drew 3,300 people for a $10,000 gross. Both the Frisco and Oakland dates played to a $4.50 top.

Other "JATP" grosses during the past week were $8,250 at the Denver Auditorium (20); $12,850 at the Seattle Municipal Auditorium (21), and $9,200 at the Portland Civic Auditorium (22).

Concert package winds its tour tomorrw (Thurs.) in Sacramento. Unit's proposed hop to Australia has been cancelled.

Owen, Top Brit. Arranger, Injured in Auto Crash

London, Oct. 26.

Reg Owen, top British danceband arranger, was seriously injured in a motor-accident Oct. 16. On his way from London to Bristol the automobile which he was driving crashed into a wall at Wick, Gloucestershire. He was badly hurt, his injuries including a fractured skull.

Owen, who is staff arranger for the Ted Heath orchestra, is married to American pianist-singer Virginia Somers, and was on his way to meet her after her week in variety at Bristol when the accident occurred.

Latest reports are that Owen is showing slight improvement, and may be moved to a hospital in London in a week or so.

It's Fall, Officially

Hollywood, Oct. 26.

Josef Myrow's "Autumn Nocturne" serves as title tune for a new seasonal package to be issued by MGM Records next week. Twelve-inch LP features the voices of the Ray Charles Singers on a number of tunes associated with the autumn season.

In addition to Myrow's "Nocturne," package includes "Autumn in New York," "Autumn in Rome," "Autumn Leaves," "Early Autumn," "'Tis Autumn" and "September in the Rain." Plattery ordered a special autumn scene painting for the cover.

Capitol Records' singer Bob Manning ankled the management firm of Gersh & Wecht.

THE PERFECT AFTER-VACATION SONG
Styne and Cahn's
"THE THINGS WE DID LAST SUMMER"
Styne and Cahn Music Co., Inc.

Hoop-la for Singer

Hollywood, Oct. 26.

Abe Saperstein, founder-owner of the Harlem Globetrotters basketball team, has turned his attention to music, importing Antoine (Tony) Ponce, a French operatic tenor. Saperstein introduced the diminutive singer (five foot three) to Coast music critics at an informal Beverly Hills hotel concert over the weekend.

Ponce last spring won first prize as leading singer in the competition at the Cannes Music Festival.

Andrews Sisters' Big 'Threat' From Orig. Disks

The remaining Andrews Sisters, Maxine and LaVerne, are getting ready to launch their new act with Dorothy Squires, but there's mounting indication that their biggest competition, on disks at least, may come from the original Andrews Sisters.

"She'll Never Know," which the sisters cut with Red Foley three years ago in Nashville, has jumped into ninth spot for Decca nationally in just two weeks. But what makes the threat of Andrews Sisters competition really tough—unless Decca keeps the platters on the shelf—is that the trio cut a total of nine sides in that session with Foley. And five of them, according to Maxene and LaVerne, have a greater hit potential than "Know."

Coral Tees Off New Indie Distrib Setup in Seattle

Seattle, Oct. 26.

Andy Huffine, an employee of Decca for 15 years, has gone into the independent distribution field here, starting with Coral Records, Decca subsid, as his first account. Outfit will be known as the Huffine Distribution Co.

Distrib's activities were launched with a cocktail party presided over by Decca Joe Perry, Coral's Coast sales exec, who flew here from Hollywood for the occasion.

Cap's EP Job on Cole

Hollywood, Oct. 26.

In what is the first such "packaged" cover job in the plattery's history, Capitol is rushing out an EP album of Nat (King) Cole singing current hits. In addition to being an unusual cover item, package dispels the idea that there's such a thing as a "Cole song" as opposed to pop stuff.

EP consists of "Hold My Hand," "Papa Loves Mambo," "Teach Me Tonight," and "If I Give My Heart to You."

HEADING FOR THE #1 SPOT!
MOOD INDIGO
NORMAN PETTY TRIO "X"
OTHER GREAT VOCAL RENDITIONS JUST RELEASED
MILLS MUSIC, INC.

TRANSCONTINENTAL CONCERT TOUR
OCT. 14 THRU NOV. 8
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2 HITS IN A ROW!!
'OH BABY MINE, I GET SO LONELY
(MELROSE)
MR. SANDMAN
(E. H. MORRIS)
WORDS and MUSIC BY
PAT BALLARD
(ASCAP)
(Also writer of 248 lousy songs)

On The Upbeat

New York

Julie Chester, Mellin Music plugger, on a deejay tour through the midwest . . . **Alan Dean** booked into the Ranch House, Johnstown, R. I., beginning Nov. 23 . . . **Stanley Styne** in town for tv production work . . **Richard Hayman** orch slated to play at the Police Dept. Honor Legion Ball at the Sheraton-Astor Hotel Friday (29) . . . **Howard Lanin** orch booked for the ninth consecutive year for the West Point Cadet Corps Dance at the Benjamin Franklin Hotel, Philadelphia, Nov. 27 . . . The **Four Tunes** into Montreal's Downbeat Club tomorrow (Thurs.) . . **Tommy Reed** orch currently at the Statler Hotel, Buffalo . . . Deejay **Mel Bernam** switching from WKYW, Louisville, to WHB, Kansas City . . . Record Collectors Shop sponsoring a jazz concert at Town Hall Saturday (30) . . **Crew Cuts** returning to the Casino Theatre, Toronto, Dec. 30. Group bows in the New York area Nov. 24 at the Boulevard, Queens . . . Epic Records celebrating its first anni with a cocktailery tomorrow (Thurs.) . . . Thrush **Peggy Talor's** special material for her nitery stint at the Chez Paree, Chicago, which begins Oct. 31, was penned by **Bryan Blackburn,** of the London Daily Mail . . **George Shearing** into the Crescendo, Los Angeles, for two weeks beginning Nov. 12.

Chico O'Farrill's orch begins a two-week stand at the Blue Note, Chicago, today (Wed.) . . . **Paul Gilbert,** formerly with George Evans' publicity office, joined the **Marvin Drager** flackery . . **Eddy Arnold** on a string of one-niters through the midwest . . . **Guy Mitchell** back in town from a tour of England for Columbia recording sessions . . . **Mario Nascimbene** composed the score for the UA release, "The Barefoot Contessa," not **Ulpio Minucci,** as reported in last week's VARIETY.

Chicago

Harmonicats making film short for Universal in Hollywood this week and coming into Chi for club dates through December . . . **Fred Dale** orch, Coral diskers, currently playing one nighters in midwest . . . **Les Brown** and **Benn Sharp** orchs playing Sun-Times Harvest Moon Festival on Nov. 20 . . . **Cass Harrison** to Jefferson Hotel, St. Louis, Nov. 13 for seven weeks . . . **Ken Harris** opens nine frames at Town Club in Corpus Christi on Nov. 2 . . . **Commanders** cemented for 23 straight midwest club dates before opening five weeks at Meadowbrook in New Jersey on Nov. 18 . . . **Paul Neighbors** to Roosevelt Hotel, New Orleans, Nov. 4 for five weeks.

Pittsburgh

Al DiLernia Trio closes at My Brother's Place, formerly **Jack Heller's** Carousel, tomorrow (Thurs.) and goes back into the William Penn Hotel the following night. They'll have a new billing there . . . **The Continentals,** with **Julie Melman,** a violinist . . . **Jon Eardley,** of Altoona, joined **Gerry Mulligan** quartet here at Mosque during their engagement with **Duke Ellington** jazz package. Like his father, who used to be with **Paul Whiteman** and **Isham Jones,** Eardley's a trumpet player. Elder Eardley now heads a finance company in Altoona . . . **Reid Jaynes** and **Bobby Cardillo** have opened as a piano team at Town and Country Lounge of Carlton House downtown. They were together for several months at Dore's Restaurant, but Jaynes has lately been at the Belmont Bar in Dromont and Cardillo with the **Vic Powell** combo at Midway Lounge . . . **Harry Ziegler,** pianist, back at the Radio Cafe after surgery. **Howdy Baum** pinchhit for him . . . **Spike Jones** plays here for Shrine Nov. 16-17-18 for four performances, including a matinee . . . **Matys Bros.** are switching from the Blue Moon to the Twin Coaches on Monday (1).

Kansas City

Next musical group into Eddys' Restaurant the **Mello-Larks,** opening Oct. 29 for two weeks. They're on the bill with magico **Russell Swann** . . . **Tiny Hill** has his orch trouping through Iowa and Illinois on late October dates, closing the month at the Royal Palais, Galena, Ill. . . **Joe Vera** has his orch back in the Picardy Cafe, Hotel Muehlebach, returning about six months after his former year-long stand there, taking turns during the evening with the **Zig** and **Vivian Baker** violin duo . . . **Naomi Stevens** in town for a few days with the home folks between singing dates at the Congress Hotel, St. Louis, and Country Club, Springfield, Ill. . . . **Don Roth Trio** back in town at the Kansas City Club, one of its regular stands . . . **Bill Harris Orch** in from downstate Missouri to take over the stand in the Drum Room, Hotel President, succeeding the **Virg Mason** outfit.

Omaha

Organist **Dean Short** playing at Roller Bowl, which celebrated its first anni Friday (22) . . . **Bill Albers** orch pacted for Doane Homecoming dance at Crete Nov. 6 . . . **Jimmy Palmer** played King's at Norfolk last Sunday (24) . . . **Ray Backman** orch handled Omaha U. Homecoming dance last Saturday (23) . . . **Tiny Hill** and **Bobby Mills** orchs at Peony Park over weekend . . . **Mal Dunn** orch completed four-day stand at Music Box Saturday (23) . . . **Dave Alexander** combo in at Happy Hour . . . **Yma Sumac** show booked for Paramount Theatre Nov. 6 . . . **Paul Moorhead** orch remains a fixture at the Pax Room, Paxton Hotel . . . **Earl Graves** combo, featuring **Junior Ragglin,** at Copacabana . . . **Pat Hamilton Trio** playing between-shows sets at Colony Club.

Scotland

Kitty Kallen's waxing of "Little Things Mean a Lot" still topping Scot hit parade, with **Frank Sinatra's** "Three Coins in the Fountain," on Capitol, a close second . . . **Joan Regan,** English recording chirper, will top vaude at Glasgow Empire Nov. 1 . . . **Ted Heath** and his Band set for concerts in Glasgow Nov. 25 . . . **Frankie Laine** doing SRO biz at Empire, Glasgow . . . **The Kordites** in for week's vaude stint at Glasgow . . . **Ian Gourlay** and **Cliff Hanley,** Scot cleffers, composed a novel, "Two-Note Blues."

Best British Sheet Sellers

(Week ending Oct. 16)
London, Oct. 19.

My Friend . . . . . Chappell
Things Mean a Lot . . . Robbins
Hold My Hand . . . . . Wood
Smile . . . . . Bourne
Coins in Fountain . . . . . Feist
Story of Tina . . . Macmelodies
Cara Mia . . . . . Robbins
Must Be a Reason . . Connelly
Sway . . . . . Latin American
Sky Blue Shirt . . . . . Wright
I Give My Heart . . . . . Robbins
Gilly Ossenfeffer . . . . . Spier

Second 12

My Son . . . . . Kassner
Happy Wanderer . . . . Bosworth
This Ole House . . . . . Duchess
Little Shoemaker . . . . . Bourne
Make Her Mine . . . . . Wood
Sh-Boom . . . . . Aberbach
Never Land . . . . Keith Prowse
Wait For Me . . . . . Lafleur
West of Zanzibar . . . . Bluebird
Secret Love . . Harms-Connelly
High-Mighty . Harms-Connelly
Heart of My Heart . . . F.D.&H.

COL IN RESHUFFLE OF ITS FIELD SALES SETUP

In a reshuffling of its field sales setup last week, Columbia Records upped William Gallagher to regional director of its eastern area. Gallagher previously had been division manager. Arnold Klein was named regional sales manager for the eastern area, reporting to Gallagher.

In other moves around the country, Merle Weiss was appointed regional director of the midwestern territory with Kenneth Glancy as regional sales manager. In the southwest territory, Tom Cade was promoted to regional director from division manager, with Fred Wilmot assisting as sales manager. On the Coast, Paul Peppin will take over as regional director.

Urania Into Pop Field; Teagarden On 1st Disk

Urania Records, an indie label that heretofore has been specializing in longhair works, is moving into the jazz field and has named Sidney Gross as its artists & repertoire chief for jazz and pop music. Gross is a British jazz expert and has a disk jockey spot on the ABC network.

Jack Teagarden, who hasn't recorded since 1951, will head the first Urania jazz release, due early next month. Company will issue two longplay disks each month in addition to an occasional single for the pop market.

Raphael to Publish 'Sailor's' Legit Tune

Hollywood, Oct. 26.

Fred Raphael Music makes its debut in the field of publishing the score from a legiter—with the interpolation of a song into the comedy, "Sailor's Delight," which bows here next month for a pre-Broadway tryout. Eva Gabor stars in the English adaptation of a French comedy, as she did in the original strawhat tryout last year.

Richard Myers, who will co-produce with Richard Aldrich, cleffed the music and Jack Lawrence added lyrics for the tune, entitled "I've Heard." Team currently has "Hold My Hand" near the top of the bestseller lists.

"Delight" will open at the Huntington Hartford Theatre here for a limited run, then move to San Francisco before heading for New York.

Llessur's Own Unit

Chicago, Oct. 26.

Relgat Llessur, drummer protege of Lionel Hampton, has formed a unit of his own under Hampton auspices. Llessur's quintet is interracial, with Joe Pernell on piano, Bill Joseph on bass, Emmett Spicer on guitar and Johnny Thompson on tenor sax.

Group has already booked a small string of niters and club dates.

Coral's New Pickard Pact

Hollywood, Oct. 26.

Pickard Family, one of the oldest folkmusic groups in the business, have signed a new contract with Coral and will begin recording this week. Family debuted on NBC back in 1926.

Pickards will cut only singles at first, specializing in American folkmusic.

Inside Stuff—Music

Quick click of The Chordettes' "Mr. Sandman" (E. H. Morris) gives Archie Bleyer's relatively new Cadence label two fast ones in a row, initial smash being "Hernando's Hideaway" with the trick castanet sound. Bleyer slaps his knees in the current sleeper and author-composer Pat Ballard points out that knees have figured in his two recent hits. The original demo of "Oh Baby Mine, I Get So Lonely" had Ballard playing rhythm on his knee using a pair of horn-rimmed specs as a clicking rhythm sound which helped sell the tune to Capitol. Bleyer's "knee playing" kicked up a lot of amusing deejay talk which may have helped the initial sendoff of the tune. Mercury has covered the song with Buddy Morrow, and Coral has an etching in the works.

Stanley Warner and Warner Bros. were dismissed as defendants by N. Y. Federal Judge Alexander Bicks last week in Leo Russotto's claim that his arrangement for "Kol Nidre" was used in the WB pic "The Jazz Singer." Plaintiff alleged that he had written a new arrangement of the song which was copied for the pic. Judge Bicks advised Russotto that he could file an amended complaint against WB but must include a true copy of his "Kol Nidre" arrangement.

Although Al Stillman and Robert Allen cleffed the new Christmas tune, "I Saw Mommy Do The Mambo (With You Know Who)," they had to cut British songwriter Tommy Conner in on the song. Conner wrote last year's smash, "I Saw Mommy Kissing Santa Claus," which inspired the mambo takeoff. Jimmy Boyd, Columbia Records' juve singer, sliced both tunes and Harmon Music is publishing the numbers.

In the ASCAP section of last week's issue of VARIETY on page 43, the last paragraph of the article by Vernon Duke was inadvertently misplaced at the end of the article by Leopold Stokowski.

BMI Check List
OF *New* RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
AT LAST YOU UNDERSTAND (Kencee)			
THREE CHUCKLES ("X")	Spotlight	Sleeper of the Week	Good
DADDY'S LITTLE GIRL (Beacon)			
JIMMY SAUNDERS-LENNY HERMAN QUINTET (Jay-Dee)	75 (Good)	B (Very Good)	
GLORY, GLORY (Ludlow)			
HAL THOMAS & CALIFORNIANS (Trend)	73 (Good)	B (Very Good)	Good
I DON'T WANT TO SET THE WORLD ON FIRE (Cherio)			
LES ELGART ORCH. (Columbia)	71 (Good)	B + (Excellent)	
KISS CRAZY BABY (Sheldon)			
JOHNNIE & JACK (Victor)	Spotlight	Bullseye of the Week	
THE CRACKERJACKS (Kapp)	71 (Good)		
LAND OF DREAMS (Meridion)			
HUGO WINTERHALTER ORCH. (Victor)	76 (Good)	B (Very Good)	Good
LONELY AGAIN (Peer)			
TOMMY MARA (MGM)	72 (Good)	Sleeper of the Week	Good
LOVE ME (Quintet)			
DE MARCO SISTERS (Decca)	73 (Good)	Sleeper of the Week	Good
KAY BROWN (Crown)	70 (Good)	B (Very Good)	
BILLY ECKSTINE (MGM)	76 (Good)	Disk of the Week	Very Good
GEORGIA GIBBS (Mercury)	72 (Good)		Good
THE FOUR ESCORTS (Victor)		B (Very Good)	
CONNIE RUSSELL (Capitol)		B (Very Good)	
BILLY WILLIAMS QUARTET (Coral)	74 (Good)		
WOODSIDE SISTERS ("X")		B (Very Good)	
RAINFALL (Regent)			
PERCY FAITH ORCH. (Columbia)	78 (Good)	C + (Good)	
RUNAROUND (Regent)			
THREE CHUCKLES ("X")	Spotlight	Sleeper of the Week	Very Good
SUDDENLY (Brenner)			
JO STAFFORD (Columbia)	(Excellent)	Disk of the Week	
WATERFALL (Hill & Range)			
LEO DIAMOND (Victor)	74 (Good)	B (Very Good)	
WE'LL BE MARRIED (Wynne)			
THE FOUR COINS (Epic)	Satisfactory		
WHEN I HOLD YOU IN MY ARMS (BMI)			
LOU MONTE (Victor)	73 (Good)	Sleeper of the Week	
WHY DID YOU STEAL MY SWEETHEART? (Simon)			
THE BARRY SISTERS (Codence)	72 (Good)	B (Very Good)	
WIDE-SCREEN MAMA BLUES (Maytime)			
STAN FREBERG (Capitol)	78 (Good)	Sleeper of the Week	

BROADCAST MUSIC, INC. 580 FIFTH AVENUE NEW YORK 19, N.Y.
NEW YORK · HOLLYWOOD · CHICAGO · NASHVILLE · MONTREAL

Podell's Copa Marks Its 15th Year As 'The Palace' of U. S. Niteries

A date at the Copacabana, N. Y., is still the aspiration of virtually every variety performer in the business. An act playing here for the first time finds out whether he's got it to scale the heights.

It's still the most reliable barometer of talent in the business. Many a fledgling who debuted at Jules Podell's bistro, either at the top of the bill or in the secondary spot, learns with the first salvos whether he's in or not. It matters little whether the act has been around for many years or whether it's a newcomer. Copa audiences alone decide whether they have seen a star or whether it's just another act.

The Copa's starmaking potential was evident from the start when Monte Proser, soon to open La Vie en Rose, N. Y., and Jack Entratter, now the Sands Hotel, Las Vegas g.m., started with Podell in the Copa. Now Podell is doing a solo here in the starmaking department.

Eileen Barton, who thought she had made it with an indie disking of "Baked a Cake," found that her rep started and stopped with that pressing—until a couple of weeks ago when she opened at the Copa. She unfortunately had to drop out because of laryngitis but new horizons opened for that singer.

A couple of years ago Johnnie Ray, an unknown to New York audiences, with a rep for weeping out tunes found an audience that came prepared to scoff. They left applauding a new star.

Schnoz and Martin & Lewis

The lightning that makes stars first came to this spot with Jimmy Durante, who's constellation was a bit dimmer when he came to the Copa for the first time. Here the Schnoz found anew the commodity that made him the greatest comedy name of the Prohibition. He has maintained a top saloon position ever since his first Copa date.

The Copa was the first important nitery stand for Dean Martin & Jerry Lewi True, they formed their partnership at the 500 Club, Atlantic City, by the mere accident of being on the same bill together. But shortly afterward they played to empty houses for a real long time at the now defunct Havana-Madrid, N. Y. Other niteries had the dubious honor of playing them

(Continued on page 70)

RAY IN USO-CS CUFFO AT MILITARY HOSPS

Johnnie Ray is scheduled to do a cuffo of appearances in military hospital installations under USO-Camp Shows auspices. In the unit with Ray will be singer Cathy Carr, comic Gary Morton and dancer Betty Luster.

Included in the Ray package tour, which will start Nov. 17 for five days, are institutions at Chel- , Mass.; Geneva, N. Y.; Ft. Belvoir, Va.; Walter Reed Medical Center, Washington, and Naval Medical Center, Bethesda, Md.

Eckstine-Duke Conflict Gets Both in Red in Pitt

Pittsburgh, Oct. 26.

Unfortunate booking which had Norman Granz's Duke Ellington jazz package and Billy Eckstine-Peggy Lee "Biggest Show of '54" meeting head-on here last Thursday night (21) at Syria Mosque and Gardens, respectively, proved costly to both of these attractions. Each one took it on the chin for plenty.

Ellington was the slightly better of the two, but not enough to speak of. He drew a few more than 2,000 at the nearly 4,000-seat Mosque for a net of around $4,200, while Eckstine-Lee in the Gardens, which can accommodate around 6,000, played to under 2,000 and a net of only $3,400.

The two enterprises shelled out a heavy bundle for advertising, too, which splashed the red even more extensively. Each attraction tried hard to do a rerouting job that would have prevented the conflict here, but it couldn't be arranged. When the show was available, the auditorium wasn't, and vice versa.

Liberace Write-Ins

Omaha, Oct. 26.

Next week's election will have the usual number of comic write-in ballots, Election Commissioner Herman Kuppinger fears.

Currently the most common written in, according to Kuppinger: Liberace and Joe Blow.

"Yes, even the silly ones are counted," he added.

Record-Breaking LQ Biz With Mae

Mae West is proving to be nearly as potent a lure for the femme trade as Liberace. The "Diamond Lil" thesp has been drawing loaded houses at the Latin Quarter, N. Y., three times a night at a $6 minimum, with many parties exclusively female. Curiously enough, there are few stag males in the house at any time, most being towed (willingly) by the femmes.

The Latin Quarter has been giving three shows nightly on Wednesdays, Fridays and Saturdays with complete turnovers at each performance. The regular show has been cut down considerably in order to meet the rigorous time schedule demanded.

The LQ has also been forced to make some operational changes so that the necessary turnover can be achieved. The major one is the absence of all dance music the early part of the ing and between shows. This is done in order to clear the house, and to discourage loitering. Table cards announce that those staying over for a second show are subject to a second $6 minimum.

This activity has the net effect of lowering individual checks. The major gravy comes when the extra drink is ordered at the end of the show or between dance sets. With no such incentive, a lot of that revenue is lost, but with the minimum for the next batch at $6, the compensation is sufficient.

At any rate, Miss West is doing a record-breaking business at the Latin Quarter. The lines frequently extend into the street. The estimated gross during this engagement will go into six figures per week.

Bea Kalmus Doubling As Miami Gabber-Director

Miami Beach, Oct. 26.

New entertainment head for the Di Lido hotel here is Bea Kalmus, who'll combine her directorial work with a midnight interview-gab-report session nightly over indie station WINZ, following same format of her New York program.

Her appointment also brought news that the big hostel—which opened last year with the Ritz Bros. teeing off lineup of talent—is returning to the highly competitive cafe field here after a sixmonth hiatus, with initial booking a Wally Wanger line for production backgrounds. Miss Kalmus handled the same chores for owners Irving and Saul Cohen at their New Jersey resort, the Hollywood in West End, last summer. Expected that she'll go after the better young names that can fit into th budgetary setup.

AGVA Welfare Fund Handles 490 Claims

The American Guild of Variety Artist's Welfare Trust Fund has to date processed 490 claims amounting to $238,500 for injuries and death benefits as a result of its present accident insurance program.

As of Oct. 13, the fund had closed 262 claims for injuries and had paid out two claims each for $7,500 as a result of accidental death. In addition, 70 AGVA members are currently receiving payments for injuries sustained during the course of work or travel to and from an engagement.

Astric to Paris

Montreal, Oct. 26.

Ricky Astric, director of entertainment for Monte Carlo, France, planed to Europe today (26) following a short stay in Montreal to assist his wife Vicky Autier, who opened last Wednesday (20) at the Ritz Carlton Hotel's Ritz Cafe.

Singer-pianist joins husband in Paris Nov. 15, when she opens at the Dinarzade Club there.

Gleason Show Set at N. Y. Par With 100 in Cast

The Paramount Theatre, N.Y., will install its first stageshow in a couple of years when Jackie Gleason goes in with one of the biggest companies ever to play the Par. Gleason, who'll come in for two weeks starting Nov. 17, will bring in the leads of his CBS television show, Art Carney and Audrey Meadows, along with the 36-girl June Taylor line and a 50-piece band which he'll conduct.

In addition, Gleason will avail himself of the services of a producer. With a company of nearly 100 on stage, the Par will use its full stage facilities since the pit band policy went into effect about two decades ago. As a result, the problem of laying out the show will be considerable.

Paramount circuit booker Harry Levine is attempting to get other toppers into the house. Deals are in the works for Perry Como and Eddie Fisher, among others.

Deal is also on for Rudy Cardenas and Lou Wills Jr. to be among Gleason's supporting acts. He'll be getting a reported 70% of the take, ith the house guaranteed at least 10% of the gross as its margin of profit.

WALTERS SKEDS O'SEAS HOP TO HUNT TALENT

Latin Quarter, N. Y., operator Lou Walters took off for Europe Monday (25) for a talent gandering expedition and will return shortly after the Command Performance in London Nov. 1. He'll be back in time for the opening of the Latin Quarter Revue at the Desert Inn, Las Vegas, Nov. 9.

Prior to the European takeoff, he went to St. Louis for the opening of that revue at the Chase Hotel, Friday (22).

Bd. of Governors Slate Nominated by ARA

Artists Representatives Assn. will elect its slate of officers at a meeting to be held Nov. 8 at the Victoria Hotel, N. Y. Agency org nominated for the board of governors on its regular slate Nick Agneta, Hattie Althoff, Ben Bart (University Artists Bureau), Milton Berger, John Dugan (Music Corp. of America), Eddie Elkort (Lew & Leslie Grade Agency), Joe Glaser (Associated Booking Corp.), Leonard Green (Mercury Artists Corp.), William Kent, Nat Lefkowitz (William Morris Agency), Billy Shaw, Lester Shurr, Art Weems (General Artists Corp.), and Charles V. Yates.

Associate members put into nomination are Lloyd LaBrie (McConkey), Josh Meyer (Jack Davies) and Abe Newborn (Baum-Newborn).

Officers will be elected from the roster of those elected to the board of governors. Other nominations to the board are possible by petition.

CHRISTMAS OVERSEAS

Committee Recruiting Entertainers In Enlarged Quotas

Hollywood, Oct. 26.

George Murphy, head of the Hollywood Coordinating Committee, has appointed a special committee to carry out the request of Major Gen. Herbert N. Jones for an increased number of performers for Christmas overseas entertainment. Plan calls for seven units, four of which will be sent to Korea.

"The job of entertaining overseas personnel," Gen. Jones said, "is more important now than during actual combat."

Richardson, Mae Daniels on Carpet At AGVA Board Meet for 'Violations'

The national board meeting of the American Guild of Variety Artists, which started a three-day session at the Henry Hudson Hotel, N. Y., yesterday (Tues.), will be highlighted by charges against two members of the board, Frank Richardson, of Philadelphia, and Mae Daniels of Balitmore. Both are accused of conduct prejudicial to the union.

Both are alleged to have aided and abetted Dick Jones in an attempted revolt against the union. Jones is a former eastern regional director who has now founded a rival union, Actors International Union, with headquarters in Philadelphia.

Richardson's roster comprises 11 charges, including actively soliciting membership for a variety union opposed to AGVA, aiding and abetting Jones' conspiracy in the formation of a new actors union in opposition to AGVA, iding Jones in an attempt to undermine and discredit AGVA with the Associated Actors & Artists of America, and the American Federation of Labor.

It's also charged that he participated in the conspiracy to undermine AGVA on the latter's premises, violation of trust as a board member by his participation, and violating his trust by failing to present any facts or complaints to the national board. He's said to have written the 4As without the permission of his union, and having discredited his position as an AGVA member by using "profane and anti-racial language in the AGVA Philadelphia office." He's also accused of having discredited his position by behaving in a manner unbecoming a member when he appeared at a N. Y. branch membership meeting Sept. 8 for the purpose of fomenting dissension.

While AGVA has charged Richardson with 11 counts, Miss Daniels is charged with six. They are: aiding Jones in an attempt to discredit AGVA, violating trust as a board member by support of Jones, violation of trust as board member by communicating with the 4As without permission from AGVA, joining the conspiracy without presenting the union with the facts, or complaint to the national board, violating her trust by usurping the rights of the national board in writing the 4As and the AFL, and discrediting her position by joining with Jones and Richardson on the Sept. 8 meeting in New York.

The other major item on the agenda will be the hassle with the American Federation of Musicians, which is now before George Meany, president of the AFL. Both unions are fighting over the jurisdiction of musical acts.

MCA's Big Staff Exit

Hollywood, Oct. 26.

Lon Boutin, of MCA's band and act department is the fourth agent to leave that organization in four days. In the last two years more than 20 agents have moved out.

Shortly before Boutin's exit, Bob Walters and Harris Katleman of the story department left, followed by Robert Mahakian of the tv department.

Philly Pitch For Switch to AFM

Philadelphia, Oct. 26.

Two former officials of the American Guild of Variety Artists, Dick Jones, former eastern regional director and Charles Garvey, ex-Philadelphia branch manager, are seeking to divert 1,200 local members of the variety actors union into the American Federation of Musicians.

A mass mailing to the membership asking that they make the switch was sent out this past weekend over Jones' and Garveys' signatures, and 200 have already signed up as members of the Auxiliary of AFM Local 149, Toronto.

Switch is easily negotiated, since the AGVA membership can be eligible for the Musicians Auxiliary just by shaking maraccas or hitting clavas. Movement into the AFM settles speculation as to Jones' plans.

Switch has another advantage for Jones, since it makes the AGVA secession a jurisdictional matter which must be brought up before the American Federation of Labor. Sentiments of the musicians locally was evidenced when local AGVA rep Nicholas Porreca (Mickey Diamond) got into dispute with Jimmy Marcy, comedian, now a member of the Auxiliary. Romeo Cella, president of Local 77, AFM, promptly warned Porreca against interfering with any "musical" act.

Jones first aired his mass movement into the Musicians Union Auxiliary at a meeting of the AFL's Central Labor Union here. A letter from Jack Irving, secretary of the AGVA, asking that Jones and Garvey be barred as delegates to the CLU, was read, but the meeting took no action on it.

Mae Daniels, AGVA rep from Baltimore on the National Board, will be brought up on charges today Tues.) for backing Jones. Her iels' answer will be to ask the union to fire Irving. Jones also plans to call for an AFL investigation of alleged un-American activities by top echelon members of Associated Actors & Artistes of America.

Embassy to Stay in Brit. Nitery Scene; Bows Nov. 3

London, Oct. 26.

After making elaborate arrangements to remodel their Embassy Club into a restaurant, and change the name, Barnett Bros. & Abe Aaronsohn have changed their mind and will revert back to the Embassy name, with class entertainment and two bands.

Spot reopens Nov. 3 after extensive alterations, with Johnny Blythe, well known in British films, as emcee. Band of eight, headed by Billy Shroud, with rhumba band yet to be engaged, will look after the ballroomers.

Management, which put bookings in the hands of Lew & Leslie Grade, will specialize in several acts of medium price instead of top solo headliners as formerly.

Amer. Hotel Assn. Meet

The American Hotel Assn. will hold a confab at the Commodore Hotel, N.Y., starting Nov. 5. Top hotel talent buyers are expected to attend the meet.

Included will be Merriel Abbott, buyer for the Hilton chain, and Seymour Weiss, of the Hotel Roosevelt, New Orleans.

YATES' FULLTIME STINT FOR BRO.-IN-LAW WILLIS

Agent Charles V. Yates has virtually a fulltime assignment in lining up a new career for his brother-in-law, William Willis, who rode an 18 by 35-foot raft out of Callao, Peru, to Pago-Pago 115 days later. Willis returned to N. Y. by plane Sunday (24) to cash in on his adventures via the lecture circuit and writing assignments.

Willis is no stranger to writing, having previously authored a tome on Devil's Island, and having lived a generally adventurous-type existence. Some years ago Willis and his wife Teddy, who is a sister of Mrs. Yates, and had been Yates' secretary for many years, were lost in boat they were sailing off Antigua during a hurricane. The Coast Guard sent out rescue missions for them.

Willis has frequently done other writing assignments, some of them in the theatrical vein at the direction of Yates.

Yates is planning a tele series for Willis, probably on film, in addition to lecture and writing assignments.

Marge Nelson, ex-cafe singer, who is an active club-banquet-nitery booker in the Pittsburgh area, has no connection whatsoever with project of her husband, Nat Nazarro Jr., for a dancing school in Pitt, as erratumed.

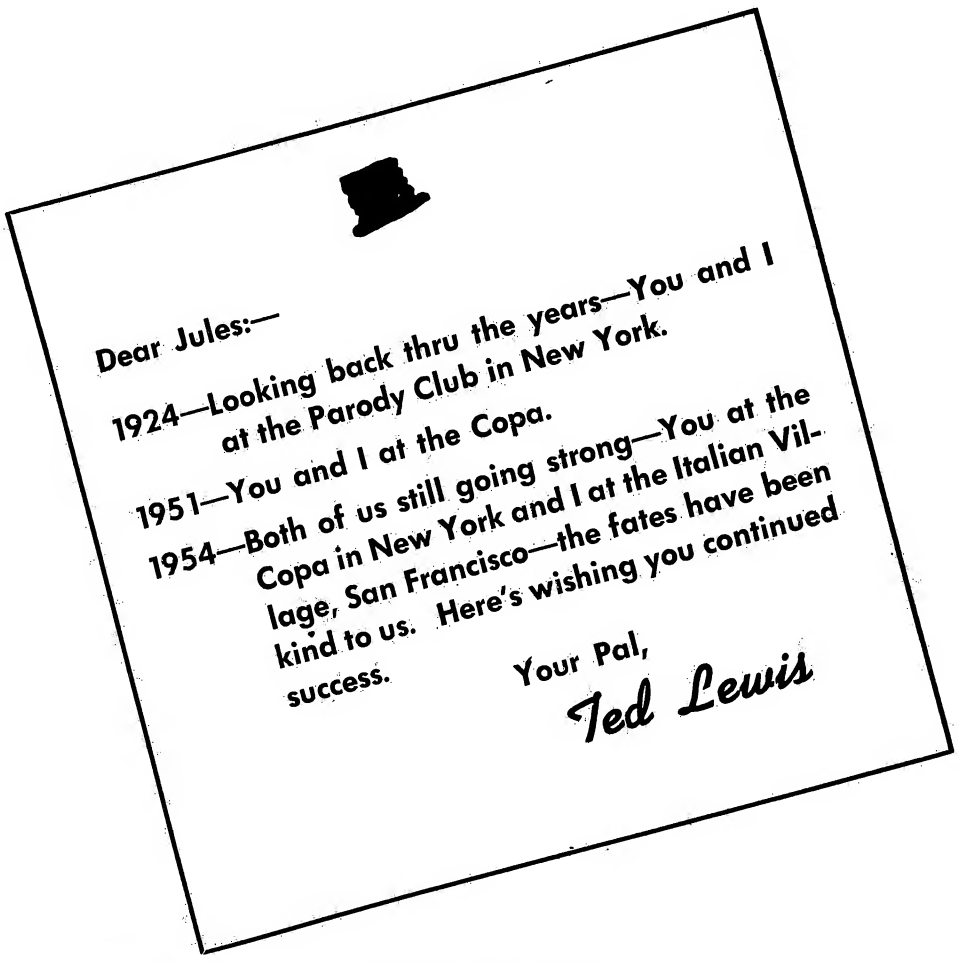
Congratulations Jules–

It's been wonderful working for you all thru the years . . . 15 that is. Lots of Scotch and water has passed under the bridge.

Joe E. Lewis

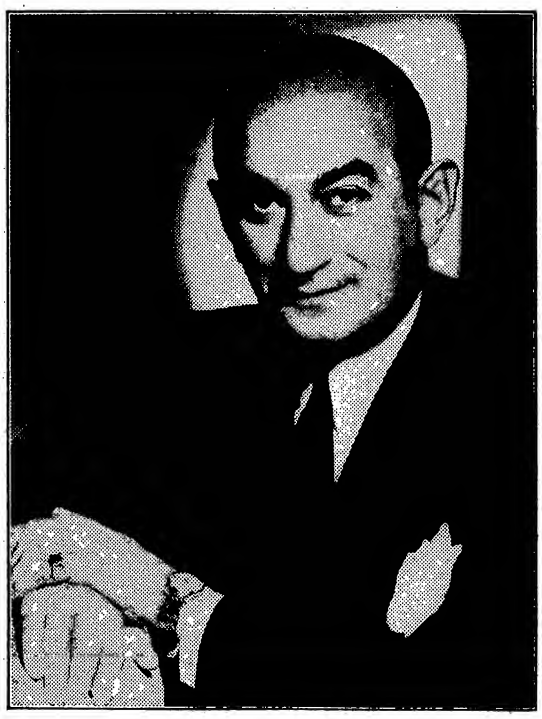
Austin Mack

and, me too, *Eli Basse*



LONG MAY THE COPACA "BANNER" WAVE!

CONGRATULATIONS JULES
MYRON COHEN



Hey, Julie, 15 Big Congratulations.
We loved it at the Copa.
When are ya gonna have us back?

GALE SHERWOOD

THEODORE PAXSON

and

NELSON EDDY

Management:
MCA ARTISTS LTD.

MY BEST ALWAYS
TO JULES AND
HIS COPA—

Jimmy Durante

GOOD HEALTH AND A LONG LIFE TO JULES

Affectionately,

DANNY THOMAS

Congratulations To JULIE PODELL

From Your

"OFF-SEASON HIT"

AL BERNIE

(The Hot Weather Joe E. Lewis)

Best Wishes

•
•
•
•
•

Tony Bennett

Dear Jules:

Congratulations; see you soon. Am on my way to Hollywood. I'm trying to sell my bicycle for an Italian picture.

Am booked solid for the next 3 years, into oblivion.

Love,

Hen. E. Youngman

Direction: MCA
Special Material by Dan Shapiro and Al Schwartz

LOVE TO J. P
FROM
J. P.

Congratulations to Jules Podell

and the Copacabana New York on

the occasion of their

15th Anniversary

Jane Froman

Congratulations to

JULIE PODELL

—a real great guy

BILLY DANIELS

Hi Boss! Congratulations!

See you in January—

GAC GENERAL ARTISTS CORPORATION

Love,
DOLORES HAWKINS

Congratulations to our new boss

JULES PODELL

on his 15th Anniversary

The Four Lads

MEMO

From: SAM LEVENSON

To: JULIE PODELL AND COPACABANA

Congratulations
On This, Your 15th Anniversary

ME TOO—

JOYCE BRYANT

CONGRATULATIONS *and many more years!*

I am looking forward to celebrating my 10th YEAR of association with JULES PODELL and the COPACABANA—

MICHAEL DURSO
and his ORCHESTRA

Dear J. P.:—

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Chi Booker's '54 Club Date Biz To Top $2,000,000; Pasadena's 30G Plum

Chicago, Oct. 26.

Jimmy Durante, George Gobel, Eddie Albert and Margo, and an extensive string of top vaude acts are set for a Nov. 18 bash of the U. S. Savings & Loan League in Pasadena, Cal. Show looks to be one of the biggest club date plums of the season, and tradesters here are reckoning the overall talent nut for the five-day conclave at around $30,000.

Guest speakers are to be columnist Hedda Hopper and General Motors commentator Henry J. Taylor. For separate events during the five-day splurge, 11 different orchestras have been hired, among them Harold Stern and His Singing Strings. Aside from Durante, Gobel and Albert, the windup banquet will have the Szonys, Sportsmen, Les Charlivels, Amin Bros. and Richard Hearne, while other acts are still being mulled for a two-and-a-half-hour show.

Show will play at the Pasadena Civic Auditorium, before 5,000 people expected to turn out for the convention.

Chi booker Art Goldsmith, head of Paramount Attractions, books the Savings & Loan League conclave every year, just as he does General Motors, Eastman Kodak, Ford Motor Co., Zenith Radio, Standard Oil and Visking Corp. Today (Tues.), Goldsmith unwinds a package of Fred Waring, Meyer Davis and seven vaude acts at the Waldorf in New York for General Motors.

Paramount has stepped out as one of the foremost club date offices here, and this year's total biz is expected to top $2,000,000, according to Goldsmith. It's to be the biggest year in Paramount's 50 years of operation.

Incidentally, the company is lining up a 200-day cross-country concert tour for the Fred Waring semble which will climax in three weeks at the Sahara, Las Vegas, March 15. It's to be Waring's first nitery engagement in over 20 years.

Names Hypo Biz In Atlanta Spots

Atlanta, Oct. 26.

Joe Cotton, owner and operator of Cotton's Steak Ranch, is pulling 'em in at his eatery-dancery via name entertainers. Cotton's spot is a sprawling place into which he can crowd 1,000 patrons—and often does. Current at the Ranch is Beatrice Kay, who opened Monday (25) to good business.

Miss Kay followed Julius LaRosa, who bowed out Sunday after doing turnaway biz for Cotton. Ranch has ample dance floor and there's a house band.

Johnnie Ray is scheduled to follow Miss Kay.

One effect of Cotton's name policy has been to cause other nightspots in the Atlanta area to pay a little more attention to their bookings. Heretofore, these dine-&-dance places have been bringing in soso talent for floor shows. Now they're being a little more particular and building their shows with a view to entertaining their clientele after enticing them in.

Elsewhere on the Atlanta eatery scene the new show at the Henry Grady Hotel's Paradise Room stars ventriloquist Bob Karl, who uses four dummies in his act and essays five voices. Rounding out the Paradise Room bill are Rafael and his two Parisian models, novelty turn, in which Rafael fashions hats out of the girls' dresses; plus singer Meg O'Shaughnessy.

Lorri Long, exotic dancer, opened Monday (25) at the Gypsy Room, with Ronnie MacAdams as emcee, assisted by juggler Elaine Anderson. Ralph Gibbs and his instrumental and vocal trio are current at El Morocco, Atlanta's newest nightspot, in the Peachtree Manor Hotel. Pianist Eddie Furman is the entertainer in Howell House's Zebra Lounge.

Clermont Hotel's Continental Room is offering Paula Page, singer, and the Merry Mutes provide the entertainment at Sans Souci, Darlington Hotel-Apartments spot.

35G St. L. Harvest Moon; Fisher, Brown as Stars

St. Louis, Oct. 26.

With Eddie Fisher and Joe E. Brown heading a 20-act show for the St. Louis Variety Club Harvest Moon Festival last night (Mon.) at the Fox Theatre, a gross of approximately $35,000 was reached for the day. Bobby soxers had a field day at the matinee performance, scaled at $1-$2, with the evening session priced at $2, $3 and $4.

Debbie Reynolds made a personal appearance. Entertainers from all niteries and local talent participated.

Omaha Lounge Switch

Omaha, Oct. 26.

Sam Salzman last week took over management of Angelo's cocktail lounge and instituted a three-show nightly policy with no cover or minimum. Tony Bredice and Joan Olsen, comics, were opening attraction Friday (22).

Salzman, who also has the Silver Tap, a downtown nitery, took over from John Barnes, who bought out Angelo DiGiacomo some 14 months ago.

New Mark Set For Texas Fair Despite Rain

Dallas, Oct. 26.

State Fair of Texas rolled to a new record attendance of 2,506,500 for its 69th annual 16-day outing, Oct. 9-24, despite rain during the closing weekend. Expo collected $7,500 insurance for intermittent showers on Friday (22) and a maximum $10,000 payoff for rains between 2 and 8 p.m. Saturday (23). Second downpour failed to keep 20,100 football fans from the Cotton Bowl for the Southern Methodist U.-Kansas afternoon game.

Closing day (24) attendance was upped by the fourth annual Religious Festival in the Cotton Bowl. Featured speaker was Dr. Walter H. Judd, former medical missionary to China and present Republican congressman from Minnesota. Religioso included a 700-voice ma Religioso included a 700-voice massed choir from local churches, Trinity U.' choir and Lackland Air Force Base's Women's Band. Free gate at 6 p.m. bolstered closing night's attendance.

"The King and I," after 24 performances in the 4,300-seat expo auditorium at $1.20-$4.80 scale, tallied $250,000 for the run, with Yul Brynner and Patricia Morison starring in the Rodgers & Hammerstein musical. "Ice Cycles of 1955" had 24 showings in its 10th straight season at the Ice Arena, at $3.30 top, and drew 115,125 bladeshow fans.

Joie Chitwood's auto thrill show, after pulling 48,000 stubholders in 13 days, was forced by rain and mud to cancel the final three days' showings in the al fresco 5,000-seat grandstand, scaled to $2 top.

Concessionaires, despite light crowds Wednesday and Thursday (20-21) and the closing weekend's rains, were well ahead of 1953's run in the b.o. department. Clif Wilson, with 16 midway shows both years, reported a bigger take for the first 10 days through Monday (18) than for the entire 16-day run in '53. He said the big gross also considered the 15% amusements tax the show had to pay in 1953, but not this year.

Two record days—296,784 visitors Saturday (16) and 281,877 on Sunday (17)—gave the expo its largest weekend in history.

Cuffo Cotton Bowl show Tuesday (19) drew 28,000 fans to hear Dennis Day and dancing line of Apache Belles from Tyler, Tex., Junior College.

DELMAR TO BOOK NEW LAS VEGAS STARDUST

Hollywood, Oct. 26.

Harry Delmar, vet producer-booker, former hoofer and onetime production chief of USO-Camp Shows, was signed to book and produce shows for the new Stardust Hotel to open April 1 at Las Vegas, owned by Tony Cornero, who once operated the gambling boat Rex off Santa Monica. The Stardust will be biggest on the Vegas strip, having 1,032 rooms and a dining room-nitery with 1,000 capacity.

Delmar is figuring on 12 shows annually. They'll be big girl production units.

New Kaye Ballard Turn

Kaye Ballard will open at the Hollenden Hotel, Cleveland, with a new act which will include two boys, Jack Pierce and Al Sullivan. Lenn Berger will provide piano accompaniment. Ray Charles composed the music for the turn.

She'll intro the act next month.

Road Trips for Percenters Dwindle Due to Rising Costs, Narrowed Field

It virtually doesn't pay salesmen to take road trips in the vaude, nitery and cocktail lounge fields, according to major talent agency toppers. The execs have figured out that the only trips will be those devoted almost exclusively to gladhanding and to open up new territories. Otherwise, the bulk of the business can be done from the office.

These days, it costs about $250 to maintain a salesman on the road for a week. This includes living, travel and tabs picked up at various spots which the agent has visited. In addition, in order to justify his trip, a percenter has to bring in sufficient missions to cover twice his salary. On top of that, all business brought in has to be over the amount that would normally be done by remaining in his office.

The agencies feel that a salesman, to make good on a road trip, has to bring approximately $10,000 worth of business, exclusiv of selling names. Selling headliners in the top-monied brackets is not a problem, since that can be done via a three-cent stamp. Major problem there is to get the attractions to hit the road.

The office toppers feel that it's virtually impossible to bring in the necessary $10,000 weekly to cover the expense of a road trip. However, they are necessary at intervals in order to confer with buyers, help solve problems existing in various areas, beat the bushes for new talent and to attempt to open new spots. Otherwise, it's felt that vast areas would go stale, as far as act expenditures are concerned.

Of course, areas like Las Vegas and Reno are alive with talent agency reps at virtually any time of year. Florida gets a healthy sprinkling of percentery men during the early winter when the season there is getting under way. Talent buying in those areas runs into considerable coin and the agencies have to be there to make sure that revenue doesn't go elsewhere.

But in oth regions, salesmen are sent out only after considerable deliberation. The road trips aren't as frequent as it used to be, since the year-round totals rarely justify the heavy expenditures. However, fact that level of business is maintained is frequently due to the jaunts. In times of dwindling revenues in many fields, even this is regarded as an accomplishment.

Gaby Gruyere booked for the Chase Hotel, St. Louis, on the bill with Paul Gilbert.

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October 13,1954

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Chicago Theater.

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With your three-week engagement coming to a close, may I say you have made a remarkable success of your first stage appearance here.

Not only have you played to a tremendous attendance - nearly a quarter-of-a-million people, you have scored as warm an audience reaction as has ever been registered at the Chicago Theater.

Your success reflects not only your splendid singing talent but the hard work that must have gone into the preparation of your excellent act with its clever song arrangements and smooth routining.

Your engagement is one that will long stand as a great triumph for you here, and I truly mean it when I say,

Many happy returns!

Sincerely,

JOHN BALABAN

JB/mb

Thank you Mr. Balaban

THE McGUIRE SISTERS

-and THANK YOU MR. GODFREY

for everything...

Christine
Phyllis
Dorothy

Beachcomber, Clover Club Plans Now Vague; Copa, Ciro's May Lead Miami

Miami Beach, Oct. 26.

The operations of two of the major iteries here problematical this The Beachcomber and Clover Club, two of the major talent buyers in the area, are still mulling the big question of whether to open and with what kind of talent.

Norman Schuyler, Beachcomber operator, is ailing and would like to take it easy. Problem is whether to get someone to lease the spot or find a skilled general-manager who knows the business. He's reported to have offered the spot to Alan Gale, now functioning in New York. So far, there's no decision. Schuyler is also trying to determine just what kind of names are available and if he could get enough top talent to make a run. It's reported that he has been after Betty Hutton with a $20,000 offer. So far, he's been told that Miss Hutton plans to retire following h current Las Vegas stand.

Jack Goldman, Clover Club topper, is making no bid for names. He's running with a burley policy. Sherry Britton is his current lure and Kalantan is booked for Oct. 31. Goldman, it's reported, would like to sell out and devote all his time to operations in Las Vegas.

The two major Beach cafes, then, may be Copa City, for which operator Murray Weinger trying to get a parcel of names, and Ciro's. Latter's Red Pollack is currently conferring with the talent agencies for headliners.

However, it's recognized that even two niteries can start a full-scale price war, which would increase talent budgets to the breaking point. The competition from the hotels will also be considerable. Consequently, it's evident that the Florida spots will still be forced to spend money for talent on a level with that of previous years. Whether grosses will justify such expenditures cannot yet be determined, although Miami Beach just concluded one of its best summer's in history.

PITT NITERY COMIC SEGUES TO MIAMI TV

Pittsburgh, Oct. 26.

George DeWitt, nitery comic who played the Ankara here the last two weeks, is pulling out of cafe circulation shortly, except within Florida commuting distance, to launch his own tv shows on WTVJ in Miami. Beginning Dec. 6, DeWitt will be on twice a day Monday through Friday, for half an hour in the daytime and 15 minutes, which may later be doubled, at night.

DeWitt tested the Miami television atmosphere during the summer as a warm-weather replacement on WTVJ and liked it so well he decided to make the deal permanent when an offer came his way. He's moving to Miami bag and baggage with his wife and two children. They've already bought a home there, and DeWitt plans to concentrate mostly on club dates which won't interfere with his video commitments.

Dance-Stager Sues MCA, El Rancho Vegas on Pact

Las Vegas, Oct. 26.

Gene Summers, leader of a dance troupe, filed suit for $17,505 in District Court against Music Corp. of America and El Rancho Vegas, charging "threats and coercion" to reduce her price on a contract.

Complaint declared she had a contract with MCA to stage dances at the hotel for five weeks at $2,350 per week but El Rancho refused to sign it. She contends that MCA made a false representation or the hotel broke a contract. She wants $10,000 damages and $7,050 for loss of wages.

Podell's Copa

Continued from page 58

to virtually no returns, but it hasn't happened to them since the Copa took them in.

Joe E. Lewis has made this spot his New York home. He had achieved a reputation of some degree in show business. He had to supplement his cafe dates with stands at vaude houses; Loew's State was one of his regular stands. He made the vaude circuits regularly but he hasn't bothered much with theatres since he played the Copacabana. Niteries, where he shows up to much better advantage, have been taking up all his available time.

Sid Caesar, Hayes & Healy

Sid Caesar got his first major showing in New York at the E. 60th St. spot just after his discharge from service. Copa audiences also decreed that Peter Lind Hayes and his wife Mary Healy, should be among those at the top. Kitty Kallen scored her first major hit there.

Some performers were originally developed elsewhere, but the Copa brought out their full potential. This applies to Frank Sinatra, Danny Thomas, Lena Horne, Billy Eckstine, Desi Arnaz, Mitzi Green, Mondy Carson, Toni Arden, Kean Sisters and a few others.

Top Showcase

It's still the top showcase in New York. Janis Paige was playing at the Copa when she was eyed for "Pajama Game." When Eddie Fisher did the production tunes here, he showed enough to indicate that he had considerable promise. Julie Wilson was first a chorus girl here, and then she graduated to the production tunes. Among the chorus girls here that have gone on to Hollywood are June Allyson, Lucille Bremer, Olga San Juan, Pat Hardy, Joanne Dru, Mae Wynn, Martha Stewart and Janice Rule.

Boniface Podell has found a very prosperous form of revenue for the Copa in the operation of the upstairs lounge. The disk jockey policy having petered out, Podell rebuilt the lounge's reputation with a late show coming after the finale in the downstairs room. The singing talent moves upstairs for a late show and it's been paying off tremendously.

The upstairs lounge also showed its star-building potential. Nat (King) Cole evidence his promise initially in that room as did Sarah Vaughan. In the line of choreography, Don Loper & Maxine Barrett danced at the Copa before moving on to Hollywood as a couturier.

Podell takes pride in the Copa's importance as a name showcase, although he'd rather be known as a restaurateur. The kitchen is his especial province. He's proud of the fact that he can shell out a full dinner under $4, and he attempts to operate on the basis that food is still important in the night club business. He's also an important contributor to many charities. Once every year he donates a night in December to the cerebral palsy fund. Three or four nights a week there's a table of disabled vets who get no check. He's a soft touch for a lot of legitimate charities.

According to itery actuarial tables, 15 years is a fairly advanced age for a nightclub. In that time a spot is expected to have developed some kind of tradition and reputation. The Copa has this tradition as a starmaker, and a reputation that makes it an important entertainment stop for the visiting firemen of the nation. There's a Copa road company in many cities, tribute enough to the New York operation that imitation again is the sincerest form of flattery.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 26.

The Will Rogers hospital lounge room is now a real entertainment haven for the patients here. A large new tele set has been installed, thanks to Murray Weiss, Will Rogers exec from Boston; a modern jukebox donated by the IATSE boys from N. Y. via the efforts of Herbert Johnson, a long-player and records, gift from Manie Sacks, latest picture projection outfit installed by Ballantyne Theatre Supply Co. of Omaha and the National Screen Co. of N. Y.

Sam Smith of Stewart-Everett Circuit, Charlotte, N. C., into the General for major operation; now back at the Will Rogers recuperating.

The John McKernins back to N. Y. and the St. Regis hotel after spending three weeks vacationing at a bedside of their brother, Tom McKernin, now resting and under observation at the Will Rogers here.

A double birthday shindig was tendered to Louise Riso, of United World Films, and to Jack Kelley, manager with the Walter Reade Theatres.

Write to those who are ill.

'Eve' Sellout

Continued from page 1

night, while another firm is dickering for the takeover of the Copacabana.

To the bonifaces, the more important facet of the sellout lies in the fact that a trend is in the making. Last year, the LQ was closed to the public because of the takeover, also by Victor. The fact that commercial firms have latched onto the Eve as part of its incentive program assures the night-clubs of a maximum income.

With the firms picking up the tabs, the celebrants will not be worrying about the tab at the end of the night. The bottles placed on the table at the beginning of the evening will probably be replaced before the night is over. It's a known fact that when the joint's cuffo, everybody is a little more lavish than they would be if they were paying for the stuff. With the Eve very much in demand, the cafe is in position to charge top prices per head.

Again, with two appliance firms bidding for dealer goodwill with a night out, it's logical that other companies will follow suit, in order to stay on the good side of the dealers. Firms in other lines are also expected to get into the bidding with an evening out. It looks like New Year's Eve will be a sponsored shindig in many niteries before long.

Trouble is that after the top spots are sold out, then the companies will be at a loss, since it would be loss of prestige to book the second-rate spots. They may have to be left for the general public, who will have been denied access to some of the top spots because of sponsorship.

Fact that the booking of the Latin Quarter has occurred so early is an indication that the firm buying out the cafe were fearful that others would move in, so they acted fast. It's a delightful prospect for bonifaces, since they're not only assured of maximum revenue, but they will be spared the problem and expense of selling for the big night.

Vaude, Cafe Dates

New York

Lisa Kirk signed for the Persian Room, Hotel Plaza, for late December or early January . . . **Larry Storch** tapped for the Nautilus, Miami Beach, Dec. 22 . . . **Micki Marlo** to the Sans Souci, Miami Beach, Dec. 7 . . . **Marshall & Farrell** set for the Prevue Club, Collinsville, Ill., Nov. 4 . . . **Hamilton Trio** into the Hollenden, Cleveland, Nov. 22 . . . **Billy Shepard**, current at the Casino, Toronto, moves to the Bradford, Boston, Nov. 8 . . . **Valerie Noble**, who returns from USO-Camp Shows jount, Saturday (30), into the Bradford, Boston, Nov. 15 . . . **Dick Kallman** to El Rancho, Las Vegas, Dec. 22.

Eddie Albert & Margo spotted for the Waldorf-Astoria, N. Y., in March and for the Palmer House, Chicago, in April . . . **Denise Darcel** inked for the Monte Carlo, Palm Beach, in February . . . **Kean Sisters** and **Charlie Applewhite** in the Latin Quarter, Boston, show Nov. 18 . . . **Marshall & Farrell** signed for the Latin Quarter, N. Y., starting Nov. 28. **Holger & Dolores** on the same show.

MEMO from
BILLY SHEPARD
I'm very happy to report that I'll be singing at The CASINO THEATRE in TORONTO, week of Oct. 28th. (Toronto Papers please cover) . . . Week of Nov. 8th, BRADFORD HOTEL, in Dear OLD BOSTON, I'm very glad to get back to Boston and all these nice SPOTS . . . Here's hoping I'll be singing for you soon in your SPOTOO .
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Just Concluded 2nd Consecutive Year Touring for Barnes and Carruthers
(Thanks SAM LEVY)
Wish to announce with pride their first eastern appearance
Week of OCTOBER 29th
PALACE
New York
(Thanks: DAN FRIENDLY and PAUL GRAY)
then: WESTERN ELECTRIC SHOW
Chicago (Nov. 16, 17, 18, 19)
(Thanks: STU McCLELLAN)
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NOW—NINTH WEEK
HOTEL SAHARA
LAS VEGAS
Mgt. BILL MITTLER, 1619 Broadway, New York

JOE TERMINI
Currently playing club dates in the Northwest.
Week of Nov. 15th, Amato's Supper Club, Portland, Ore.
JOE DANIELS
Orpheum Theatre Bldg., Seattle, Wash.

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OPENING NOVEMBER 1st, starring in "Off the Record" Revue
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"RONALD ROGERS hasn't a hit film behind him to boost his discs but he has something else, a glowing stage personality allied with the really rare gift of lyrical song."
WEEKLY SPORTING REVIEW.
—Show Business—Sept. 17, 1954.

"As a formidable rival to the Tony Martins . . . comes RONALD ROGERS (now a big hit in 'Off the Record,' Blackpool.) Rogers has a fine voice & intonation, sings in perfect English . . . "Three Things" . . . a record which could easily make RONALD ROGERS huge favorite with the disc-fans here."
RECORD MIRROR, London.

Hotel Plaza, N. Y.

Genevieve with Luc Poret, John & June Belmont; Ted Straeter and Mark Monte Orchs; $2 and $2.50 couvert.

Genevieve continues the French invasion of the American nitery scene, a gamin type of chirper in the Piaf tradition who will register once she gets the hang of Yank standards. Judging by her North American break-in, both in Montreal and at the Caribe Hilton, Puerto Rico, where she impressed better on the visual aspects, it is surprising that she handicapped herself in the manner that she did at her Persian Room debut with poor dressing. The skirt and sweater-blouse effect noted by VARIETY's Canadian critic when he caught her last spring at the Ritz Carlton, Montreal, is obviously so much the better idea.

The accent on the physical accoutrements is dominant beeause, was revealed at the opening ight, her black-beaded costume ade for almost a grotesque appearance in this class room. It is the more to the credit of her artistry that she overcame it as she progressed.

She has an attractive gamin face, pert and appealing, and her dominantly French repertoire is loaded with the proper amour-amour for the best b.o. impact in the plush hotel circuit. She helps things along with a brief introductory which, despite her limited English, is a big plus for the non-Gallic customers.

She is a Montmartre product, said to have sung in her own bistro in the same manner that Patachou got started. Genevieve's penchant is torch songs, and there's a little too much of it with the same monotone of style. Result is a spotty reaction. It's best when her ballads are simpler, less idiomatic and more melodic. She should gear her repertoire accordingly. "Give Me a Dream" and "I Am Happy" are on the plus side, in this connection.

Guitarist-composer Luc Poret is a nice assist, in simple neo-rue de Lappe getup—severe black blouse—and the hardworking Ted Straeter crew even more so, as they group themselves into suitable string ensembles, with the maestro-pianist doing a competent job from the Steinway.

Openers are John and June Belmont with assorted ballroom and acro-terp routines, making a nice entr'acte to the diseuse. *Abel.*

Palmer House, Chi

Chicago, Oct. 21.

Jean Carroll, Robert Maxwell, Empire Eight, Charlie Fisk Orch; $2 cover.

Absent from the Chi nitery scene for two years, Jean Carroll wowed a packed houseful of first-sight (21) conventioneers with a prolonged gab session that foments conviviality. Show is held to two acts and two smart numbers by the house line as Miss Carroll does more than usual time on the floor.

Femme is sophisticated looking, with a touch of class, and therefore it's a trifle disarming, though pleasantly, that she should speak with homey Brooklynese inflections on such mundane topics as the trials of housewifery. This incongruity of looks and personality is the key to her showmanship, and she holds the crowd in her palm every inch of the way.

Monolog centers on domestic problems, rearing of children, progressive education, horseraces and a variety of silly happenstances that touch off more than a laugh a minute. Yet, considering that this posh inn usually hosts kids for the dinner shows, her bluish innuendos—not to say the downright purple stuff—have to be compromised. Long-winded routine could also stand a music break r two in its course, as Miss Carroll had always done in the past. Except for a few bars at wrapup, she scarcely airs her rich throaty pipes at all, and they're missed.

Robert Maxwell, a harpist with plenty flourish, clicks in the preceding slot with fluid fingerings, personable mien and well plotted selections.

Energized Empire Eight, two males and six femmes, kick off with a snappy "Little Shoemaker" production and delight again with colorful "Gone With the Wind" fantasy between acts. Charlie Fisk's showbacking is of high order, and so are his dance sets. *Les.*

One Fifth Ave., N. Y.

Helena Bliss, Bernie West, Bob Downey & Harold Fonville, Hazel Webster; no cover or minimum.

Now that One Fifth Ace., Greenwich Village intimery, has stowed its 20th anni celebration under its belt, room is settling down to its usual formula of dishing out a pleasant blending of song, comedy and nifty keyboard work.

Initial post-20th anni show headlines songstress Helena Bliss and comic Bernie West. Bob Downey, Harold Fonville and Hazel Webster are still at their piano posts and whip out some intriguing melodies, mostly of the showtune genre, between the headliner stints.

Miss Bliss comes bountifully equipped, in voice and looks, to sell her wares. She's got a solid set of pipes and knows what to do with a number whether it be ballad, rhythm or special material. Her vocalistics are plussed by a charming stage demeanor which makes her an easy winner. She's also a looker who knows how to wear clothes. She comes over strong in this small room but there's no doubt that she'd score as easily in larger, more chic eastsideries.

Her turn, for the most part, was put together by Robert Wright and George Forrest, and they've done an okay job for her. They've overloaded her with special stuff which slows her up somewhat but it's mostly bright and tuneful. She's at her best, however, when she sticks to the straight song material, as "Baubles, Bagles & Beads" and "Bill," and some additions along this line would help round out a slick nitery stint.

Bernie West, formerly of Ross & West, admits to being lonesome up front. The solo work isn't new to him because he started out that way but the partnering years probably deconditioned him for the solo fling. However, once he gets the "single" feel agai , he'll be a good bet for steady work along the nitery route.

West is a sharp satirist and builds strong yocks along the way. He takes Hollywood films, radio-tv jingles, commercials, etc., over the verbal coals, hitting hard but with ribtickling results. He's got a style that's alert and casual at the same time. He also wears large horn-rimmed glasses which makes him a natural for tv emcee bids. *Gros.*

Statler, Hartford

Hartford, Oct. 22.

Ahoy" with Jeri Boone, Wilma & Ed Leary, Jan Van Orman, Ice Blade-Ettes (4), Lou Folds, Steve Kisley Orch (11) with Dee Drummond; $1 cover Mon.-thru-Thurs.; $1.50 cover Fri-Sat.

Originally booked in for six weeks, this ice unit is playing an additional two frames. Current layout has been changed to include a couple of new personalities and a new name for the unit on the marquee, "Ice Ahoy."

Statler Terrace Room is having trouble drawing for the second shows week nights, but the first are doing very well. Saturday matinees are for moppets and mothers, latter getting a fashion show through tieup with local department store, G. Fox & Co., forcing patrons to reserve two to three weeks ahead.

Blade unit work is in the top-drawer category. The Ice Blade-Ettes line is eye-appealing for their looks as well as for their ice capers. Costuming of line and principals is very colorful.

Currently toplining impressively is Jeri Boone, a Coast importation and former Pacific Coast figure skating champ and U. S. gold medalist. The show producers, Ed & Wilma Leary, single and duo for artistic bladework. Jan Van Orman, a holdover, also scores with polished ice skating.

Lou Folds, comic juggler and oldtime vaudeer, sells his varied offerings with ease to strong reception. Also works on the blades. Backing the well-blended offering is the Steve Kisley orch. Band thrush Dee Drummond is also a saleable product with her vocal merchandising. *Eck.*

Chaudiere, Ottawa

Ottawa, Oct. 22.

Kaye & Aldrich, Jack Marlin, Margie Dare, Miriam Sage Dancers (5), Benny Greenberg Orch (8); $1 admission.

Male and femme with a comic acro and gab routine, Kaye & Aldrich are standout in the Chaudiere Club's Rose Room. Mixing socko lifts and balances into a bright but slightly overlong stanza, pair drew good mitting from a tough audience at opener (21). Femme carries the laugh load with okay lines and mugging as male capably straights. Margie Dare, small blond canary, registers with "I Love Paris," "Black Magic," and others.

Jack Marli , who also emcees, shows okay pipes but needs stronger comedy material. He solos with gabbing and songs including impressions and a calypso bit. *Gorm.*

Cafe de Paris, London

London, Oct. 19.

Noel Coward, with Norman Hackforth; George Smith Orch, Harry Roy & Lyricals; minimum $9 opening night, thereafter, $6.50.

Some fancy adjectives are needed to describe Noel Coward's continued cabaret triumphs. Year after year he is the headliner at the Cafe de Paris, attracting the social elite as well as the chichi segments of society and each success is as fabulous as the past.

Not by any means a star vocalist, Coward has his own surefire formula for success: "Something old, something new, something borrowed, something blue." That's always been the pattern of his routine and it has never failed to delight. The packed opening-night celebrity audience was proof of his high boxoffice rating, and the fact that he has been booked outright for six weeks is indicative of the confidence of the Cafe management.

A master showman who uses his hands with expressive effect, Coward exploits all the professional tricks he has acquired in his long, varied experience as an actor, producer, director, novelist and lyricist. Having established a reputation as an ultra-sophisticate, he has fashioned his act accordingly. With only a single exception his entire 40-minute stint is flavored with a sharp and biting satirical tang and the one attempt to break from tradition, although obviously aimed at achieving a balance, seems surprisingly out of place.

Admittedly, the customers like something new, but Coward always caters to the nostalgic segment and his past hits are received with growing enthusiasm. In this category alone there the delightful ditty about "Poor Uncle Harry" ("He's a Missionary Now"), "Josephine," "Mad Dogs and Englishmen" and "Bad Times Around the Corner."

His main new entry, "The Piccola Marina," is charming in itself but a little below standard, and from the archives, under the overall heading of "Things I Have Loathed," he has dug up a number of curios including a Scottish ballad, an early English spring song and the sort of number always sung by a purser at a ship's concert. This provides an amusing contrast to the general pattern of the entertainment.

As for something blue, that gap is handsomely, inoffensively filled by his own witty lyrics to the tune of "Let's Do It," in which many famous names on both sides of the Atlantic come in for gentle razzing. This has been brought up to date with telling effect.

Norman Hackforth, who regularly accompanies the star on his cabaret appearances, does sterling work on the ivories alongside the resident George Smith combo. A new Harry Roy outfit shared the dansapation sessions in polished style. *Myro.*

El Rancho, Las Vegas

Las Vegas, Oct. 20.

Lillian Roth (with Dick Wess), Lili St. Cyr, Jackie Kannon, Steve Gibson's Red Caps (10), Louis Dance Trio, Dot Dee Dancers (10), Bob Ellis Orch (11); no cover or minimum.

Let there be no tears for Lillian Roth today. She's had her cry and the tomorrows now at hand will be filled only with joy of accomplishment. Comeback gal is a cinch cafe bet now, with her genuine singing talent and charm her biggest weapons for a new career. The ovation given Miss Roth is genuine indication.

For 35 minutes the headliner belts in Ethel Merman fashion. Her repertoire includes many nostalgics with a sprinkling of new material that edifies. From the piano, Dick Wess guides the Bob Ellis orch for the star. Miss Roth toplines a three-week vaude show (five acts) in which stripper Lili St. Cyr is held over as costar. The revue is raggedly paced and includes a poorly-staged ending that the show could do without. This comes after Miss Roth exits on a begoff that leaves a misty-eyed audience enjoying its own tears. With it is a feeling of exhilaration not let down. All of a sudden the chorines are paraded and Miss St. Cyr takes to her inevitable cage for a fast ride around the dining room in her divestment routine. This adds a false note to the show, does not do justice to the glamorous stripper and effaces the warm feeling that pervades the room as the result of Miss Roth's act.

Miss St. Cyr, a surprising holdover, does her teasing take-it-off bit in her 'Wedding Night," and bubble-bathes her way through snickers and laughs in a sexy act that still pleases after her six-weeks' tenure.

Jackie Kannon is a clever comic who socks over Yiddish dialect and innuendo humor along with more obvious buffoonery to net a warm spot in the revue. Pop song parodies segue into gags for stout audience reaction. His fave egg trick that never comes off is good for howls as the little comedian winds a tablecloth around his head and describes the trick he learned in India.

Steve Gibson's Red Caps are back to sock rhythm numbers with vocals by Damita Jo and are established clicks in this spot, although the act is obviously hurried, as is also the brief mambo of the Louis Dance Trio, who don't have much time to establish themselves in the current layout. *Bob.*

Clouds, Honolulu

Honolulu, Oct. 23.

Helen Forrest, Verle Henry, Reuben Yap Trio; no cover, no minim

Everybody told 'em it couldn't be done, but three gals, two of them show biz vets, have launched an ambitious innovation in Hawaii nitery operations and brought in Helen Forrest as their first headliner.

Betty McGuire and Verle Henry, who used to be with the Bell-Tones, a femme combo that clicked in Honolulu, and Anne Lund took over the former Del Mar Hotel, renamed it the Park-Surf, and converted an idle penthouse cafe into a nitery that is both intimate and swank.

Miss Forrest, in for three weeks, has drawn turnaway crowds every night, which is something the owners need if they're going to make money, because the room has only 26 tables plus a bar that seats 25.

Miss Forrest, whose earlier recordings with Artie Shaw, Benny Goodman and Harry James still get solid disk jock play in Honolulu, displays lots of personality and versatility as she goes through a varied array of songs. The accent is on the oldies, but they come across in sultry, sophisticated style.

Miss Henry, one of the co-owners, scores nicely in comedy songs, and does a Jimmy Durante takeoff that is realistic and startling. Personable Miss McGuire, another co-owner, emcees.

The room boasts the most competent local trio to be developed in some time. It's headed by Reuben Yap, youthful concert pianist, and the combo (piano, bass, drums) is a cinch to help draw repeat biz.

The Clouds makes its debut in the face of unprecedented nitery competition and the near opening of two $2,000,000 resort hotels just down the street. Operating on a headliner policy, the room has a stiff nut to crack, especially inasmuch as it can seat only about 125 customers. But very much on the plus side is the fact that The Clouds reflects smart showmanship right down the line. Additionally, there's a large free parking area just 100 yards away, which is something few Waikiki niteries can boast. *Walt.*

Flamingo, Las Vegas

Las Vegas, Oct. 21.

Debra Paget, Ben Blue (with Sid Fields, Sammy Wolfe), Les Brown Orch (19), Flamingo Starlets (12); no cover or minimum.

Debra Paget, sporting long titian tresses, personifies sex and youth in torrid dances, and although talented in terps chores, and exhibiting a warm, friendly manner, the best the young filmstar can net in the current three-framer is runnerup honors. For the beguiling young thesp must vie with cafe vet Ben Blue, than whom there are few cannier in the boite belt. This is no disgrace to Miss Paget, who comes off rather well in her first nitcry try and she'll get better with experience. (See New Acts).

Blue, with the aid of his sidekick vets, Sid Fields and Sammy Wolfe, jokes and pantomimes in crowd-pleasing and familiar vein in a revue in which all acts are integrated. Pruning to tighten the 95-minute package is necessary for the lively show to look its best. Les Brown brings his orch in for costarring and showbacking spots. Blue is the show's standout in a park scene with Miss Paget, involving a little bee. Blue also delivers his oldtime Chandu the Mind Reader bit for guffaws. Fields is a topnotch straightman while Wolfe registers in comedy-singing impressions.

The Brown crew leans heavily towards brass and syncopates ear-pleasing sounds in the all-too-brief spot it has to itself. Butch Stone offers a clever bucolic vocal of "A Good Man Is Hard to Find," while Stumpy Brown, maestro's young brother, is a pleasing little clown. Although backing the show is its main chore, the Brown music makes itself felt pleasantly throughout. *Bob.*

Colony, London

London, Oct. 21.

Betty Reilly, Felix King & Don Carlos Orchs; $5 minimum.

Betty Reilly's London debut coincides with the annual otor show, and it is the latter which is primarily responsible for the necessity to put the ropes out nightly. The crammed room is, however, fully appreciative of the exuberance and vitality of her performance.

Handsomely turned out and looking attractive on stage, Miss Reilly is an uninhibited performer and, at times, a little too boisterous. She displays a verve and enthusiasm for the work and has a snappy lineup of songs more than adequate to satisfy the customer demand. She is at her best when in a relaxed mood, singing two to three Mexican numbers while strumming away on the guitar. "Begin the Begat," although heard in this cafe before, is still an amusing novelty in her hands; and she has a boff entry in "Molasses," with its biting impressions of Margaret Truman, Bette Davis and Sarah Vaughan.

The Felix King combo does its usual sterling backgrounding, and the Don Carlos unit caters to the rhythm dance sessions. *Myro.*

Amato's, Portland, Ore.

Portland, Or ., Oct. 21.

Nelson Eddy with Gale Sherwood & Theodore Parson, Chop Chop & Charlene, Sparkletts (5), Wyn Walker Orch (10) with Rene Weiss & Johnny Clement; no minimum, $2 cover.

A new, versatile Nelson Eddy displays his talents smartly to Amato customers from the time he enters until he begs off graciously 33 minutes later to plenty of palm-wacking. Eddy is in for two weeks and should gain patrons as he goes. The half-hour moves swiftly and is tightly knit with good tunes, comedy, chatter and even some hoofing by the star. "My Melody" scores big, as does a medley of his pic tunes. Top-drawer bit is with 88er Teddy Paxson, on "Hungarian Rhapsody."

Blonde, blue-eyed, well-endowed Gale Sherwood is on for some due chirping, much to the delight of the patrons. Gal has a sensational set of pipes, is outstanding in every department and adds plenty to the layout.

Chop Chop opens with some better-than-average magic stuff. Cute Charlene assists. The Florence Pickett line (5) is on for two neat production numbers. The fresh, long-stem gals fill the Pickett-designed costumes well and display some good cleating. Wyn Walker and the house band play a tough show and set the tempo for dancing. Cute Rene Weiss and Johnny Clement knock out some of the pop tunes during the dancing seshes. The 70-minute layout was well received by the full opening-night house. *Feve.*

Bal Tabarin, N. Y.

Kenny Davis, Nina Dabore, Averil & Aurel, Vic Spaddy, Lou Harold & Ray Rizzony Orchs, Montmartre Girls (6); $2.50, $3 minimums.

The Bal Tabarin is one of the oldest cabarets in the Times Square sector. Now in its 21st year, this operation by Johnny & Laurent Hourcle has been able to keep a fairly good level of business with an atmosphere that looks authentically French and a modestly-priced menu. Surprisingly, the Bal Tab has a fairly high level of entertainment.

Naturally, at the prices charged, it's impossible to expect names, but booker Jack Lewis gets a show that has a Continental tone and with a lot of entertainment values. Furthermore, it's a well-populated bill with a well-drilled six-girl line who show a trio of good routines. Finale, a lively can-can, provides a worthy closer to this session.

Current program has collected a batch of regulars for this spot. Most of this bill have been at the Bal Tab previously, but with the exception of Vic Spaddy and dancers Averil & Aurel, haven't been documented in the New Act file. Kenny Davis and Nina Dabore are further described there.

Spaddy is an impressionist of promise. He shows a routine here that indicates a strong closer for the more expensive situations when he gets this particular bit of business in better working order. Spaddy does a brace of operatic tunes as they would be performed by the popular singers of the day. He has some fairly good gab in other portions of this routine, and nct result is a good mitting.

Averil & Aurel are French imports who have played the Montreal spots prior to hitting the Bal Tab. They show a Gallic gaiety in

...(Continued on page 73)...

House Reviews

Palace, N. Y.

Honey Girls (4), Raymond & Lee, Duke Dorrell, Stylers (3), Maude Hilton & Marion Lee, Kurt Jons Dancers (3), Stump & Stum , Joe Lemke's College of Chimps, Jo Lombardi Orch; "Personal Affair" (UA), reviewed in VARIETY *Oct. 28, '53.*

New Palace bill, though comprising four New Acts, is one of the better sessions in recent weeks, moving along swiftly and with few dull spots. Couple of the newcomers, Duke Dorrell and The Stylers, are pleasant surprises, and the vet team of Stump & Stumpy in next-to-closing tops off some highly satisfactory fare.

Under New Acts are Raymond & Lee, in the deuce; Dorrell, in the trey; The Stylers in the four spot, and Joe Lemke's College of Chimps in the closer. Bill is opened by an attractive femme acro quartet, the Honey Girls, who go through a smooth series of cartwheels, flips, etc. Nothing on the socko side, but well-performed within its limited framework.

Maude Hilton, who's been on the boards with one partner or another for many years, is out this time with blonde Marion Lee in a rather routine comedy stint. It's the customary insult-fested material with Miss Hilton on the delivery end and Miss Lee an okay foil. Best of the business is the ad libs, but the rehearsed stuff is about as old as the Palace. Kurt Jons Dancers, reduced to a trio with Jones backed by two femmes, go through their oriental-motifed routines with style and precision. But it's almost mechanical; there's neither verve nor excitement to the act. Good dancers all of them, but little else to recommend them beyond their technical facility.

Stump & Stumpy are back only two months, but this time in next-to-closing. It's the same routine, to the letter, that they used in their last Palace appearance, but the material and the delivery are good enough to stand up for several sessions more. They're both clever comics who have the ability to combine sophistication with slapstick (as in the "Dragnet" take-off), and their singing-dancing are added plusses to an already fine comedy stint. Jo Lombardi Orch provides per-usual pluperfect show-backing. *Chan.*

Olympia, Miami

Miami, Oct. 22.

Joe Howard, Little Jack Little, Pitchmen (2), Marianna & Carlos Miranda, Faye & Andre, Les Rhode House Orch; "A Woman's Face" (M-G).

Despite overbalance on vocalistics as represented by vets Joe Howard and Little Jack Little in the topliner spots, plus lack of comedy, current compote manages to come off in okay fashion, thanks to knowhow and showmanship of the duo.

Working with a spryness and grace that belie his venerable years, Howard spells out the charm-mood while recounting his hits, "I Wonder Who's Kissing Her Now," "Honeymoon," "Goodbye, My Lady Love," among others, to keep and warmth mounting, winding them into a community sing that leaves all happy. He tops matters with a bit of cakewalk for the big sendoff.

Of a more modern era, but still a vet, Little, a regular in this house, whams across his tricky keyboard ideas, then plusses impact with his almost-whispered intonations of the song clicks he's written and been associated with, themed by "Jealous" and "Shanty In Old Shanty Town." Amiable approach and sound projection buttress his roundelays to rack up resounding stubholder reaction.

The Pitchmen, now a duo, offer up their trademarked screwy instrument concepts to maintain interest throughout a bright canto. Again, its the knowhow that aids in building a warm reception.

Adagio work of Faye and Andre is uninspired, with the standard stunts essayed. Carlos and Marianna Miranda are also in the standard vein, their comedy-magico routines garner ring mild retur *Lary.*

Apollo, N. Y.

Clovers (5), Tapateers (3), Edna McGriff, Spo-Dee-O-Dee, Rosa La Roso, Paul Williams Band (with Danny Cobb, Jimmie Brown); "Stand at Apache River" (UI).

The Apollo is disappointing this week. The sesh depends for its only solid entertainment value on a new act. Mainliners, like the Clovers, Edna McGriff and Paul Williams' tooters, are undisciplined in their respective musical specialties.

The Tapateers (see New Acts) are a terp trio with an exceptional repertoire that lifts the early portion of the stanza. Helping somewhat is band warbler Danny Cobb, who opens the show. He's got a colorful wailing style in r&b renditions of "Rocking Chair Blues" and "It's All Over Baby." The limited musical appeal of his muffled pipes is offset by his sense of humor.

As for The Clovers, they deliver five tunes, not one of which cashes in. The quintet is best in "Fool, Fool," but all their songs are hindered by a grating bass. Edna McGriff, who came up a couple of years ago, has continuing difficulty with volume, and sometimes her tone wavers. She is, however, a very smart-looking femme.

In backgrounding, the Williams band is way off the mark, but in its own appearances the sidemen offer some neat blowing, in "I Want Some Tootsie Roll" for one. Trumpeteer-singer Jimmie Brown uses his neat tenor to draw a big mitt in "Masquerade Is Over."

Rounding out the card are Spo-Dee-O-Dee, frequent comedy turn at the Harlem flag, and exotic Rosa La Roso (New Act). Spo, with the aid of a supporting duo, drags through an overlong 15 minutes with a threadbare burlesk situation. *Art.*

Empire, Glasgow

Glasgow, Oct. 15.

The Trinder Show, with Tommy Trinder, Woods & Jarrett, Salici Puppets, Six Flying De Pauls, Two Arvings, Anne Hart, Pat Galloway, George Mitchell Quartet, Larry Gordon Girls (10), Alan D'Albert Orch.

Only recently returned from a 2½-year sojourn in Australia, Tommy Trinder, vet cockney comedian but still fresh, peppy and youthful, is responsible for the main comedics in this well-paced show. He is a hard-working comedian with a smiling, friendly manner, and loads of attack in handling the customers.

He gags about latecomers, humorously tells the arriving outfronters not to buy a program, introduces himself as "Trinder's the name" to individual pewholders, and warms up the initial stanzas to good effect. Comedian also introduces his new discovery, a gal named Anne Hart, who's a looker of a brunet and a former ice-skating artist.

Hollywood sketch prior to interval opens with Miss Hart playing an upcoming starlet posing for cheesecake and winds with Trinder decked as "The Has-Ben Queen" of films. Larry Gordon Girls do a slick terping routine as chorines garbed in silver toppers and tails.

Woods & Jarrett are two dusky-hued gents with a familiar line in crosstalk who also sing their own tune, "I'm Happy When I Sing My Song." Smaller partner offers nimble staircase dancing, and pair wind with comical dance in which the bigger fellow's ample bulk is seen to humorous advantage.

Pat Galloway, young chirper, gives out in "Granada," but at show caught could scarcely be heard behind an out-of-operation microphone. The George Mitchell Quartet provides harmonious intros, and Alan D'Albert wields a competent baton over the resident house orch. *Gord.*

Casino, Toronto

Toronto, Oct. 22.

Joni James, Alan Drake, Bobby Brant, Sis & Sunny Arthur, Vic Charles, Archie Stone Orch; "Untamed Heiress" (Rep).

Joni James is over big here on her song singing. But she should cut down on the sotto voce comments with the down-fronters, which holds up the song stint. Very elaborately groomed and with plenty of stage assurance, despite too much patter in her act, Miss Jones offers an opening "Gypsy in My Soul," a swift unexpected tempo switch to "Cheating Heart" and a shout style of "Birth of the Blues." Her "You're Foolin' Someone" is over, plus the hillbilly ballad of "Mama, Don't Cry at My Wedding" and the anticipated wham finale of "Why Don't You Believe Me?"

Alan Drake ambles amiably through the proceedings, with his personal stint incorporating a "Dragnet" satire, some offkey songs of the "Old Gang" genre, and offbeat kidding in bad taste of Toronto's recent hurricane and the bombing of Warsaw.

Bobby Brant opens the stage stint with very agile ballet taps and pirouettes, following with a neat modern softshoe routine to "Hot Canary" and acrobatics. Vic Charles is also over on his puppets, particularly on little peoples' trapeze act, a girl doll hootchie-kootchie, and a finale skating act. Sis & Sunny Arthur are also over big on their comedy ballroom dancing and acrobatics, a fine jitterbug finish with somersaults. Whole is a neat stage package. *McStay.*

Radio-TV Cleaning Up

Continued from page 1

up to his hoax via the on KSL-TV in Salt Lake City.

In areas where the battle for municipal, state and national offices considered by the Demo-GOP camps as exceptionally hot or "critical," the parties have been buying time like they are real mad at someone, notably the opposition, but the sole beneficiaries are considered to be the local and regional stations—and the webs—since the man in the street is growing increasingly bewildered as to what the political issues are supposed to be outside of putting candidates into new or old jobs.

Ives vs. Harriman

Regarded hands down as the most vilifying campaign of them all is the one raging in New York (State of), where U. S. Senator Irving M. Ives (R.) is running for the gubernatorial roses against Averell Harriman (D.). Sen. Ives, a quondam professor, in concert with his mentor, Gov. Thomas E. Dewey, has been "giving it" to millionaire Harriman in the latter's role as a financier and businessman, some of the allegations dating back a quarter of a century. Ives has been pitching one-minute telefilms up and down the state, but the time limit forces him to make unilateral quickies respecting his qualifications. Harriman's campaign is almost serenely quiet by contrast.

"Operation Stump" has produced its tv prima donnas. For instance, L. Judson Morhouse, GOP chairman in N. Y. State, has declined to appear on the same video platform with his opposite number, the Demos' Richard H. Balch. Morhouse stated in a wire that the "voters want to hear candidates, not political leaders." Then Charles M. Meltzner, state campaign factotum for the Repubs, said Sen. Ives would make an appearance on WRCA-TV's (N. Y.) "Searchlight" next Sunday (31) if Harriman took part simultaneously. It is worth nothing here that, like the network "Meet the Press," many a local aural and tv electioneering stint is hitting the front pages. In the old days on the taillight and auditorium circuit, a candidate was wont to make 20 or 30 hit-and-run speeches a day. In A.D. 1954 he can let radio and television relieve him on the legwork and vocal calisthenics as thousands cheer or jeer.

Offbeat Angles

CBS-TV's "The Morning Show" has already started a series of "Get Out the Vote" vidfilms, with President Eisenhower, Mrs. Roosevelt, Adlai Stevenson, Leonard Hall and others, during the Charles Collingswood newstrip. This angle is rather mild compared to WRCA-TV's (N. Y. NBC outlet) own get-out-and-vote campaign. A week ago the station began a push on spiels in seven languages—all "Iron Curtain" tongues—which translated said "don't miss the boat, vote." Incidentally, Bromo Seltzer is picking up that station's election night coverage tab.

Real Crazy.

In an era of spectaculars and coin-no-object hoop-de-do, NBC-TV's plans for its Election Night coverage will be something of an innovation, if not revolutionary-in-reverse.

Contending that "we may be wrong, but we think we're right," the network will do a coverage job that'll be keynoted by simplicity: There will be no gadgetry and only the key campaigns and issues will be touched on instead of detailing the broad sweep of confusing figures. Thus the whole job will be geared to: Who controls the House; Who controls the Senate.

VARIETY BILLS

WEEK OF OCTOBER 27

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; ( ) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 28
Jacqueline Langee
Edward Ruhl
Les Marcellis
Gloria Ware
Chet Clark
Rockettes
Corps de
Sym Orc

Palace (R)
Gene Jimae
4 Whirlwinds
Shooting Mansfields

MIAMI

lympia (P) 27
Condos & Brandow
Eugenie Baird
Ballantine
T & B Parris
Johnny Morris

PEORIA

Mosque (P) 28 only
Big Show
Billy Eckstine
Peggy Lee
Rugalo Orc
4 Drifters
George Kir
Slate Bros
Harold King
3 Arnauts

SOUTH BEND

Palace ( ) 29
Fest Mod Am Jazz
Stan Kenton Orc
Art Tatum 3
Slam Stewart
Everett Parksdale
Charlie Ventura 5
Mary Ann McCall
S Rogers & Giants
Shelley Manne
Candido
Johnny

AUSTRALIA

MELBOURNE

Tivoli (T) 25
Allan Jones
Roy Barbour
Harry Jacobs
Kerry Vaughn
Margaret Brown
Julian Somers
Chadells
Bouna
Max Blake
David Edie
John Bluthal
Celebrity Singers
Adorables

PERTH

His Majestys (T) 25
Vienna Boys Choir

SYDNEY

Tivoli (T) 25
Buck Warren
Warren Latona Sparks
Edith Crocker Co
Dagenham Girl Pipers
2 Myrons
O'Hagan & Stead
Ron Parry
G Brox & Myrna
Johnnie "Rubber-face" Craig
Gloria Dawn

BRITAIN

ASTON

Hippodrome (I) 25
Nat Gonella
Leon Cortez
Doreen Harris
Afique
Canine Wonders

BIRMINGHAM

Hippodrome (M) 25
Tommy Trinder
Woods & Jarrett
Salici Puppets
Flying De Pauls
Anne Hart
Harry Moreny
Jimmy Berry
2 Arvings
Freddie Dexter
G Mitchell 4
Larry Gordon irls
Dorothy Duval

BOSCOMBE

Hippodrome (I) 25
Sandy Daw
Marie Joy
Vic Sanderson
Gordon Webster
Marda
Jimmy Stacy
Luscious Lovlies

BRADFORD

Alhambra (M) 25
Kenny Baker
Jimmy Wheeler
Ruby Murray
4 Ramblers
Geoffrey Lenner
2 Boris
B & B Adams
Morgan & Gray

CARDIFF

New (S) 25
Harry Secombe
Monty Norman
Regon & Royal
Reggie Thompson
Rustler
Kendoe Bros
Roy Belles
Musical Derricks

CHISWICK

Empire (S) 25
Dickie Valentine
Low & Ladd
Dassle Co
Alexanders W Dogs
Billy Maxam
Jimmy Jeff & J
Renee Dymott

EDINBURGH

Empire (M) 25
Joan Regan
George Lacy
Tommy Cooper
Louise Pets
Revel & Fields
Russmar 2
Del Cortina
Lee Youngsters

FINSBURY PARK

Empire (M) 25
Anne Shelton
Gold & Cordell
Gladys Morgan
Kelroys
Canfield Smith
Mundy & Earle
5 Skyliners
Joan & Ernest

GLASGOW

Empire (M) 25
Frankie Laine
Rey & Roniy
Bill Waddington
Lionel King
Vic Lewis Orc
Rayros 3

GRIMSBY

Palace (I) 25
Terry Cantor
Ken Barnes & J
Noble & Denester
Joy Harris
Lake & Rolls
Janette Fox
Nudes

HACKNEY

Empire (S) 25
Benny Hill
Virginia Somers
Jerry Allen 3
Jeremy Hawk
Tux
4 Helmars
De Vere Dancers
Kirby & Hayes

LIVERPOOL

Empire (M) 25
Bob Hope
J & J Bentley
3 Reeds
Airdonis
Audrey Jeans
Vera Cody Co

MANCHESTER

Palace (M) 25
Max Bygraves
Sterling Sis
D Philippe & M
Hackford & Doyle
Authors & Swinson
L & E Roberts
Margerite & Charles

NEWCASTLE

Empire (M) 25
Howard Keel
Jackson Bow & D
Richman & Jackson
J Laycock & M
Harry Bailey
Downey & Daye
Kordas

NORWICH

Hippodrome (I) 25
Fred Ferrari
Ford & Sheen
Julie Day
Mark Mansfiel
Max & Julie
Marie Petroff
Anton Petroff
Sandra Davien
Julia Williams
Bal Tabarin Girls

NOTTINGHAM

Empire (M) 25
Ray Ellington 4
Eve Boswell
Morecambe & Wise
Conway & Day
Norman Vaughan
Marvels
Manning & Lee
Les Marthys

SHEFFI

Empire ( )
K & A Alexis
Bill Johnson
Ray Alan
Beryl & Bobo
Bonar Colleano
W Keppel & B
Walthon & Dorraine

SOUTHAMPTON

Grand (I) 25
Rhoda & Diane
Harry & Betty
Connor & Drake
Rio Ron & Rita
Alan Rowe
3 Lees
Richard Sis

SUNDERLAND

Empire (M) 25
Ronnie Ronalde
Flack & Lucas
Rexanos
Walter Niblo
Eddie Ash
Joan Mann
Benson Dulay Co
Billy Baxter

WOLVERHAMPTON

Hippodrome (I) 25
Arthur English
Eddie Gray
D & J O'Gorman

YORK

Empire (I) 25
Sonny Dawks
Jack Lewis

Hotel Pierre
Hildegarde
Jack Whiting
Gene Bone
Howard Fenton
Stanley Melba Orc

Hotel Plaza
Genevieve
J & J Belmont
Ted Straeter Orc
Mark Monte Orc

Hotel Pk Sheraton
Irving Fields
Eddie Layton

Hotel Roosevelt
Guy Lombardo Orc

Hotel St Regis
Fernanda Montel
Milt Shaw Orc
Ray Bari

Hotel Statler
Vaughn Monroe
R Hayman Orc

Hotel Taft
Vincent Lopez Orc

La Martinique
Rose Marie
Lenny Kent
Alan Dale
C Kaly Dncrs
Treniers
Pupi Campo Orc

Latin Quarter
Mae West
Louise Beavers
Ashtons
Debonairs
Anthony Dexter
Ralph Young
Piroska
Art Waner Orc
B Harlowe Orc

Le Ruban Bleu
Julius Monk
Norman Paris 3
Irwin Corey
Dorothy Louden
Melita
Marshall Izen

Two Guitars
Kostya Poliansky
Misha Usdanoff
Marusia Sava

Versailles
"Bon Voyage"
Paul Grey
Louise Hoff
Tommy Wander
Margaret Banks
Rosemary O'Reilly
Carl Conway
Betty Colby
Ann Andre
Rain Winslow
Danny Carroll
Danny Desmond
Don Dellair
Jim Sisco
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Helene Aimee
Dolores Perry
Bela Bizony
Ernest Schoen
Paul Mann
Charles Albert

Village Barn
Hal Graham
Jack Wallace
Mary Ellen Trio
Rachel Ellen

Waldorf-Astoria
Los Chavales De Espana
Trini Reyes
Nat Brandwynne
Mischa Borr

Village Vanguar
Robert Clary
C Williams Trio

CHICAGO

lack Orchi
Tito Guizar
Nino Nanni
Teddi King
Rudy Kerpays Duo

Blue Angel
"Calypso Festival"
Duke of Iron
Mary Ann
Trinidad Joe
Calvin Harigan
Victor Manuel
D'Lacy Orc
Angela San Juan

Blue Note
Chico O'Farrill Orc

Chez Paree
Vagabonds (4)
Marla Neglia
Martha A Bentley
Dunhills (3)
Brian Farnon Orc

Cloister Inn
Chris Connor
Lurlene Hunter
Ralph Sharon

Conrad Hilton
'Skating Stars'
Margie Lee
Cathy & Blair
Shirley Linde
Weidemanns
Polo
Perky Twins
Jimmy Caesar
Eileen Carroll
Ray McIntosh
B Dears & Dons
Frankie Masters Orc

Edgewater Beach
"Hour of Charm"
Phil Spitalny Orc
Evelyn

Palmer House
Jean Carroll
Robert Maxwell
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Estelita
Buddy Lester
Rex Koury Orc

Band Box
Billy Gray
Leo Diamond
Dorothy Claire
Nicco & Barba
Larry Green Trio

Bar of Music
Wesson Bros (2)
Kitt Carson
C Callinicos
Eddie Oliver Orc
Tony Martinez Orc

Biltmore Hotel
Kirby Stone 4
Nanci Crompton
Nita & Peppi
Hal Derwin Orc

Ciro's
Marilyn Maxwell
Mathurins
Skeets Minton
Bob Street
Judy Brent
Joe Paz
Dick Stabile Orc
Bobby Ramos Orc

Charley Foy's
Wally Vernon
Charley Foy
Mary Foy
Sid Hurwitz Orc

Crescendo
June Christy
Margo Good
Jack Nye Orc

Mocambo
L Finley Rev
Will Jordan
Paul Hebert Orc

Moulin Rouge
Frank Libuse
Margot Brander
Szonys (2)
Charlivels (3)
Miss Malta & Co
Doubledaters (4)
Mme Ardelty
Jery LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc

Statler Hotel
Dorothy Shay
Ralph & Lorraine
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Sherry Britton
Luis Torrens
Harold & Lola
Baron Buika
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Leon & Eddie's
Lois De Fee
Lynn Star
Rose Ann
Rita Marlow
Charlotte Waters

Nautilus Hotel
Hal Fisher
Antone & Ina
Sid Stanley Orc

Black Orchid
Jo Thompson
Richard Cannon

Sans Souci Hotel
Gillian Grey
Sacasas Orc
Ann Herman Dcrs
Anne Barnett

Saxony Hotel
Tano & Dee
Nirva
Dan Tannen
June Forrest
The Archers
Freddy Calo Orc
Johnny Silvers Orc

The Patio
Sammy Walsh
Nelida
Pat Paulson

Bombay Hotel
Phil Brito
Link Andrews
Peter Mack
Dorothy Vincent

Johnina Hotel
B S Pully
Sam Bari
Harry Rogers Orc
Gloria Hart

Columbus Hotel
Arthur Warren Orc
Roney Plaza
Jose Cortez Orc

LAS VEGAS, NEVADA

Flamingo
Ben Blue
Debra Paget
Les Brown Orc

Silver Slipper
Sally Rand
Buddy Baer
Kalantan
Hank Henry

Desert Inn
Betty Hutton

Sahara
Marlene Dietrich

Last Frontier
Benny Goodman
Buddy Lester

El Cortez
Harmonicats

Golden Nugget
Gas Lights & Pink Tights

Sands
P L Hayes & M Healy
Clark Bros

El Rancho Vegas
Lillian Roth
S Gibson Red Caps

Showboat
Minsky's Follies of 1955

Thunderbir
Gaylords
Davis & Reese

RENO

Mapes Skyroom
Alan King
Taylor Maids
D Arden Dancers
E Fitzpatrick Orc

New Golden
Four Knights
Wallis & Carroll
Will Osborne Orc

Riversi
Ben Lessy
Patti Moore
Starlets
B Clifford Orc

Cabaret Bills

NEW YORK CITY

Bon Soir
Tony & Eddie
Ciel Cabot
Thelma Carpenter
Norene Tate
Jimmy Daniels
Three Flames

Blue Angel
Dwight Fiske
Susan Johnson
Dick Drake
Geo Lafaye
Bart Howard
Jimmy Lyons Trio

Chateau Madrid
Ralph Font Orc
Maya Orc

Copacabana
Nat (King) Cole
Morty Gunty
4 Lads
Bob Sweeney
Peter Conlow
Jean Stevens
M Durso Orc
Frank Marti Orc

Gale's
Alan Gale
Jackie Heller
Warner & McGuire
Larry Foster
Teddy King Orc

No. 1 Fifth Ave
Helena Bliss
Bob Downey
Harold Fonville
Hazel Webster

Hotel New Yorker
Ralph Flanagan Orc

Belmont Plaza
Joan Bishop
Al Castellano
John Barney

DEBRA PAGET
(With Jack Harmon, Don Sky, Sheldon Smith)
Song and Dance
20 Mins.
Flamingo, Las Vegas

Debra Paget is interestingly showcased as a nitery entertainer, and the young film star, now adorned by titian, shoulder-length hair, emerges solidly as a dancer. Song material is okay and she works well with male partners Jack Harmon and Don Sky, but she lacks in the vocal department. The values are great, however, in the terps. An all around good act for the headliner might be to do an abbreviated flicker scene, or some other narration, and otherwise make with some happy talk and execute her dancing, for she has a warm personality and a nicely modulated speaking voice that holds interest.

The high spot finds her at her sexiest in an abbreviated costume of gold chains to simulate the one she wore in the flicker, "Princess of the Nile." Her 110-pound chassis carries this 60-pound gear as she performs a torrid, torso-tossing, sinuous dance, from which inflections, even as she writhes on the floor, her figure is clearly suggested. The "Princess of the Nile" dance is in good taste and well-portrayed and yet has those "exotic" values.

Miss Paget works well with her partners in "Wide Eyed And Innocent No More," although the singing is a letdown compared to the abandon she puts into the dance. "Don't Put Off 'Til Tomorrow What You Can Do Tonight," has a Mae Westian flavor in the lyrics and Miss Paget gyrates efficiently and pleasingly to "In Havana." The duo dances well with her and pianist-arranger Sheldon Smith is a strong factor in the star's favor.
Bob.

JOE LEMKE'S COLLEGE OF CHIMPS
Chimpanzees
10 Mins.
Palace, N.Y.

Standard chimp turn, with a high wire, motorcycle, stilts and several types of bicycles, but there are four chimps and for some reason only two are used. Other two ar pinned down upstage and prove a distraction, what with trying to tangle up the curtains, etc. First thing Lemke and his unbilled assistant should do either get those extras into the act or train them to sit still onstage.

Act was caught in probably its worst performance to date, one in which everything seemed to go wrong and Lemke and his assistant were hard put to go through the normal paces, let alone keep things flowing smoothly. Assistant got into an embarrassing spot when one chimp threw him for a pratfall while the asst. was removing a stilt. Possible that Lemke and the assistant had a hard time getting the chimps accustomed to a stage after outdoor work only. But that pratfall opens the possibility that Lemke could develop this into a high comedy act if he can train the chimps well enough. Immediate object, though, is to get the chimps used to working indoors and to make better use of the two spares.
Chan.

DUKE DORRELL
Violin
11 Mins.
Palace, N.Y.

Duke Dorrell is a refreshing sort of musical act, a trick violinist with a bizarre sense of humor. He looks—by intention—as if he'd just walked out of a Charles Addams cartoon, with long black hair, a pale face and darkened eyebrows, and his actions serve to accentuate and supplement the appearance. Works with a minimum of talks and lots of panto bits, like throwing away a series of combs after running them through his hair, and pulling a hanger out of his jacket shoulders.

Trick violin stuff is topnotch too, with Dorrell putting the bow in his mouth or between his leg and moving the violin instead of the bow to get amazing results. He uses the castoff hanger as a substitute bow, ditto for a piece of sheet music he's found pinned to his trouser leg. And, to top it off, does some straight violining with flashy effect. Fine bet for vaude, niteries and tele guest shots.
Ch

TEDDI KING
Songs
22 Mins.
Black Orchid, Chi.

Onetime George Shearing thrush is playing her first major nitery date as a single, and her schooling in the jazz idiom is at once manifest. There's no quarrel whatever with Teddi King's voice; it's a beaut, having either an uplifting or wistful quality as her numbers dictate. For disks or other blind media she's an excellent bet.

What cripples her as an act, though, is something she has no control over at this point. Here is a femme with mature pipes and sophisticated singing technique who has the misfortune of looking like anyone's teenage kid sister. Visually she just doesn't jive with the affairs-of-the-heart she's selling. Probably she doesn't even convince herself in the worldwise role, for there's a noticeable air of diffidence in her stance.

She follows a zestful opener with a set of hep standards like "Lady Is a Tramp," "Gypsy In My Soul" and "Basin Street." To look at her, the whole rep has the same out-of-character smack as the ingenue's slinky strapless gown. Yet it's the kind of chirping her voice lends itself best to. Assuming there were enough topflight little-girl ditties to rebuild an act upon, Miss King would still be out of sorts because her voice doesn't have that cutie-pie ring. As it shapes, it's a hapless dilemma.
Les.

LINE RENAUD
Songs
30 Mins.
Moulin Rouge, Paris

Line Renaud is one of the top disk names here, but this is her first public appearance in three years. Her stint at this immense house is jamming it every night, though some of this overflow is due to the insurge brought by The Auto Exposition. However, Miss Renaud emerges as an engaging, fresh, tousle-headed personality who has a fine gamut of emotion and interpretation that makes hers a slightly different Gallic song-a-log.

She comes on in a simple black dress to play up her bouncy appeal and goes into a raucous-voiced "Pam Pou De," and then into a more moody piece about "Mister Everybody," then segues carefully into a blue "Le Soir." She has a good voice that can easily take the range and change she gives it and her act is one of balance and versatility. She looks like a good bet for U. S. chances in niteries and has the verve and thespic appeal for revue slotting. She is ably backed by rhythm trio with hubby Loulou Gaste on the piano and also author of her hit songs. She sings one song in English that denotes her ability to adapt into another lingo and make her a more durable bet for that ocean hop.
Mosk.

DEE PARKER & AVRAM SINGERS (6) & CO. (2)
Songs
30 Mins.
Hotel Statler, Detroit

Dee Parker, former thrush with Jimmy Dorsey and Vaughn Monroe, and for three years one of the toprated Detroit tv stars as "Auntie Dee" in a moppet talent program on WXYZ-TV, has an all-special material act that will please the smart supper club set.

Doris Fisher has composed a couple of songs for this act that have definite hit possibilities. They are "Mama, Stay Away from That Jukebox," and a very catchy "If I Had a Neon Sign on My Heart."

Act opens with Avram Singers—four guys and two gals—coming on with an opener telling of the nine Muses of Greek mythology. Miss Fisher adapted this from one of her songs in "Down to Earth," the Rita Hayworth starrer. Miss Parker joins group with some clever and nicely tempoed terping, singing the praises of Terpsichore which gets show off to fast start.

Miss Parker then sings "Little Things Mean a Lot" with accompaniment by guitarist Joe Messina. This is well done. Next comes the "Jukebox" number, with Avram Singers assisting. Clever choreography by Bill Wilson and plenty of show biz savvy by Miss Parker, who portrays tot trying to get mother away from jukebox, earns strong mitting.

"I Cried" is soloed for nice returns by Miss Parker, followed by an as yet untitled Fisher song telling of the singer's love for the waltz, mambo, ballad and show tunes. Miss Parker shows off her versatile style for good effect here.

Finale is the "Neon Sign" song which should go places. Avram Singers return holding large, lighted red hearts and flashlights for a well-staged blackout routine. It is only in this number that the Avram Singers—Gene Avram, Gordon Limburg, Bob Burrell, Dick Denbroeder, Barbara Wilkes and Janet Trumbo—show to good advantage.

Act could easily be handled alone by Miss Parker, without losing its impact. Orch backing by Phil Brestoff, Miss Parker's husband, is good. Act, booked for two weeks, sets precedent since it marks first time a localite has preemed a show in the Terrace Room.
Tew.

THE STYLERS (3)
Songs
9 Mins.
Palace, N. Y.

Male trio has all the makings of a top vocal combo. They've got a good ensemble style, fine solo voices, a good sense of staging and are personable. Trio, currently recording for Jubilee Records, needs a new approach to ballads, judging from the one slow number they did, but are very strong on rhythm numbers.

Open with "Hucklebuck," then do "The World Is Yours," which though unimpressive in the slow part is salvaged by a rhythm-type closing. Bow off with solid hoked-up spiritual, "Down By the Riverside." Trio is ready for niteries and vaude situations as well as some video exposure.
Chan.

PETER SELLERS
Comedy
10 Mins.
Empire, Glasgow

Here's a talented young English comedian who attempts to give outfronters something a bit more subtle than the usual fun line, and clicks with a considerable section. He already has a large radio following from series like "The Goon Show" and "Ray's A Laugh," and thus arrives with advance reputation, which he now consolidates via a vaude offering.

Comedian has quaint entrance and exit shuffle, makes much comedy capital from strange mouth sounds, and altogether offers an unusual act that defies precise description most of the way. Throughout act, he reveals talent for impersonating the accent of various regions.

Okay for general run of vauderies U.K. and Commonwealth, but would have to attune act to Americanisms and speed it up for U. S. market.
Gord.

TWO ARVINGS
Cycling
7 Mins.
Empire, Glasgow

Male and femme twosome offer entertaining routine in trick cycling which shapes as useful act for general run of vauderies.

After opening antics by the male on a unicycle, he enters on a two-wheeled machine. Distaffer, taking over on this, rides into back of her male partner, catches him on front of machine, and jumps off so that male rides on alone, perched on very front of the contraption. Male shows dexterity by controlling a high unicycle from a lofty position and indulging in comedy antics, and there are customer gasps when the girl leaps on to his shoulders and stands balanced aloft while he keeps the unicycle in almost stationary position.

Continental act, though not tops, rates good applause and has visual appeal with no lingo barriers.
Gord.

FLYING DE PAULS (6)
Tumblers
8 Mins.
Empire, Glasgow

Six girls, all neatly decked in white, hurl themselves about the stage in cartwheels, tumbles, leaps and somersaults. Fast pace rouses solid mitting from the customers.

Distaffers, who hail from Australia, are particularly effective in back sommersaults. Much applause when one girl engages in flying leap over the other five. Agile and shapely, the sextet also form themselves into decorative groupings.

It's fresh and slick enough to warrant booking for tumbling and equilibrist spots in U. S. vaude or tv situations.
Gord.

NINA DABORE
Songs
9 Mins.
Bal Tabarin, N.Y.

Nina Dabore, an import, sings in a variety of languages with a Continental flavor. She has a charming mittel-European accent and an experienced mien with a song.

Miss Dabore opens with a French tune and thence into Latino and American pops. All are done nicely. Her song selection is good being picked primarily on the basis of melodic content, which is a fairly sound proposition since the bulk of the audience do not dig foreign lyrics.
Jose.

JULIETTE GRECO
Songs
40 Mins.
Bobino, Paris

Juliette Greco was for a long time the muse of St. Germain-Des-Pres, and her lank hair, black togs and smoldering voice soon became a symbol of this Existentialist hold some years ago. Now St.-Germain is fading as a tourist and fad lure, but it looks like Miss Greco has come out of this intact, and has established a special niche for herself in the chantoosy corps here. Gal now essays a black form-fitting woolen dress, the long hair and a new bobbed nose.

Slightly reminiscent of the girl in the Charles Addams cartoons, she makes a striking display, and demonstrates an expert use of body, hands and an expressive physiognomy. Husky voice dips well into a neat offbeat rep which treads lightly among the Left Bank laments, the potshots at the stuffy and sanctimonious, and has a fine undercurrent of impishness and impropriety that gives this stint a more well-rounded air. She is primarily Gallic in appeal, but could be of interest for specialized East Side spots in N.Y. or for U.S. tv or vaude for that specialty.
Mosk.

KENNY DAVIS
Dance
9 Mins.
Bal Tabarin, N. Y.

Kenny Davis is a competent hoofer. His taps are clean and sharp and he has several routines that warrant midterm applause. Davis shows a trio of energetic turns that involves a lot of tricate work.

Davis comes on in blank-faced makeup with cap and heavy glasses. However, this serves little purpose as his cleat-work doesn't carry out that motif. He virtually has to start all over again after he makes his entrance. However, he does make the grade in this spot and he could work the production in higher-priced situations.
Jose.

LORRAINE & BRUNNER
Songs, Dance
15 Mins.
Gatineau, Ottawa

Previously paired only in the line at New York's Copacabana, Betty Lorraine and Chuck Brunner are organized into a terps-chant act that shows top promise. With some trimming and tightening, the duo can make a solid showing on any nitery floor. Young and fresh with definite dance ability, the team could reduce chanting chores considerably for more impact and while male's brief 88ing is acceptable it could be sacrificed to the dancing's benefit. Brunner has effective stage presence and Miss Lorraine is nicely constructed and shows it well.

Caught at opener (21), act was highlighted by a socko impression of oldtime (sic) vaudeville, using chants, props, costumes and terps to touch on Clayton, Jackson & Durante, the Charleston era, and the boa-tossing "I Don't Care" gal.
Gorm.

FRANK COOK
Instrumentals
15 Mins.
Medrano, Paris

Frank Cook is a U.S. act just back from a couple of years on the international road. Cook stops them here with a fine offbeat musical turn which consists of a guitar and a small harmonica played entirely with his mouth, no hands. Cook has an ingratiating personality and segues into a well-selected bunch of standards and then into jazz numbers and a resounding "William Tell" bit as a finale.

Upheld mouth organ and string accomp give this a unique turn and he shapes as a good entry for tv and vaude spotting in the U.S.
Mosk.

THE ARTUROS
Balance-acro
10 Mins.
Medrano, Paris

Boy and girl go through a series of good balancing bits that may make this of interest for an acro part of vaude shows. Boy starts things by a one-finger stand on a glass globe, then with gal partner atop his head he climbs a ladder and down again.

Act has bounce and enough different qualties to rate.
Mosk.

THE TAPATEERS (3)
Dance
12 Mins.
Apollo, N. Y.

This trio of Negro terpers is well-costumed, well-trained and each facet of their dancing draws strong aud support.

The Tapateers unquestionably have been around for some time, judging by their ability and general appearance, but they have never gotten the new act treatment. They do a relaxed opener to the slow-tempoed "Poor Butterfly," first working in unison and then breaking for consistently slick solo footwork. The initial number benefits from hokum with canes attached to their arms by means of hardly visible elastic. In the next bit, they do some dazzling solo tapping, mixed with classy acro, for a real pleaser. The only possible weak spot ensues when performers, perhaps a stall to catch their wind after previous exertions, come up with not-so-funny chatter line. Bowoff is a punchy acro routine that elicits warm response.
Art.

RAYMOND & LEE
Whistling
7 Mins.
Palace, N. Y.

Mixed team of whistlers does okay with the hand-in-mouth harmonics, flashing off "Mocking Bird" and another familiar in fine style. But when they do the bird panto, they run into a little bit of trouble. For one thing, it's almost an exact carbon of the familiar bit done by the Three Arnauts. For another, it's not particularly funny, being executed somewhat crudely and with little aplomb.

Best bet for this pair to is to lay aside the panto routine and concentrate on the straight musical whistling, working out some special material in that department. There aren't that many straight whistling acts around, and Raymond & Lee are among the better in that category when they concentrate on it.
Ch n.

ROSA LA ROSO
Exotic Dance
5 Mins.
Apollo, N. Y.

Rosa La Roso an exotic whose chief asset is energy. The dancer's physical attributes are okay too, but she doesn't provide enough terp knowhow or variety from one routine to the next.

Femme has a slow starting opener, consisting of little more than a walk to music. She segues into frenzied bump and grind stuff in her deuce, taking off a diaphanous black skirt and nothing mor. Makes okay filler in vaude and burlesk situations. Sepia strippers are not around so plentifully.
Art.

Night Club Reviews

Continued from page 71

Bal Tabarin, N. Y.

their work. Their terps are well-designed and personable, and indicate considerable skill. Male's leaps are excellent, and the girl charms in impressions of the Charleston days. They go over handily.

The Lou Harold band showbacks well and the Ray Rizzony outfit reliefs.
Jose.

Blinstrub's, Boston

Boston, Oct. 18.

Esquires (4), *Goetschis* (3), *Blair & Dean, Franklin & Astrid, Rudenko Bros.* (2), *Michael Gaylord Orch* (7), *Lou Weir, organ; $2 minim m.*

Answering desperate SOS from Stanley Blinstrub, who learned early Monday (18) a.m. that Kitty Kallen's illness would prevent her skedded appearance that evening, the Esquires, four local lads, stepped into the breach and scored a solid smash. Although the boys had just wound an out-of-town engagement the previous night and were set for a week's layoff when boniface Blinetrub sent out the call, three were immediately available. But the lead singer had taken off for a New Hampshire vacash and could not be located until about 8 that evening. Guy grabbed a taxi for the 50-plus mile ride to the Hub and the boys were onstage shortly after 10 p.m. sans rehearsal.

The boys made their first major nitery appearance here last spring and the songbag dished out the second time around is essentially the same. Opening with "There's No Tomorrow," they also include "There Are Three Things," a gimmicked "Maharaja of Magadore" and "Everything," their first Cadence etching. Before vocalizing "Chapel in Moonlight," the spokesman acknowledges Miss Kallen's identification with the number, expressing a sincere hope the ill thrush would soon be back in action. Guys are forced to beg off with "Secret Love."

Supporting acts are all repeats, the Goetschis, in next-to-closing, also appearing on the bill during the Esquires' initial stint here last spring. The three guys are among the toppers in the trick unicycle riding field and their amazing stunts riding two and three high garner hefty applause. Bill tees off with the Rudenko Bros., a couple of slick jugglers who play this room regularly, with Franklin & Astrid, also w.k. here, clicking nicely in the second slot with a sesh of hand balancing and acro tricks. Blair & Dean, a graceful terp duo, as usual, nab warm reaction from the customers.

Michael Gaylord's band backstops nicely and Lou Weir fills in the lulls with organ melodies.
Elie.

New eastsiderie in New York, the Chez Carlo, has added entertainment after 10 p.m. Steffen Ballerini, who formerly worked at the Chez Vito, N. Y. will head a vocal group there.

Audacity Keynote as Met Opera Preps 70th Season; Overall Outlook Bullish

By ARTHUR BRONSON

The Metropolitan Opera Assn. opens its 70th season in N.Y. Nov. 8 on a highly upbeat note—coinwise, artisticwise and publicitywise. Subscriptions are running ahead of last year, which was a banner one. Opening night, always a sellout at upped tariffs for about a $60,000-$65,000 take, will have added value this season, revenue and promotionwise, from being televised into 30 or more theatres around the country.

Artistically, the Met shapes as in improved position over recent seasons. The new artists roster looks good. The changes are for the better, and casting looks stronger. Repertoire has also been buttressed by some preems. There were no new works in the rep last season. This year will see the U.S. preem of Strauss' "Arabella," and the revival (in a new production) of Giordano's "Andrea Chenier," which hasn't been heard at the Met in almost 25 years. In addition, there'll be an innovation in an original ballet, "Vittorio," by the Met's ballet master, Zachary Solov, which will have its world preem. There'll be 26 operas in all, including five of Verdi and four of Wagner.

For the first time in Met history, the production opening night will not be a complete opera, but segments from several—undoubtedly a sop in deference to the tv audiences. Artistically this may be a cheapening of standards, and the purists are grumbling strongly, but boxofficewise this should bring in some badly-needed extra coin.

Of more interest this year than even theatre-tv and premieres is the talent roster. General manager Rudolf Bing has scored a couple of 10-strikes with the signing of Marian Anderson and Dimitri Mitropoulos. Latter is the electric N.Y. Philharmonic-Symphony maestro, perhaps the most exciting theatrical conductor on longhair podiums.

Most unusual event, of course, is the addition of Miss Anderson, first Negro singer to be asked to the Met. (A Negro dancer, Janet Collins, was signed as premiere ballerina three seasons ago. She left this season). Breakdown of the Met's anti-Negro barrier is as important to the music world as the recent Supreme Court anti-segregation ruling is to the world in general. Event should have happened 10 years ago, however, when Miss Anderson was in her prime, but it is still history-making, paving the way for several brilliant young Negro singers (Mattiwilda Dobbs, Lawrence Winters and William Warfield among them), who deserve already to be at the Met.

Mitropoulos will also be making his U.S. operatic bow, conducting the aforesaid "Masked Ball," as well as Strauss' "Salome" and the "Vittorio" ballet preem. Another new Met maestro will be the German conductor, Rudolf Kempe, while returning as guest batonist again will be the veteran Pierre Monteux. The ballet department has been strengthened with addition of Mia Slavenska as lead ballerina.

Some interesting names are among those dropped from the roster this year. Soprano Irmgard Seefried and contralto Fedora Barbieri are real losses, these being top artists. Another top departee, tenor Jussi Bjoerling, however, has been sick off and on in recent seasons, and is past his prime. Basso Nicola Rossi-Lemeni, most highly touted of last season's additions, is a personality more than singer and needed specially tailored roles (like Boito's "Mefistofele") that were not in the Met's rep. But he'll be missed.

Newcomers to the singing roster (in addition to Miss Anderson), however, do include a couple of volatile potentials, as in sopranos Christel Goltz and Renato Tebaldi, contralto Giulietta Simionato and baritone Otto Edelmann. Other new singers are Laurel Hurley (from N.Y. City Center), Shakeh Vartenissian, Bernd Aldenhoff, Giuseppe Campora, Ralph Herbert, Calvin Marsh, Kurt Boehme, Louis Sgarro and Giorgio Tozzi. Returnees from former seasons include Della Rigal, Mario del Monaco, Hans Hopf, Giacinto Prandelli, Walter Cassel (now at City Center) and Paul Schoeffler.

Return of the Native

Edward Johnson, former general manager of the Metropolitan Opera, will make his first public appearance at the house since he left in 1950 when he acts as emcee for the intermission events on the closed-circuit telecast opening night, Nov. 8.

Johnson, who was manager for 15 years prior to Rudolf Bing's tenure and who was a leading Met tenor for 13 years before that, emceed the teeveed opening night of his last season in 1949. Then he interviewed his artists backstage in their native tongues, and made a very favorable impression. Return to the house was made at Bing's special invite.

Revived Ballet Russe Rocking Them on Tour; Sock $51,300 for Seven

Ballet Russe de Monte Carlo, revived this year by Columbia Artists Mgt. (Schang, Coppicus & Brown division) after two-year layoff, has been doing sock business since start of its tour Oct. 1.

In three performances in Baltimore Oct. 1-2, the troupe did $16,500. Week following, Washington the terpers garnered $34,500 for eight shows. Week of Oct. 11 in Boston, they rang up a smash $53,500 for eight, in striking contrast to a $19,000 gross racked up in the Hub on their previous visit several years ago.

Last week, the company did a split-week, with a sock $51,300 for seven showings in three stands. Pittsburgh drew $11,800 for two performances; Reading, Pa., a huge $7,000 in a single, and Philadelphia grossed $32,500 for four. Another split-week, covering Worcester, Providence, Springfield and Hartford, is current.

Troupe's biz this fall has been a general surprise to the trade. Columbia's prez, Frederick Schang, attributes the draw to three factors. The troupe has been out of the field two years and audiences are curious about the revived setup. Also, Ballet Russe was always a name that drew (like Sadler's Wells). Finally, the presence of Maria Tallchief as lead balleri figured a help.

S.F. Summer Boom Ends; New Pickup This Week

San Francisco, Oct. 26.

San Francisco's biggest legit summer in years has finally dwindled to a standstill, but activities have picked up again and indications are for a good fall and winter.

Helen Hayes in "What Every Woman Knows" opened this Monday (25) at the Curran for a four-week run. Moira Shearer, Robert Helpmann and Stanley Holloway in the Old Vic production of "Midsummer Night's Dream," are due Oct. 27, at the War Memorial Opera House for 15 performances, under the sponsorship of the Civic Light Opera.

Jessica Tandy and Hume Cronyn open Nov. 1 at the Geary in "Face to Face," a program of readings, and stay through Nov. 13. Melvyn Douglas opens Dec. 6 at the Curran in "Time Out for Ginger" and Jean Arthur arrives Jan. 10 at the Curran in "Saint Joan."

The Dublin Players begin a two-week program Nov. 22 at the Geary, with a company of 20 presenting a repertory of four plays.

Greco 18G, Montreal

Montreal, Oct. 26.

Jose Greco and his company of Spanish dancers drew almost $18,000 at Her Majesty's last week, with the 1,704-seater scaled to $3.38.

Other than occasional one-nighters of a local nature, house is dark till "Caine Mutiny Court Martial" comes in Nov. 15.

Ballet Theatre Repacts Levine; 4 Scores Disked

Joseph Levine, who joined Ballet Theatre in 1952, has been reengaged as musical director. Troupe opened its 15th season in Princeton last night (Tues.).

To mark the troupe's 15th anni, Capitol Records has issued two new disks by Levine and the BT orch. One platter offers Antheil's "Capital of the World" and Banfield's "Combat." Other has suites from Offenbach's "Bluebeard" and "Helen of Troy."

100G Opera Fest With Met Stars Yearly In P. Rico

San Juan, P.R., Oct. 26.

An annual grand opera project, under semi-official sponsorship, involving a $100,000-plus budget, with personnel headed by Metropolitan Opera stars, is evolving here. Meeting of strategy board last week resulted in a second opera season beingt set for next June, paralleling last spring's successful test stanza.

Under auspices of the U. of Puerto Rico, eight to 10 performances of opera will be given June 10-19 at the University Theatre, in Rio Piedras. Repertory will probably be 'Aida," "Trovatore," "Faust," "Manon," "Rigoletto," "Barber of Seville," "Traviata," "Pagliacci" and "Cavalleria Rusticana." Casts and directors will be set around Christmas.

Original season last June was the brainchild of a N.Y. show biz attorney, Albert B. Gi , many of whose clients are concert people. Working with university authorities, he put together a week of eight performances June 11-19.

It was the first opera festival the government - sponsored university had ever staged. Gins, as director-general, flew here (and back) a group of soloists, conductors and stage directors; 16 choristers, eight ballet dancers, with costumes and sets. University added more singers and dancers. Orch of 50 men was mostly from the N.Y, Met.

Gins had Met singers Eugene Conley, Nadine Conner, Robert Weede, Dolores Wilson, Brian Sullivan, Tomika Kanazawa, John Brownlee, Thomas Hayward, Jean Madeira, Charles Kullman, Frank Valentino, Jan Peerce, Norman Scott, Herva Nelli, Maria d'Attili, and Lois Hunt.

The Met's Wilfred Pelletier, City Center's Joseph Rosenstock, and WOR's (N.Y.) Emerson Buckley were the conductors, with the Met's Desire Defrere heading the stage directors. The 2,000-seat hall was scaled from $8. Attendance was SRO, with 400 standees each at three performances. The b.o. was $99,000, with a nut around $97,000.

As a result of this venture, Chancellor Dr. Jaime Benitez asked Gins back to do a repeat this spring. University group negotiating with Gins were Dr. Jose Gueits, dean of students, and the festival's local sparkplug; Dr. Alfredo Matilla, director of social activities, and Dr. Ramon Mellando, vice-chancellor and dean of administration. After the huddles, Dr. Benitez left for N.Y., to be guest speaker at Columbia U.'s Bicentennial celebration.

FAYE-'RUNNING MATE' BUDGETED AT $65,000

"Running Mate," William McCleery comedy which will bring Faye Emerson back to Broadway this season, is being capitalized at $65,000, with provision for 20% overcall, by producers Kenneth Banghart and Warren P. Munsell. It goes into rehearsal Oct. 28 under the direction of Luther Kennett, will try out Nov. 25-27 at the Shubert, New Haven, and two weeks beginning Nov. 29 at the Plymouth, Boston, with a Broadway opening Dec. 15.

Play, which tried out under the title "The Lady Chooses" at the Westport (Conn.) Country Playhouse and the Newport (R. I.) Casino Theatre, is a one-setter requiring a cast of 13 (including four major roles), with a locale in a prosperous town about 100 miles from New York.

Moira on N.Y. Crix: 'Really!'

Minneapolis, Oct. 26.

Moira Shearer, costar of the Old Vic's touring "Midsummer Night's Dream," sounded off here last week against New York critics who panned the revival. She said that "the public is ultimately the final judge and they've been most enthusiastic."

In an interview with Minneapolis Tribune staff writer Daryle Feldmeir, the red-headed ballerina accused one of the dissenting New York critics of not even knowing that Mendelssohn actually wrote the music or the show. "He thought we'd simply inserted the 'Overture'," she said. "Really!"

Miss Shearer declared the "Dream" production should be approached as a spectacle—which Broadway reviewers didn't do. "Some of them," she said, "were disturbed because they expected a bare stage and lectern business."

"Really, the public wouldn't sit through it if it were bored," serted Miss Shearer. "You've got to approach this without any prejudices. I suppose you always remember the bad reviews. They stick in your craw."

The revival drew favorable reviews and tremendous business in three performances here.

Legit Bits

Legit pressagent **Al Spink** retired last week after 38 years in the business. He made his final calls last Friday (22) in Columbus, O., as advance man for "King and I" . . . **Robert G. Swan,** New York and Baltimore ad exec, has written the book, music and lyrics of a musical comedy, "On Our Way," which he is dickering to have produced on Broadway next spring.

British film-legit actress **Valerie Hobson,** femme lead in the London production of "King and I," will retire from show biz when she is married early in January to **John Profumo,** Parliamentary Secretary of the Ministry of Transport.

Burgess Meredith, currently starring in the Broadway production of "Teahouse of the August Moon" as temporary replacement for **David Wayne,** will repeat the Sakini role in the **Howard Lindsay-Russel Crouse** touring edition of the comedy skedded to get underway in mid-December. Signing of Meredith apparently indicates that plans for a touring version of last season's "Remarkable Mr. Pennypaker" have been shelved, since he had been committed to duplicate his starring role in that production on the road.

Arthur Gelb, of the N. Y. Times city staff, has been shifted to the paper's dramatic department succeeding **Jack Shanley,** who moved over this week to the tv-radio department **Emmet Lavery** and his wife returning to their Hollywood home after a six-week European trek . . . A road company of the Yiddish play, "Will They Remember," being presented at the Parkway Theatre, Brooklyn, will be sent out as a co-op venture by the Hebrew Actors Union.

Mae West and **Bobby Clark** are being sought by **J. J. Shubert, Billie Burke** (widow of Florenz Ziegfeld) and **Stanley Gilkey** for a new edition of "Ziegfeld Follies" . . . **Miriam Hopkins** will star in "Time of the Cuckoo" next week at the Fox Valley Playhouse, St. Charles, Ill. "Sabrina Fair," with Louise King starred, is current at the theatre, which began a six-week experimental fall season Oct. 19 . . . Tempo Theatre, a new off-Broadway group is skedded to bow Nov. 27 at the Speyer Hall Playhouse of the University Settlement Assn., N. Y., with "The Maids" by **Jean Genet,** French playwright-novelist.

"The Girl From Samos," by **Ida Lublenski Ehrlich,** will preem under the auspicies of Everyman's Theatre at the Labor Temple, N.Y., next Monday (1) . . . Having rewritten the script, **Michael Kallesser** is planning on a revival of his play, "One Man's Woman," which ran during the '20s . . . **Irving Cooper** is general manager, **Nicholas Saunders,** stage manager and **Richard Shull,** assistant stage manager for **Gordon W. Pollock's** "Black-Eyed Susan," due Dec. 16 on Broadway.

Ann Corio began a tour yesterday (Tues.) in "Separate Rooms" at the Biltmore Theatre, Miami . . . New Repertory Theatre has optioned the English rights to **Edwin Justus Mayer's** "Children of Darkness," originally produced in New York in 1930 . . . **Helen Hayes** will open and close the N. Y. City Center Drama season beginning Dec. 22 with a two-week stand in "What Every Woman Knows" and winding up with a fortnight's run in "The Wisteria Trees," starting Feb. 22.

Ballet Theatre Foundation elected **Harold Clurman,** Broadway stage director and drama critic for the Nation magazine, as a member of its board of governing trustees.

Playwrights Co.'s **Walter Alford** going out as advance man for **Katharine Cornell's** production of **Christopher Fry's** "The Dark Is Light Enough."

Toni Lander, formerly ballerina of the Royal Danish Ballet, arrived in N.Y. from Europe last Friday (22) to join the London Festival Ballet. British company began a week's engagement at the Chicago Opera House Monday (25).

Legit Bits Abroad

London, Oct. 26.

Hyman Zahl leaves for Holland over the weekend to close a deal for **Rene Sleeswijk's** revue, "Made in Holland." This is Zahl's second trip and will finalize arrangements for a tour of London and the provinces. Zahl next planes to Wiesbaden to confer with the Entertainment Chief of the U. S. Forces for setting up several top-ranking units to start their tour in mid-November and end in January, with each unit guaranteed a minimum of 12 weeks.

"An Evening with Beatrice Lillie," currently touring the provinces, opens Nov. 24 at the Globe, replacing Noel Coward's musical, "After the Ball." . . . **Laurier Lister's** revue, "Pay the Piper," starring **Elsie and Doris Waters** and at present in the sticks, comes to the Saville theatre Nov. 24, replacing "Keep in a Cool Place," the **Roger Livesey** starrer.

Odhams is publishing **Donald Wolfit's** autobiography under the title of "First Interval" early January . . . **Edmon Ryan** planes to New York on a two-week trip, taking with him a new play, "Tread Softly," by **General Savory,** for Broadway production. He will also dicker with Elmer Rice for a Continental filming of "Grand Tour" with Anglo-American coin. **Patricia Neal** is likely to play the lead.

Laurie Lister's show, "Pay the Piper," currently touring the provinces with **Elsie** and **Doris Waters** as stars, opens Dec. 14 at the Globe, replacing **Noel Coward's** "After the Ball" . . . **Harry Foster** and **Bernard Delfont** to Paris for four days last week to scout talent for the new "Folies" at the Prince of Wales in March, and the new Val Parnell and Delfont show at the London Palladium due in the fall, with **Norman Wisdom** agai starred.

Glasgow Bits

Glasgow, Oct. 26.

Sketches by **Nancy Hamilton,** American revue writer whose work is new to the United Kingdom, will be used in the new **Laurier Lister** revue, "Pay the Piper," set for Theatre Royal here Nov. 1. Lyrics and music are mainly the work of **Michael Flanders** and **Donald Swann.**

Ballets Espagnols 13G On Solo Week in Wash.

Washington, Oct. 26.

Ballets Espagnols grossed shade under $13,000 for its one-week stand at the National Theatre. Audiences were enthusiastic but the terp troupe opened cold here, completely unknown. National is dark this week, but the Shubert Theatre opened its season last night (Mon.) with a single week's engagement of "Fifth Season."

Future D.C. bookings include Nov. 1, "Wedding Breakfast," tryout, National (two weeks, subscription, and "Gentlemen Prefer Blondes," Shubert, one week; Nov. 15, "Bad Seed," tryout, Shubert, one week, and "Tea and Sympathy," National; one week, Nov. 22, "Portrait of a Lady," tryout, National, two weeks, subscription, and "Flowering Peach," tryout, Shubert, two weeks; Dec. 13, "Wonderful Town," National, three weeks, subscription; Jan. 3, "Remarkable Mr. Pennypacker," National, two weeks, subscription; Jan. 24, "Dark is Light Enough," tryout, National, two weeks, subscription.

Winter Stock Continues Bullish; See About 30 Spots in Operation

By JESSE GROSS

Professional winter stock, which has been making a comeback in the last several years after a couple of decades' hibernation, continues on the upbeat. At least four new regular-season ventures are currently functioning. Another operation has posted a bond with Actors Equity for a Nov. 10 opening.

Playwrights Theatre, Chi., which had stock policy last summer, is also reportedly going to reopen for the muffler traffic. Additionally, it's expected that most of last season's approximate 25 cold-weather Equity stock outlets will repeat this winter.

Included in the quartet of fresh stock theatres currently operating is the Bucks County Playhouse, New Hope, Pa., normally a summer spot but continuing this year through November. The other three spots are the Dramatic Arts Center, Ann Arbor, Mich., which opened last Thursday (21); Glen Falls (N. Y.) Arena Guild, which began a four-week season Oct. 5, and the Fox Valley Playhouse, another strawhat which initiated a ix-week fall season Oct. 19.

Manager of the Ann Arbor outlet is Joseph Gistirak, while Richard Stein heads the Glen Falls project. Latter ran a similar four-week season at the same locale early last summer. Bucks County is run by Michael Ellis, who's initiated a "fall festival" of tryouts, while the Fox Valley showcase is run by Marshall Migatz, who during the summer heads this operation and the Salt Creek Theatre, Hinsdale, Ill.

Venture for which a bond has been posted for a Nov. 10 preem will be at the Memorial Auditorium, Louisville, Ky., under the management of George Gans, who operates the Louisville Amphitheatre during the summer. The Town and Country Playhouse, Indianapolis, the Pleasant Mills (N. J.) Playhouse and the Red Barn Theatre, Westboro, Mass., are still running. So is the Rochester Arena Theatre.

The Arena Theatre, Washington, is continuing, as is the Alley Theatre, Houston. Also, the Sombrero Theatre, Phoenix, and Margo Jones' Theatre '54, Dallas, are expected to post bonds soon.

Phoenix Theatre, N. Y., began its season Oct. 14, while the Empress Theatre, St. Louis, reopened Sept. 28. The Playhouse, Houston, opened Sept. 26, while the Hilltop-Parkway Theatre, Baltimore, relighted Oct. 12.

Barrie; Who Dat?

Richard Halliday, producer of "Peter Pan," starring his wife Mary Marti , ran into considerable difficulty persuading Hugo Winterhalter, of RCA-Victor, to attend the musical at the Winter Garden, N. Y., before discussing an album. As busy as recording execs usually are, Winterhalter hated to spare a whole evening to "a fairy tale about pirates."

Halliday clinched the visit to the Winter Garden by revealing that a rival publisher had offered $5,000 for one duet between Mary Martin and her 12-year old daughter Heller Halliday. Number is one of the big hits of the show.

'Waltz' in Black, Has 15G Profit

"Anniversary Waltz" is in the black. The Joseph M. Hyman-Bernard Hart production recouped its $75,000 investment Sept. 11, its 23rd week on Broadway.

As of last Saturday (23), profit on the Jerome Chodorov-Joseph Fields comedy totalled around $16,000. According to an accounting, dated Oct. 2, the backers had been paid back 55% of their investment, equalling $41,250.

As of Oct. 2, profit came to $8,277 less an estimated insurance reserve of $587. Profit for the three weeks ending last Saturday (23) is estimated over $8,000. Gross for the four weeks ending Oct. 2 was $78,251. Net profit for the period was $8,821, plus $400 royalty payment for a stock production of the comedy last summer at the La Jolla (Cal.) Playhouse. Coin paid back to investors during that period was $26,250.

Macdonald Carey and Kitty Carlisle costarrer is in its 29th week at the Broadhurst, N. Y.

Crowd Fills Nine Acres As Langner Dedicates Stratford, Conn., Site

Lawrence Langner, of the Theatre Guild, who in his private status as a citizen has been spearheading the American Shakespeare Festival & Academy at Stratford, Conn., was off, and into, the ground last Sunday (24) as principal speaker at the ceremonial start of the theatre by the Housatonic River. About 400 people, a mixture of theatrical VIP's, local officials, commuters, small children and dogs, gathered on the nine-acre tract which will form the setting for "the third Stratford" in follow-up to England's and Canada's shrines to the bard.

Although the American Shakespear Festival breaks ground a year late and will get going in the summer of 1955 rather than last summer, Langner was getting "we never thought you'd make it" congrats following speeches by Katharine Cornell, Maurice Evans, ex-actress Mary Bragiotti, Connecticut's ex-actor Governor John Lodge, and Stratford town council president Tom Morey.

Raising money, a task partly entrusted to Mary Hunter, still the Festival's executive-secretary although no longer on salary, proved a formidable hurdle. The theatre is to cost around $290,000. Financially-weighty members added to the board now include Stanton Griffis, Lincoln Kirstein, Joseph Verner Reed and Irving S. Olds. The Langners (Armina Marshall) have purchased a residence on the tract and given it so the Festival will have a schoolhouse in addition to the theatre structure.

DICK GRAY'S PROD. BOW WITH 'WEDDING DAY'

The legit musical, "Wedding Day," formerly under option to Clinton Wilder, producer of "The Tender Trap," has been taken over for production by Dick Gray, brother of comedienne-singer Dolores Gray. He has resigned his post as Coast rep for Frank Music to embark on his maiden legit production. Score is by Vernon Duke, and lyrics by Ogden Nash.

Ilka Chase will work on revising the book, an original by Leonard Gershe, who wrote the "Born in a Trunk" cavalcade for Judy Garland in "A Star Is Born," and has just done the script of "The Girl Rush," indie for Paramount release starring Rosalind Russell (Mrs. Frederick Brisson) which the latter and Floyd Odlum (Atlas Trust) are producing.

Duke is also writing a ballet, "Girls Dormitory," a continuation of Johann Strauss' "Graduation Ball," for David Lichine and which both are discussing with the Ballet Theatre.

Stock Prod. Sam Hirsch Indicted on Red Charge

Miami, Oct. 26.

Sam Hirsch, operator of the Biltmore Theatre, local stock operation, has been indicted by the Dade County Grand Jury on charges that he lied under oath about Communist party connections and membership 1936-38. Charges involve possible sentence for a total of 160 years in jail under the State maximum penalty of 20 years for each count. He was released under $10,000 bond immediately following his surrender to the state attorney's office.

Hirsch, a former assistant professor of drama at the U. of Miami, left that post two years ago on a leave of absence to organize a local repertory group, which staged a summer series of revivals at the Casablanca Hotel. He's been operating th Biltmore since last spring.

Kay Ashton Stevens In $50,000 Suit vs. Airline

Chicago, Oct. 26.

Kay Ashton Stevens, widow of Ashton Stevens, late legit critic of the Chicago American, has filed a $50,000 damage suit against American Airlines. She claims she was injured when she was tossed about on a flight between Chicago and New York in April, 1953.

Suit asks $10,000 for loss of tv earnings and the remainder for loss of personal property and "pain and suffering."

End 'Tailor' Tiff, Plan B'way Prod.

Hollywood, Oct. 26.

Arbitration last week of a dispute over partnership rights in "Once Upon a Tailor" has paved the way for Broadway production of the folk comedy later this season. The Baruch Lumet play is running weekends at the Circle Theatre here.

American Arbitration Assn. panel ruled that Lou Brandt, who directed "Tailor" in its initial production at the intimate arena-style Circle, is entitled to 50% of the net profit of the engagement.

Leonard Horwin, George J. Gottfried and Harry S. Ackerman served as arbiters on the case. Their ruling was that Brandt will have no part of any future productions of the play, either here or in New York.

Producer George Boroff over the weekend greenlighted plans for the N.Y. production in which he may partner with the Playwrights Co. Oscar Karlweiss has been mentioned for the role of the tailor.

Dallas Playgoer Beefs At Unbilled Stand-Ins For 'King and I' Stars

Dallas.

Editor, VARIETY:

Rodgers & Hammerstein's "King and I" has just finished playing at the Texas State Fair in Dallas. There was a heavy mail order business before the opening because Yul Brynner and Patricia Morison were the advertised stars.

You will note from the enclosed clipping from the Dallas Morning News for Friday, Oct. 22, that up to that time Brynner had been absent from four performances, Miss Morison from two. No one can quarrel with the management's statement (quoted in the Morning News story) that "It would be physically impossible for the two leads of 'King and I' to sing and act 24 performances in 17 days."

The State Fair Auditorium seats some 4,500. But why, if 25% of the performances are to be without the principals, could not the management have advertised the fact, or eliminated the extra performances, or otherwise acted in good faith so that some 24,000 patrons wouldn't feel bilked?

As you can surmise, I was one of the disappointed patrons. I sent in my $9.60 for two seats early and let the management pick the performance. I was more interested in good seats than any specific day. And the main reason I sent for those tickets was the chance to see Yul Brynner, who was out that evening.

I question, also, the management's statement that is common practice in New York, or that Leonard Graves and Holly Harris are not understudies but alternates. In the program they are definitely listed as understudies. And as I remember New York practice, alternate casts are always so advertised. I remember,

(Continued on page 78)

REVIVE 'FOOL' AS NEXT AT LAS PALMAS, H'WOOD

Hollywood, Oct. 26.

Next production at the 400-seat Las Palmas Theatre will be a revival of Channing Pollock's "The Fool," four-acter originally produced in 1922-23. "That's Life," a revue, wound up an 18-week run at the house over the weekend.

"Fool" will be produced by T. R. Joy, who recently purchased the theatre from Paul Schreibman.

Equity-Chorus Merger to Bring Set Of Reforms; Change in Elections

By HOBE MORRISON

A number of reforms, including revision of the election procedure, are due under the scheduled merger of Actors Equity and its affiliate, Chorus Equity. Consolidation was voted last week by the combined council of the two unions, will be submitted to referendum within a month and is due to become effective next Jan. 1.

Under the new election setup, the principal change will be the scrapping of the former system of nominating committee election of a regular slate, with provision for independent candidates. Instead, nomination will be by petition of 20 members in good standing. The vote itself will be by mail referendum, dropping the old setup of balloting at the annual membership meeting.

The nomination-by-petition procedure, similar to that already in use in the affiliate American Federation of Television & Radio Artists and the Screen Actors Guild, is expected to eliminate a long-standing source of criticism, namely, the manner in which organized factions could sometimes dominate a quarterly membership meeting to control the election of the nominating committee.

With nominations by petition, it's hoped the election of officers and council members may involve less factional maneuvering. Similarly, it's expected that election by referendum may increase the number of votes cast and thus involve more democratic choice of officers and council members.

Terms of the merger call for continuation of the present Equity requirement of 24 weeks of work

(Continued on page 78)

Is Denhamholz There?

Reginald Denenholz, associate to pressagent William Fields at the Playwrights Co., is working on the production of Maxwell Anderson's "Bad Seed," which Reginald Denham is directing. There has been some confusion at the switchboard on incoming calls, but none in the Playwrights office.

There Denham known as Reggie and Denenholz as Denny.

London 'Teahouse' Nets $3,400 a Wk.

London production of "Teahouse of the August Moon" is paralleling the Broadway original as a money-maker. Both shows got solid rave reviews and have been drawing capacity attendance. However, the b.o. scale, gross receipts and profits on the West End edition have been less than for the New York version, as usual in such circumstances.

Produced for $49,616, the London edition paid off last Aug. 28, after 19 weeks at Her Majesty's Theatre. Since then it has been averaging a weekly profit of nearly $3,400 on an average weekly gross of $12,684.

Of those amounts, one-third of the profits and 2% of the gross are payable to the New York company. As of last Saturday (16) total coin due the Broadway production was approximately $9,600, based on $1,374 average weekly share.

Produced in London by Williamson Music, Ltd., (Rogers & Hammerstein subsidiary) and Prince Littler, the John Patrick-Vern Sneider comedy opened at Her Majesty's last April 23 and has been doing virtual capacity biz since then.

Weekly profit on the Broadway presentation, produced by Maurice Evans and George Schaefer, is approximately $6,500, bringing the total weekly take, including London profit, to about $7,874.

In addition to the Broadway and West End companies of "Teahouse" a third unit is slated to tour the Coast early next year under the management of Howard Lindsay and Russel Crouse. A fourth company may eventually be formed by Evans and Schaefer. Additional income has been received from the $150,000 Metro film deal.

EQUITY ISSUES 7 NEW TALENT AGENCY OKAYS

Actors Equity has franchised seven more agents. Of these, six have their own offices. They are Milton Goldman, Ted Ashley, Alec Alexander, John Harvey, Henry C. Brown and Martin Baum, latter being partnered in the Baum-Newborn Agency. Other Denny Beach, of the Paul Small office.

Franchises, as others granted during the past year, are all temporary pending the formulation of new Equity rules governing agents.

Agt. In Jail, Fails To Pay Fee; Opera Is Off

Bethlehem, Pa., Oct. 26.

Scheduled appearance next Friday (29) of the Rome Opera Co. at the highschool here has been cancelled. Outfit failed to make a deposit of half the $140 rental fee for the school auditorium last Wednesday (20), the deadline. As a result Clifford Frey, secretary of the Bethlehem school district, called off the deal.

At the time the deadline was reached, Mme. DeGomez Florelli, advance agent for the opera, was in jail on charges of defrauding two hotels of $160 in room rent. She was released last Friday (22) after paying the coin, but it was then too late to make the down payment.

London Scribe Yelps At Paying For Those Thin Theatre Programs

London, Oct. 26.

Percy Cudlipp, News Chronicle columnist, is beefing at having to pay sixpence (7c) for an eight-page theatre program, four pages of which were filled with advertisements. Admitting to being puzzled as to why a further three had not been let to advertisers, he suggests the worthwhile information in the program could have been got on to a single page.

He outlines how the program was padded: the name of the play appeared three times, and of the author twice; it gave the name of the licensee, the manager and box-office manager and of eight officials of H. M. Tennent, which presents the play ("Hippo Dancing")—"in none of whom I have the faintest interest."

"It was also done," adds Cudlipp, "by telling me who supplied the dresses, the suits, the nylons, the furniture, the electrical equipment, the vacuum cleaner, the leatherwear. Whether there are playgoers who, unlike myself, would feel frustrated if these details were withheld, I don't know.

"What I do know is that the vast majority of playgoers would like to be told something about the writing of the play—where and when it was done, how long it took, something about the careers of the author, the actors and the producer, mething even about the history of the theatre itself."

Squawks about the fact that theatres charge for the relatively skimpy programs are an old and familiar story in London. The matter is most frequently raised by recent visitors to New York, where legit playbills are not only free, but are generally highly informative, especially with biographical material about the actors.

Littler's 'Book' Modest Entry for London Run

London, Oct. 26.

Emile Littler's production of "Book of the Month," which opened last Thursday (21) at the Cambridge as the only new legit offering of the week, is a flimsy comedy by Basil Thomas. It should get by for a modest run.

Pauline Grant has directed the play with a light hand and the principal parts are skillfully played by a cast headed by Hugh Williams, Judy Campbell, Margaretta Scott and Jane Griffiths.

Show on Broadway

Peter Pan

Richard Halliday presentation of Edwin Lester production of musical comedy in three acts, based on play by James M. Barrie, with lyrics by Carolyn Leigh, music by Mark Charlap, additional music by Jule Styne, additional lyrics by Betty Comden and Adolph Green. Stars Mary Martin; features Cyril Ritchard, Kathy Nolan, Margalo Gillmore. Directed by Jerome Robbins (Mary Hunter, assistant). Scenery, Peter Larkin; costumes, Motley; lighting, Peggy Clark; technical direction, Richard Rodda; conductor, Louis Adrian; orchestral arrangements, Albert Sendrey; incidental music, Trude Rittman. Elmer Bernstein; dying effects, Joseph Kirby. Supervised by Peter Foy. At Winter Garden, N.Y., Oct. 20, '54; $6.90 top ($9.20 opening).

Wendy	Kathy Nolan
John	Robert Harrieger
Liza	Heller Halliday
Michael	Joseph Stafford
Nana	Norman Shelly
Mrs. Darling	Margalo Gillmore
Mr. Darling	Cyril Ritchard
Peter Pan	Mary Martin
Lion	Richard Wyatt
Kangaroo	Don Liurio
Ostrich	u Tewkesbury
Slightly	David Bean
Tootles	Ian Tucker
Curly	Stanley Stenner
Nibs	Paris Theodore
Crocodile	Norman Shelly
Twins	Alan Sutherland, Darryl Duran
Capt. Hook	Cyril Ritchard
Smee	Joe E. Marks
Tiger Lily	Sondra Lee
Cecco	Robert Tucker
Noodler	Frank Lindsay
Jukes	William Burke
Starkey	Robert Waterford
Mullins	James White
Wendy Grown-Up	Sallie Brophy
Jane	Kathy Nolan

Pirates: Robert Tucker, Frank Lindsay, Frank Marasco, James White, William Burke, Chester Fisher, John Newton, Arthur Tonkoian, Robert Vanselow, Richard Winter.

Indians, Robert Banas, Don Lurio, Robert Piper, William Sumner, Richard Tyatt, Linda Donnell, Lisa Lang, Suzanne Hickey, Joan Tewkesbury.

Songs: "Tender Shepherd," "I've Got to Crow," "I'm Flying," "Pirate Song," "A Princely Scheme," "Indians," "Another Princely Scheme," "I Won't Grow Up," "On the Ship," "The Battle," by Leigh-Charlap, and "Neverland," "Wendy," "Neverland Waltz," "Mysterious Lady," "Ugg-a-Wugg," "The Pow-Wow Polka," "Distant Melody," "Hook's Waltz," by Styne-Comden-Green.

James M. Barrie would probably be more astonished than anyone to discover that he was a Broadway librettist. But if he could see this musical version of his "Peter Pan," the little Scot sentimentalist would surely be even more pleased than surprised.

With Mary Marti as the personification of perennial boyhood, and a brilliantly inspired production, "Peter" seems the perfect vehicle for musicalization. How could it have been overlooked so long?

Possibly Tinker Bell was working some of her magic offstage, for it's evident that someone performed a few miracles during the show's long tryout on the Coast. Anyway, "Peter" is a delightful show that belies advance reports and captivated the Winter Garden's first-nighters.

From a commercial angle, however, this "Peter" is considerably less salubrious. Disregarding its original Coast setup, which was a separate operation, the show cost about $95,000 to bring to Broadway, excluding approximately $30,000 in bonds. It needs between $37,500 and $40,000 weekly gross to break even and, besides the theatre share, must pay about 25% off the top in royalties, etc.

It can probably earn about $9,000 weekly operating profit at $57,500 capacity, but Coast producer Edwin Lester gets the first $35,000 return and about 25% of the producer's end thereafter. Also, the San Francisco Civic Light Opera, which originally presented the production as a subscription offering, gets 10% of the net profits.

Allowing for these various slices, Broadway presenter Richard Halliday and his backers stand to get into the clear with the venture after about 15 weeks, providing it sells out that long. The engagement at the Winter Garden is announced for 16 weeks, but is subject to indefinite extension if business warrants.

The big question, therefore, is whether "Peter" can do smash business long enough to pay off. That, obviously, depends on whether the show has general or special audience appeal. Judging fr m the reaction at the premiere, practically everyone will love "Peter." But it remains to be seen whether the business man trade, expense account boys and visiting firemen will take a night off from girly musicals and laugh plays for a taste of the fantasy and enchantment of childhood.

"Peter" has started as a standees-only smash, with the inevitable extra juve demand for matinees. Although a few disgruntled purists may object, most audiences are likely to approve of the adaptation, which is frequently more musical comedy than Barrie. Moppets, in particular, will revel in the added comedy touches, dance numbers and imaginative special effects. In fact, this musical edition must surely be the best "Peter" ever produced.

It has undeniable enchantment. Miss Martin is so completely right, so believable and infectious as the eternal boy that it seems incredible that Barrie didn't write the original play for her. From her first, electrifying entrance through the Darling childrens' bedroom window to the curtain, when Peter and the three kids fly away to Neverland, soaring breathtakingly back and forth across the stage, it is one of the thrilling first acts in memory.

Although that level of excitement is never quite equalled in the subsequent acts, and the second act and to some extent the third have relatively prosaic passages that could profitably be cut, the show as whole remains enormously enjoyable. Virtually all the Barrie story is retained, and there are numerous interpolations, including some hokum comedy bits to amuse adults and panic the urchins.

In addition to Miss Martin's iridescent performance of the title part, Cyril Ritchard is diverting as the luckless Mr. Darling and rib-spraining in a lampoon portrayal of Capt. Hook, who sings and dances and gets off preposterously funny readings. It's a performance that borders perilously on over-exaggeration, and must be strictly restrained, however.

Small, blond dancer Sondra Lee is a deliciously impish Tiger Lily. Joe E. Marks is brilliantly cast as a horrendously ineffectual Smee, Kathy Nolan is appealing as Wendy, Heller Halliday (daughter of Miss Martin and producer Halliday) is charming in the greatly expanded role of Liza, the maid, with an especially disarming duet in one with the star. Margalo Gillmore is suitably protective as Mrs. Darling and the assorted boys, pirates and indians are well chosen.

The songs, including both the original numbers supplied by Carolyn Leigh and Mark Charlap and the added contributions of Jule Styne and Betty Comden and Adolph Green, are generally undistinguished, with "I've Got to Crow," "I Won't Grow Up," "Ugg-a-Wugg," "The Pow-Wow Polka" and "Distant Melody" seemingly most notable. However, that limitation matters little, since the fact that there is music at all, regardless of its quality, provides a stringboard for the broad musical comedy treatment and the staging inspiration that make this "Peter" outstanding.

Major credit for the brilliant show manifestly goes to Jerome Robbi , who did the overall directing and staged the entertaining dances, with recognition also due Peter Foy, whose supervision of the flying effects is an obviously valuable asset. In addition, Peter Larkin's scenery, Motley's costumes and Peggy Clark's lighting are clearly helpful. *Hobe.*

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera), OP (Operetta).

Bad Seed (D)—Playwrights Co., prod.; Reginald Denham, dir.; Nancy Kelly, star.

Black-Eyed Susan (C)—Gordon W. Pollock-James Goodman-Everett Hart, prods.; Gregory Ratoff, dir.; Vincent Price, star.

Flowering Peach (D)—Producers Theatre, Inc., prod.; Clifford Odets, dir.; Menasha Skulnik, star.

House of Flowers (M)—Saint Subber, prod.; Peter Brook, dir.; Pearl Bailey, star.

Lunatics & Lovers (D)—May Kirschner, prod.; Sidney Kingsley, dir.

On With the Show (M)—Elizabeth Miele, prod.; Charles W. Christenberry Jr. & Byrle Cass, dirs.; Irra Petina, star.

One Eye Closed (C)—Haila Stoddard, prod.; Romney Brent, dir.; Tom Helmore, star.

Pajama Tops (C) (Rd.)—H. Clay Blaney, prod.

Portrait of a Lady (D)—Lyn Austin-Thomas Noyes—Producers Theatre, prods.; Jose Quintero, dir.; Jennifer Jones, star.

Sailor's Delight (C)—Richard Aldrich, Richard Meyers, Julius Fleischmann, prods.; Arthur Sicrom, dir.; Eva Gabor, star.

Silk Stockings (M)—Cy Feuer & Ernest H. Martin, prods.; George S. Kaufman, dir.; Hildegard Neff, Don Ameche, stars.

Tea & Sympathy (D) (RD.)—Playwrights Co., & Mary K. Frank, prods.; Elia Kazan, dir.; Deborah Kerr, star.

Show Out of Town

Les Hussards
(THE SOLDIERS)

Montreal, Oct. 14.

Le Theatre du Nouveau Monde production of tragicomedy in three acts, by Pierre-Aristide Breal. Features Guy Hoffmann, Georges Groulx, Giselle Schmidt. Directed by Jean Gascon; decor and costumes, Michael Ambrogi. At Gesu Theatre, Montreal, Oct. 7, '54; $2.25 top.

Joseph Lioni	Ovila Legare
Maria Li i	Antoinette Giroux
Mme. Bagilone	Jeanne Demons
Raphael	Jean Dalmain
Cesar Carotti	Georges Bouvier
Cosima	Giselle Schmidt
Giacoma	Jean Gascon
Elisa	Denise Dubreuil
Pietro	Gabriel Gascon
Ange-Marie Le Gouce	Georges Groulx
Filcot	Guy Hoffmann
Le Capitaine	Jean-Louis Roux
UnSoldat-greffier	Marc Facreau

Le Theatre du Nouveau Monde gets its fourth season away with flying colors, presenting Breal's tragi-comedy, "Les Hussards" to solid audience reaction and top drawer performances throughout.

This is the first play of any stature, written in recent years, that a French-Canadian company has managed to acquire. With most Gallic writers keeping in mind the lucrative U.S. legit and film markets for their material, French-Canadian outfits rarely get a chance at a modern French play as the rights, for both French and English are usually sold as a package. However "Les Hussards" is the exception, with the TNM group getting the French rights and Jose Ferrer having the English rights for Broadway, etc.

"Les Hussards" is a reasonably thi joke spread out over three acts, but saved in the current offering by the standout thesping of Guy Hoffmann and Georges Groulx as the two confused soldiers, and the breakneck pace establish by director Jean Gascon, who also turns in an admirable performance the village stutterer.

Story involves two members of Napolean's army in 1796 during the war with Italy, and the action takes place in a small town somewhere in the north of Italy. Local villagers, who know the French are coming, have heard tall tales of their ruthlessness and their treatment of Italian women, but the first arrivals are two forlorn and weary privates, who enter the village almost by accident.

Giselle Schmidt as a maid who becomes a key figure in the yarn, is lively, convincing and always attractive as she arouses her fearful employers and uses her feminine charms to divert the soldiers. Gabriel Gascon, as a hostage is suitably Italian in appearance and manner, Jean Dalmain adds spark and contrast as an unsuccessful suitor, and Ovila Legare and Antoinette Giroux are effective as the parents.

As with most TNM offerings, the cast is letter perfect, but the preem of "Les Hussards" suggests almost too much rehearsing. Several of the leads sound as if they had had strained their voices, the constant fast tempo turns some scenes into near shambles. *Newt.*

Legit Followup

Mrs. Patterson
(HARRIS, CHICAGO)

Chicago, Oct. 12.

After some retooling during its three-week tryout run in Detroit, "Mrs. Patterson" comes tantalizingly close to being a minor success as a showcase for singer Eartha Kitt's not inconsiderable dramatic talents. As it plays now, it's bewildering mixture of charm and monotony with the latter beating the former to the wire.

It's Miss Kitt all the way. She has much to do in the partially coherent tale of words and song, realism and fantasy. As the 15-year-old Teddy, the love child of a deep south domestic and a passing fancy, she flits between impoverished fact and a dream world that's a strange composite of southern belledom and the big city lures of Chicago.

The star sings five songs, a number called "Be Good" having been dropped. While hardly showstoppers, the ditties are all pleasant enough. It remains a question whether they add enough to break the action.

Avon Long has taken over the part of Mr. D, succeeding Alonzo Bosan, and he and Enid Markey, in the title role, are standouts in a fine supporting group. Ruth Attaway, as Teddy's hardpressed Mom, comes through ably as does Terry Carter, as a poor boy admirer. Estelle Hemsley cops plenty of laughs in her portrayal of the Bible-spouting light finger. Helen Dowdy adds a filip as the blues singing gal from the city. *Dave.*

Shows Abroad

Joan of Arc at the Stake

London, Oct. 21.

Muskart Society Ltd. (by arrangement with Jack Hylton) production of oratorio in one act (11 scenes). Stars Ingrid Bergman. Directed by Roberto Rossellini; music, A. Honegger; text, P. Claudel (English version by Dennis Arundell); orchestra, Leighton Lucas. At Stoll Theatre, London, Oct. 20, '54; $2.50 top.

Joan of Arc	Ingrid Bergman
Brother Dominic	Valentine Dyall
1st Herald	Robert Algar
Usher	Anthony Newlands
Tiger	Audrey Nicholls
Fox	Thelma Litster
Porcus	Harry Hapgood
Ass	Kim Grant
1st Herald	Alfred Hallett
2d Herald	Norman Lumsden
St. Catherine	Nancy Thomas
St. Margaret	Elizabeth Cooper
Virgin	Eugenie Castle
Grinder Trusty	Richard Carey
Mother O'Barrels	Gabrielle Day
Peasants	Leslie Kyle, Jack Leonard
Cleric	Andrew Macpherson
Priest	Robert Algar
Boy	Irving Childs

Not even the presence of Ingrid Bergman, or the austere yet imaginative staging of Roberto Rossellini, can disguise the pretentiousness of this production. "Joan of Arc at the Stake" is a dull, dreary and pointless effort.

Even the magnificence of Honnegger's music cannot salvage the wreck. Its boxoffice value must be confined to the personal lude of the star in her London stage be but and, with luck, that may sustain the production for its limited run of 29 performances.

Is could not have opened in more auspicious circumstances, having a royal charity preem with an elite trade and socialite audience. All the glitter and the sparkle was on the wrong side of the footlights, with little on th stage to inspire enthusiasm.

The staging is a curious mixture of futuristic conceptions and old-style techniques. A huge, transparent backcloth runs across the width of the stage in CinemaScope proportion and by means of back projection the decor is occationally varied. On the stage itself there is nothing more than a plain platform (later transformed to the stake) and plain, unrelieved black staircase.

It is in this sombra setting that Miss Bergman has the unenviable task of portraying the French heroine. Her radiant good looks and her own recognized skill as an actress partly compensate for the banality of much of the text.

The nightmare trial in which she is judged by a jury of sheep allows some adequate ballet and there is excellent vocal support from an accomplished choir which overflows from the stage into the surrounding boxes. The symphony orchestra is one of the best things in the production.

As "Joan" runs for about 70 minutes, it is preceded by the Ballet Rambert with an adequate presentation of the first act of "Giselle." *Myro.*

Can-Can

London, Oct. 15.

Williamson Music Ltd. and Prince Littler production of musical comedy in two acts, with music and lyrics by Cole Porter; book by Abe Burrows. Stars Irene Hilda; features Edmund Hockeridge, Alfred Marks, Gillian Lynne, George Gee. Directed by Jerome Whyte; choreography, Deirdre Vivian, reproducing original dances by Michael Kidd; scenery Jo Mielziner; costumes, Motley; musical director, Charles Prentice; orchestrations, Philip J. Lang. At Coliseum, London, Oct. 14, '54; $2.80 top.

Bailiff	Bernard Quinn
Registrar	ichard Lawrence
Policemen	George Pastell, Victor Baring, Noel Sheldon, George Ballantyne, Conway Dixon, Lionel Hayward
Judge Paul Barriere	Peter Swanwick
Court President	Charles Hill
Aristide Forestier	mund Hockridge
Claudine	Gillian Lynne
Gabriel	Eve Ashley
Marie	Gloria George
Celestine	Joy Turpin
Hilda Jussac	George Gee
Boris Adzinidzinadze	Alfred Marks
Hercule	Vincent Charles
Theophile	Warren Mitchell
Etienne	Alan Gobriel
Waiter	Ernest Hale
La Mome Pistache	Irene Hilda
2d Waiter	George Pastell
Cafe Waiter	Victor Baring
Cafe Customer	ichard Lawrence
Jailer	Bernard Quinn
Model	Aleta Morrison
Mimi	Francis Pidgeon
Customers	Charles Hill, George Ballantyne, Antonia Palmer
Doctor	George Ballantyne
Second	Victor Baring
Prosecutor	ichard Lawrence

A bad press and a long run. It happened on Broadway and now looks like being repeated on this side of the Atlantic. "Can-Can," the newest importation from the U. S., is by no means a critic's show, but there is a big following for this type of slickly produced and handsomely staged entertainment.

Neither the Cole Porter score nor the Abe Burrows book attain the standard set by many of the clicko musicals imported from Broadway in the past decade. The story of the judge who sets out to clean up Montmartre and becomes romantically entangled is obvious, the dialog is more painstaking than inspired and does not adequately exploit some of the better situations in the yarn. The major disappointment is the Cole Porter score, however. Apart from one or two numbers which had lately been getting radio plugs, most of the tunes are new to London, but few of them boast the hummable quality usually a staple ingredient in Broadway tuners. The lyrics rarely rise above average.

So what makes "Can-Can" a potential b.o. success? Despite its fundamental weakness, the production has many ticket-selling qualities. There is a good all round cast headed by blonde Parisienne Irene Hilda. There is also colorful decor, bright costuming and exhilarating dance sequences in which Gillian Lynne does standout work. But a major credit must go to Jerome Whyte, who has infused a generous quota of vitality and movement by the confidence of his direction.

Miss Hilda, who had hitherto played only cabarets in London, makes an excellent showing in her West End legit bow. She has a vivacious personality and her performance is notable for its charm and sincerity. Her wide vocal range is more than adequate to fill this large theatre and, on opening night, she was the sole showstopper with a delicate handling of "I Love Paris."

Two male leads are played by Edmund Hockridge, a Canadian artist resident in London, and Alfred Marks, a local comedian. The former plays the judge with smooth confidence, and his fine voice adds to the quality of his vocal numbers. Marks, an adroit comedian, gets a positive laugh reaction from his interpretation of the Bulgarian sculptor, with th dualling scene as his comedy highlight.

Miss Lynne, an ex-Sadlers Wells dancer, leads the two ballet sessions with a vigorous and wholly satisfying terp display. George Gee's performance as the art critic does not quite measure up to the general level of acting. Smaller parts have been carefully cast and are nicely played.

Of the musical numbers, only two really register, one being the show-stopping "I Love Paris," and the other, the title song, with typical Cole Porter lyric and a lively rhythm. Jo Mielziner's settings are bold and authentic looking and Motley's costuming is first class. Deirdre Vivian has done an excellent job in reproducing the original Michael Kidd dances. *Myro.*

Anna Russell

London, Oct. 12.

arold Holt presentation of Anna Russell, at Royal Festival Hall, London, Oct. 11, '54.

For her one-night stand at London's de luxe concert hall, Anna Russell picked a difficult time and an unfortunate day. The Monday of her appearance happened to be the one day on which a strike had closed down all London newspapers and she was, in consequence, robbed of last-minute publicity.

Further, owing to other commitments at the Hall, her concert was timed to start at 5:45 p.m., too late for the regular matinee trade and a shade too early for the majority of people who work in offices and shops. That the Festival Hall was more than half filled was, in the circumstances, a minor triumph.

Of her performance, there is not much room for criticism. Miss Russell is an experi nced comedienne with a one-woman routine, perfected and polished over th years, and the range of her repertoire is more than enough to satisfy most tastes. *Myro.*

Book of the Month

London, Oct. 22.

Emile Littler production of comedy in two acts, by Basil Thomas. Stars Hugh Williams, Judy Campbell, Margaretta Scott, Jane Griffiths. Directed by Pauline Grant; decor, John Mortimer. At Cambridge Theatre, London, Oct. 21, '54; $2.25 top.

Edward Halliday	Hugh Williams
Joanna	Judy Campbell
Marcia Wentworth	Margaretta Scott
Betty Halliday	Jane Griffiths
Doris	Noel Dyson
Col. Barnes-Bradley	Michael Trubshawe
Dr. Ian Maclure	John Robinson
Nicholas Barnes-Bradley	Shaun O'Rior

Basil Thomas has an amusing idea in "Book of the Month," but it is barely strong enough to sustain two acts and just misses being a comedy hit.

The lack of staying power, which becomes over-evident in the second act, emphasizes that it is somewhat flimsy entertainment, probably good enough for a moderate West End engagement. It cannot be regarded, however,

(Continued on page 78)

Chi Spiffy Again; Eartha $23,100, Channing $31,600, O.&J. Mild 19G

Chicago, Oct. 26.

Biz was generally perky again last week in Chi. "Last weeks" plugging is apparently sparking attendance for Carol Channing in "Wonderful Town," while the "Mrs. Patterson" tryout, starring Eartha Kitt, is getting an assist from Theatre Guild - American Theatre Society subscription. Olsen and Johnson addicts are presumably supplying the trade at "Pardon Our Antenna," which drew unanimous critical raps.

The future booking lineup includes Nov. 8, "Saint Joan," Great Northern, subscription; Nov. 15, "Fifth Season," Erlanger, indefinite run; Nov. 23, "King and I," Shubert, subscription, indefinite run; Dec. 6, "Oh Men, Oh Women," Harris, subscription, indefinite run.

Estimates for Last Week

Mrs. Patterson, Harris (2d wk) ($5; 1,000) (Eartha Kitt). Over $23,100 (previous week, $24,600 for first seven performances).

Pardon Our Antenna, Selwyn (1st wk) ($4.50; 1,000) Ole Olsen, Chic Johnson). Under $19,000 for first full week (previous week, got $3,800 on the premiere).

Wonderful Town, Shubert (16th wk) ($4.60; 2,100) (Carol Channing). Almost $31,600 (previous week, $33,400); exits Nov. 20 to resume.

'Quadrille' $36,700, 'Gert' 7½G, Hub

Boston, Oct. 26.

"Quadrille" wound its first full week at the Colonial with near capacity biz, with indications that the current, final week will be ditto. "Getting Gertie's Garter," in next-to-final week at the Majestic, was only fair.

Future booking list includes Nov. 1, "Living Room," Plymouth, tryout, two weeks, subscription; Nov. 8, "On With the Show," Shubert, three weeks, tryout; Nov. 11, "Portrait of a Lady," Colonial, 10 days, tryout; Nov. 13, "One Eye Closed," Wilbur, one week, tryout; Nov. 15, "Black-Eyed Susan," Plymouth, two weeks, tryout; Nov. 2, "Hello Paree," Colonial, tryout, one week; Nov. 23, "World of Sholem Aleichem," Wilbur, five days; Nov. 29, "Witness For the Prosecution," Plymouth, two weeks, tryout.

Estimates for Last Week

Getting Gertie's Garter, Majestic (5th wk) ($3.30; 1,500). Off to about $7,500 on twofers; final week is current.

Quadrille, Colonial (2d wk) ($4.95; 1,570) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Sick $36,700 for first full week; final week is current.

JEAN ARTHUR IN 'JOAN' 18G 2D WEEK, DETROIT

Detroit, Oct. 26.

Second and last week of "Saint Joan," starring Jean Arthur, grossed a modest $18,000 at the 1,482-seat Cass. Top was $3.85. Current is "Caine Mutiny Court Martial" in for six days at a $4.40 top.

The 2,050-seat Shubert, dark last week, currently is presenting Jose Greco and his Spanish Dancers for fortnight at a $3.30 top. Only future booking is Nov. 8, "Moon Is Blue," Shubert, two weeks.

Douglas-'Ginger' $15,500 For 4-Way Split-Week

Denver, Oct. 26.

"Time Out for Ginger" grossed early $15,500 in a four-way, eight-performance split last week. Comedy played an added matinee and evening performance Sunday (17) at the KMBC Playhouse, Kansas City, pulling in around $1,700. Take the following day, Monday (18), at the High School Auditorium, Topeka, was $2,800. Show moved to the Arcadia, Wichita, Tuesday (19) where receipts came to $3,200, while the total for four performances, Thursday - Saturday (21-23), at the Auditorium here was almost $7,800.

Melvyn Douglas starrer is playing another four-way split this week en route to the Coast.

Bracken 17G in Split

St. Paul, Oct. 26.

"Seven Year Itch" pulled in over $17,000 in six performances last week, split evenly between the Capitol, Salt Lake City, and the Auditorium here. Comedy played former location Monday-Tuesday (18-19), moving to latter stand Friday-Saturday (22-23).

Eddie Bracken starrer is splitting the current week between the Iowa, Cedar Rapids, and the Pabst, Milwaukee.

Hayes' 'Woman' $24,600, 'That's Life' O.K. $6,000, Tandy-Cronyn Open, L.A.

Hollywood, Oct. 26.

There's currently only one legit offering in town after the weekend closings of "What Every Woman Knows" and "That's Life." Solo entry the Jessica Tandy-Hume Cronyn program of readings, "Face to Face," which replaced Helen Hayes in "Woman" at the Huntington Hartford Theatre.

Final frame's $24,600 capacity take gave "Woman" a total of $99,700 for the four-week run. At that figure, the show recouped all of its $24,000 production cost and looks to earn a hefty profit in its subsequent San Francisco and N.Y. City Center runs.

"That's Life" ended an 18-week run at the 400-seat Las Palmas with a $6,000 finale, for a run total of $93,550. Danny Dare-Sam Lewis production has recouped about $15,000 of its $24,000 production cost, but most of this has gone back into setting up a new production for a tour starting early next month at the Alcazar Theatre, San Francisco.

'Moon' Gets O.K. $12,000 On Holdover in Pitt

Pittsburgh, Oct. 26.

Second week for "The Moon Is Blue" picked up over the first and the comedy, on its third visit to Pittsburgh, wound up with close to $12,000 for the finale. That made its latest local engagement a winning one and gave the Jerome Cowan production of the F. Hugh Herbert comedy almost $3,000 better than the opening stanza.

Nixon is now shuttered until Nov. 8, when "Fifth Season" is due, with "Wonderful Town" arriving Nov. 22 for two weeks.

'Sex' Not So Sexy $2,800 For Balto Stock Week

Baltimore, Oct. 26.

Unfavorable reviews contributed to the weak $2,800 pulled by Charles (Buddy) Rogers in "The Stronger Sex" last week at Don Swann's Hilltop-Parkway winter stock operation here.

Better returns are indicated for the current "Time of the Cuckoo" with Renzo Cesano (the Continental). Bethel Leslie in "Sabrina Fair" is set to follow for a two-week stint.

Current London Shows

London, Oct. 26.

(Figures denote premiere dates)

After the Ball, Globe (6-10-54).
Airs Shoestring, Royal Ct. (4-22-53).
All For Mary, Duke York (9-9-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Both Ends Meet, Apollo (6-9-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Dark Light Enough, Aldwych (4-30-54).
Day By The Sea, Haymarket (11-26-53).
D'Oyly Carte Opera, Savoy (9-13-54).
Dry Rot, Whitehall (8-31-54).
Duenna, Westminster (7-28-54).
Folies Bergere, Pr. Wales (9-24-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Intimacy At 8:30, Criterion (4-29-54).
Joan of Arc, Stoll (10-20-54).
Joyce Grenfell, St. Mart. (6-2-54).
Keep in Cool Place, Saville (8-16-54).
King and I, Drury Lane (10-8-53).
Love Match, Vict Palace (11-10-53).
Manor of Northstead, Duchess (4-28-54).
Mousetrap, Ambas. (11-25-52).
Never Too Late, Strand (6-3-54).
No News Father, Cambridge (9-15-54).
Old Vic Rep, Old Vic (9-9-54).
Pal Joey, Princes (3-31-54).
Party Spirit, Piccadilly (9-23-54).
Relations Apart, Garrick (8-3-54).
Sabrina Fair, Palace (8-4-54).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Wedding in Paris, Hipp. (4-3-54).
Wild Goose Chase, Embassy (10-19-54).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS

Off The Record, Vic. Pal. (11-2-54).
Immoralist, Arts (11-3-54).
Matchmaker, Haymarket (11-4-54).

Scheduled N.Y. Openings

(Theatre indicated if set)

BROADWAY

Quadrille, Coronet (11-3).
Fanny, Majestic (11-4).
Abie's Irish Rose, Holiday (11-13).
Wedding Br'kf'st, 48th St. (11-16).
Living Room, Miller (11-17).
Hot Rock (11-22).
One Eye Closed, Bijou (11-24).
Kilgo Run (week 11-29).
Mrs. Patterson, National (12-1).
On With Show, Hell'ger (12-2).
Shoemaker's Children (wk., 12-3).
Flowering Peach (week of 12-6).
Witness For Prosecution (12-8).
Portrait of a Lady, ANTA Playhouse (12-9).
Lunatics & Lovers, Br'dhurst (12-13).
Festival (12-15).
Running Mate (12-15).
Between Friends (12-16).
Black-Eyed Susan (12-16).
Stars Person's Backyd, (wk., 12-19).
Anastasia (12-22).
What Every Woman Knows, City Center (12-22).
House of Flowers, Alvin (12-23).
Flim Flam (12-24).
Painted Days (wk., 1-10).
Silk Stockings, Imperial (12-30).
Grand Prize (wk., 1-10).
Plain & Fancy (1-20).
Desperate Hours (1-26).

OFF-B'WAY

Sandhog, Phoenix (11-23).

'Fanny' $53,715, 'R'maker' $11,900, 'S.P.' 43½G, Phila.

Philadelphia, Oct. 26.

Liveliest fall business in years continues to greet town's two musicals, "South Pacific" and "Fanny." Both are playing to standees at every performance.

Future bookings include Nov. 1, "Fifth Season," Shubert, one week, and "Getting Gertie's Garter," Locust, on twofers, three weeks; Nov. 2, "World of Sholem Aleichem," Walnut, three weeks; Nov. 22, "Silk Stockings," tryout, Shubert, four weeks; Mask & Wig Club's "Tempest in a Teapot," Locust, one week, and "Lunatics and Lovers," tryout, Walnut, two weeks; Nov. 24, "House of Flowers," tryout, Erlanger, three-and-a-half weeks; Nov. 29, "Black-Eyed Susan," tryout, Locust, one week, and Dec. 25, "The Grand Prize," tryout, Locust, two weeks.

Estimates for Last Week

South Pacific, Forrest (MD) (4th wk) ($4.80, 1,760) (Iva Withers, Webb Tilton). Almost $43,500 sellout; continues through Nov. 20.

Fanny, Shubert (MD) (2d wk) ($6, 1,780) (Ezio Pinza, Walter Slezak). Sold out in advance; house record at $53,715; current week is the final for the tryout.

Rainmaker, Walnut (C) (2d wk) (1,340; $4.20) (Geraldine Page). Critical but not boxoffice success; about $11,900; excited for Broadway.

'Show-Off' 15G, St. L.

St. Louis, Oct. 26.

"The Show-Off," with Joe E. Brown, drew a nice $15,000 for the first week of a fortnight stand at the midtown Empress. House is offering a stock policy of revivals with guest stars.

"Moon Is Blue" opened last night (Mon.) for a two-week engagement at the American, at a $3.50 top. Jerome Cowan, Martha Randall and Wayne Carson are the leads.

B'way Holds Ground; Martin 36½G (5), 'Trap' $17,800, 'Sing' 11G, 'Fox' 8½G, 'Cadillac' $25,200, 'Summer' $17,600

Biz on Broadway was steady last week. Most shows registered increases under $1,000 with two entries going over that mark.

"Peter Pan," which opened last Wednesday (20), did capacity biz. Other sellouts were "Boy Friend," "Can-Can," "Dear Charles," "Kismet," "Pajama Game" and "Teahouse of the August Moon," with "Caine Mutiny" just missing going clean.

Opening this week are "Traveling Lady" tonight (Wed.) and "The Rainmaker" tomorrow night (Thurs.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

All Summer Long, Coronet (D) (5th wk; 36; $5.75-$4.60; 1,027; $30,000. Almost $17,600 (previous week, $15,400); moves Monday (1) to the Booth.

Anniversary Waltz, Broadhurst (C) 29th wk; 227; $4.60; 998; $28,000) (Macdonald Carey, Kitty Carlisle). Over $23,600 (previous week, $24,100).

Boy Friend, Royale (MC) (4th wk; 28; $6.90; 1,172; $38,200). Capacity at $38,400 (previous week, $37,600).

By the Beautiful Sea, Imperial (MC) (29th wk; 228; $6.90; 1,400; $50,000). Shirley Booth). Over $33,100 (previous week, $32,900).

Caine Mutiny Court Martial, Plymouth (D) (40th wk; 316; $5.75-$4.60; $33,331) Lloyd Nolan, John Hodiak, Barry Sullivan). Almost $33,300 (previous week, $33,200).

Can-Can, Shubert (MC) (77th wk; 612; $6.90; 1,361; $50,160). Sellout, just $50,500 (previous week, $50,400).

Dear Charles Morosco (C) (6th wk; 45; $6.90-$5.75-$4.60; $29,850) (Tallulah Bankhead). Another sellout, held at over $29,900.

Fifth Season, Cort (C) (82d wk; 651; $4.60; 1,056; $25,227) (Chester Morris, Joseph Muloff). Over $13,400 (previous week, $12,600); closed last Saturday (23) at an approximate profit of $150,000 on a $60,000 investment; currently touring.

Fragile Fox, Belasco (D) (2d wk; 15; $5.75; $4.60; 1,077; $28,300) (Dane Clark, Don Taylor). Almost $8,500 (previous week, $11,000 for first seven performances).

King of Hearts, National (C) (30th wk; 234; $5.75-$4.60; 1,172; $31,300) (Donald Cook, Jackie Cooper). Over $15,700 on twofers (previous week, $16,700).

Kismet, Ziegfeld (OP) (47th wk; 372; $6.90; 1,528; $57,908) Alfred Drake). Capacity at over $57,900 (previous week, $57,900).

Oh Men, Oh Women, Miller (C) (45th wk; 366, $5.75-$4.60; 920; $23,248) (Lloyd Bridges). Over $11,500, with some twofers (previous week, $12,200); closes Nov. 13 to tour with Ralph Bellamy replacing Bridges as star.

On Your Toes, 46th St. (MC) (2d wk; 16; $6.05-$6.90; 1,319; $48,547). (Vera Zorina, Bobby Van). Almost $42,800 (previous week $43,700).

Pajama Game, St. James (MC) (24th wk; 188; $6.90; 1,571; $51,717) (John Raitt, Janice Paige, Eddie Foy Jr.). Over $52,100 (previous week, $52,117).

Peter Pan, Winter Garden (MD) (1st wk; 5; $6.90; 1,510; $57,500) (Mary Martin). Opened Wednesday (20) to unanimously affirmative notices; grossed over $36,500 for first five capacity performances.

Reclining Figure, Lyceum (C) (3d wk; 20; $5.75-$4.60; 995; $23,389). Nearly $18,100 (previous week, $17,500).

Seven Year Itch, Fulton (C) (101st wk; 805; $5.75-$4.60; 1,063; $24,000) (Elliott Nugent). Over $23,000 (previous week, $23,000).

Solid Gold Cadillac, Music Box (C) (51st wk; 405; $5.75-$4.60; 1,077; $27,811). Over $25,200 (previous week, $23,600).

Tea and Sympathy, Barrymore (D) (56th wk; 445; $5.75-$4.60; 1,214; $28,300) (Joan Fontaine) Nearly $24,900 (previous week, $24,200).

Teahouse of the August Moon, Beck (C) (54th wk; 436; $6.22-$4.60; 1,214; $33,608) Burgess Meredith, Scott McKay). Another sellout, over $34,100.

Tender Trap, Longacre (C) (2d wk; 13; $5.75; $4.60; 1,048; $26,317) (Robert Preston, Kim Hunter, Ronny Graham). Almost $22,300 (previous week, $17,800 for first five performances).

Miscellaneous

Sing Me No Lullaby, Phoenix (D) (2d wk; 14; $3.45; 1,150; $20,000). Over $11,000 (previous week, $9,300 for first six performances).

OPENING THIS WEEK

Traveling Lady, Playhouse (D) ($5.75-$4.60; 999; $23,500). Play by Horton Foote, presented by Playwrights Co.; production financed at $55,000, cost about $48,000 to bring in including bonds and approximate $11,000 tryout loss; can break even at around $13,000; opens tonight (Wed.).

Rainmaker (D) ($5.75-$4.60; 1,056; $29,000 (Geraldine Page). Play by N. Richard Nash, presented by Ethel Linder Reiner, in association with Hope Abelson; production financed at $75,000, cost about $45,000 to bring in including approximate $4,000 tryout loss; can break even at around $14,000 gross; opens tomorrow night (Thurs.).

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Clandestine Marriage, Provincetown (9-29-54).
Dybbuk, 4th St. (10-26-54).
I Feel Wonderful, de Lys (10-18-54).
In Splendid Error, Greenwich Mews (10-26-54).
Sands of the Negev, President (10-19-54).
Slight Delinquent, Blackfriars (10-25-54).
Stone For Danny Fisher, Downtown National (10-21-54).
Way of the World, Cherry Lane (10-2-54).

'LADY' MODEST $11,700 IN CLEVE. TRYOUT WK.

Cleveland, Oct. 26.

Horton Foote's new "Traveling Lady," in a pre-Broadway tryout, drew a miud $11,700 last week at the 1,500-seat Hanna, at $3.75 top. Comedy-drama drew critical reactions as luke-warmish as weather.

Dark this week, the Hanna reopens next Monday (1) with "Caine Mutiny Court Martial," featuring Wendell Corey, Paul Douglas and Steve Brody. Bookings set by manager Milton Krantz include "Naughty Natalie," Nov. 8, two weeks; "Tea and Sympathy," Nov. 22; "King of Hearts," Nov. 29; Jose Greco dancers, Dec. 6; "World of Sholem Aleichem," Dec. 13; "Light is Dark Enough," Dec. 20; "Wonderful Town," Jan. 3; "Pajama Game," Feb. 14, two weeks; Jean Arthur's "Saint Joan," Feb. 28.

Total Legit Grosses

Following are the comparative figure based on VARIETY's box-office reports for last week (the 21st week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	24	21
Total weeks played so far by all shows	354	317
Total gross for all shows last week	$623,400	$577,700
Season's total gross so far	$9,767,100	$9,238,800
Number of new productions	12	12

ROAD

Excluding stock

Number of current shows reported	19	23
Total weeks played so far by all shows	261	263
Total gross for all shows last week	$498,200	$452,800
Season's total gross so far	$6,891,000	$6,027,500

Old Vic 'Dream' $45,100 For 3 Perfs in Mpls.

Minneapolis, Oct. 26.

Old Vic's "Midsummer Night's Dream," with Robert Helpmann, Moira Shearer and Stanley Holloway, grossed a huge $45,100 for three performances in the 4,822-seat Northrop Auditorium last Friday and Saturday (22-23). Same stiff tax exempt $4.50 top scale prevailed for matinee as for the two nights, but every performance was a complete sellout with many turned away.

Local newspaper critics and the audiences were highly enthusiastic, only complaint being that parts of dialogue were not intelligible. Show was brought here by U. of Minnesota Artists course, of which James S. Lombard is director.

Off-Broadway Shows

Stone for Danny Fisher

Henrietta Jacobson & Julius Adler production of three-act melodrama, by Leonard Kantor, based on novel by Harold Robbins. Features Zero Mostel, Bert Freed, Susan Cabot, Phillip Pine. Directed by Francis Kane (Luther Adler); scenery and lighting, William Riva; incidental music, Earl Wild. At Downtown National, N.Y., Oct. 21, '54; $3.85 top.

Pete	Sidney Pollock
Arlene	Sylvia Miles
Steve	Josesph D. Sargent
Nellie	Susan Cabot
Danny Fisher	Phillip Pine
Sam Gordon	Bert Freed
Mrs. Fisher	Jeanette Roony
Mimi	Barbara Joyce
Mr. Fisher	Wolfe Barzell
Maxie Fields	Zero Mostel
Spit	Maurice Gosfield
Ronnie	Gloria McGehee
Abe	Joe Bernard
Jack	Alfred Stone
Mr. Wiser	Robert Ibbons

As a play, "A Stone For Danny Fisher" has some melodramatic suspense, some arresting insights into morbid psychology, some good cracks, and some dandy actor. But that's it. The plot, at least in stage adaptation, emerges as familiar reprise of Jewish family life on Manhattan's Avenue B, plus neighborhood hoodlums with overtones of sadism.

A main weakness is that the "hero" is a weakling all the way and that Philip Pine, who tries to evoke audience sympathy, is fighting the lines in the script which persistently make it clear that Danny is devoted to the idea that only crime can cure poverty. All of which makes for unsatisfactory drama.

Where the play falls down in respect to the original novel must go unanswered here. There were rehearsal difficulties with the script, the backers, and a change of directors. The program credit to "Francis Kane" as stager should actually read Luther Adler. Harold Robbins, who wrote the prose text, is a still-young statistician at Universal Pictures, this being his 4th book. (Houston Street playhouse was full of U homeoffice gentry opening night).

These paragraphs are necessarily concerned with the adaptation of Leonard Kantor. It employs a divided stage, alternating scenes, and different time levels. Much use is made of reverie (flashback) and one scene is played in arrested tempo (impressionism).

At the end the family reconciliation (the father repents) is largely robbed of heart-tug by the audience's clear knowledge that Danny is plotting the murder of his brother-in-law, a bigger and tougher hood than he is. Although Danny attempts a last-minute switch and gets murdered himself, neither he nor his brother-in-law had the slightest intention of going straight. Despite implicit sentiment in both men, its either Danny or the brother-in-law, also played for a sympathy that the lines won't support, by Bert Freed.

Zero Mostel gives a morbidly fascinating characterization as a softspoken, mock-polite all-round bum who delights in the highly intelligent humiliation of his stately girl friend, well played by Gloria McGehee. He calls her his "poodle" and orders her to cross and uncross her legs, get up, sit down, kiss her former lover, then undress in front of him to show how well she now looks disrobed.

Maurice Gosfield rejoices in the sobriquet of "Spit." He's a shiv, and strictly for shivers. (A wag has defined a shiv as a violent spiv. Their taste runs to carving up people with a switchblade knife).

There are 15 players, all competent and several noteworthy. They gave the show a professional quality, as the off-Broadway theatre gives them valuable, if perhaps brief, showcasing. Susan Cabot makes the Italian gal appealing. Barbara Joyce as Danny's sister who married a racketeer for money and ended up wanting his love is standout, partly because the role is meaty. *Land.*

I Feel Wonderful

(Theatre de Lys, N. Y.)

"I Feel Wonderful" is the type of revue usually done briefly in hideaway spots rather than an established off-Broadway house like the Theatre de Lys. There's little in it for the professional market. Jerry Herman, who wrote the music and lyrics, is okay in the former category but fails in the latter. Sketches by Barry Alan Grael have an occasional bright line, but the material is mostly undergrad stuff.

A few members of the generally procast show up well. Terper Richard Tone is standout in a lively "Jailhouse Blues" and also clicks in show's title number, with an able assist from Rebecca Barksdale and Rita Tanno. Former, in a scant costume, spices up the proceedings with some fancy belly maneuvering. Joan Coburn impresses as being able to sell a song, while John Bartis and Jane Janvier are adequate in other piping assignments.

Skits are genarally run-of-the-mill, with a takeoff on the new Dior fashions nicely handled by Phyllis Newman. Frank Wagner's dances have vigor, while Romain Johnston's costumes and set design are good. *Jess.*

'King' Whammo $100,300 For 10 Shows, Dallas

Dallas, Oct. 26.

"King and I" grossed nearly $100,300 at the State Fair here in its final 10 performances ending Saturday (23). Entire 24-performance run drew about $250,000.

Yul Brynner, who costars with Patricia Morison, has been temporarily replaced by Leonard Graves. Brynner has gone to Egypt for location shots on Cecil B. DeMille's "The Ten Commandments" and is scheduled to rejoin the musical Nov. 23, Chicago.

Legit Casting

Abie's Irish Rose — Ludwig Donath, Neil Fitzgerald.

Anastasia — Joseph Anthony, David J. Stewart.

Bad Seed — Patty McCormack, Luella Gear, Elleen Heckart, Thomas Chalmers, Joseph Holland, Joan Croydon, John O'Hare, Wells Richardson, Theodore Mann.

Black-Eyed Susan — Ira Roberts, Charles Boaz.

Dark Is Light Enough—Arnold Moss, John Williams.

Festival— Paul Henreid, Holly Irving, Luba Malina, George Voskovec.

Flowering Peach—Janice Rule, William Smithers.

Grand Prize — Betsy Palmer, June Lockhart, John Newland.

House of Flowers—Rawn Spearman, Jacques Aubuchon, Winston George Henriques & Solomon Earl Green (Do & Don't), Ad Moore, Enid Mosier.

Lunatics and Lovers — Dennis King, Jayne Meadows.

Oh Men, Oh Women (Rd.) — Ralph Bellamy (replaces Lloyd Bridges).

Sandhog—Paul Ukena, Gordon Dilworth.

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Mired 'Blondes' $14,000 In Swamped Toronto

Toronto, Oct. 26.

Manny Davis production of "Gentlemen Prefer Blondes," with Jet MacDonald and Walter Long, grossed a bad $14,000 last week at the 1,525-seat Royal Alexandra at $3.90 top. Hurricane and flood conditions offset good notices.

On a test elimination of Wednesday matinee and substitution of twinight performances Friday and Saturday (6:30 and 9:00 p.m.), the earlier performances drew poorly, the latter fairly well.

Cronyn-Tandy in Coast Stand in 'Face to Face,' Program of Readings

Hollywood, Oct. 26.

First husband-wife team to invade the growing field of platform theatre, Hume Cronyn and Jessica Tandy have fashioned a diverting evening out of bits of past successes and snatches of reading they've liked. Their material ranges from Dorothy Parker to William Shakespeare with waystops to visit such authors as Stephen Vincent Benet and Thomas Wolfe and their selections provide a skillful blend of comedy and pathos.

After 10 one-nighters to break in at western whistlestops, "Face to Face" gets its first real test in the current one-week stand at the Huntington Hartford Theatre here and a following fortnight at the Geary, San Francisco. It has good commercial prospects and the three Coast weeks should register a strong profit before the Cronyns fly to Florida to begin a series of dates under the NCAC banner.

As a theatre evening, "Face to Face" is more than urbane or witty. It has memorable moments, as for example when Miss Tandy recreates the poignancy of Tennessee Williams' "Portrait of a Madonna," which served as the genesis for "Streetcar" and which she has done to acclaim before in Coast productions. This time, it falls a trifle short of the virtuoso past performance, but only because it's done as a reading version with distraction created by the style.

Another highspot Cronyn's handling of the "Oh, What a Rogue" soliloquy from "Hamlet." Their highly skilled dueting of proposal scenes from "Hilda Crane" and "Pride and Prejudice," teamed with the threatened divorce scene from "Fourposter" is an effective curtain trilogy.

Readings that win sustained chuckles or rapt attention include Ogden Nash's "Private Dining Room" and a lumping of Parkerisms under the title, "General Review of the Sex Situation," plus excerpts from Wolfe's "Time and the River," Benet's prelude to "Western Star" and a fine excerpt from Andre Obey's "Noah."

Impeccable taste in selecting the material and sensitive handling of the diverse mood make "Face to Face" compelling stuff. It's handled with an informal charm and ease of manner that spell fine returns on the chautauqua circuit and indicate good business for any limited stands undertaken in the larger centers. *Kap.*

Dallas Playgoer

Continued from page 75

for instance, alternate boys for the role of Pudge in one of the productions of "On Borrowed Time."

This is to cast no reflection on Graves or Miss Harris. For all I know, they may be superior to the chosen leads. But I strongly complain about their being given the leads in so many performances with no announcement as to what's being done until the performance is just about to begi .

The management's statement that so far only one person had asked for his money back is thought-provoking. I have never asked for my money back, but if that is the only action that carries weight with management, you can be sure I shall ask for a refund in the future.

I don't know whether this practice is confined to Dallas or is customary in other road towns. I don't know whether it is special to Rodgers & Hammerstein productions or all productions. But I don't like it.

Name Withheld.

Plays Abroad

Continued from page 76

a serious contender for transfer to Broadway.

Pauline Grant has directed the play with a confident light touch and, by adroit timing, gets a top laugh reaction from the script. At times, however, the author introduces farce-like situations and these do not blend too convincingly. The overall effect is satisfactory, although the plot droops from strength to weakness as the story unfolds.

There is not much substance to the yarn about a teenage girl who writes a novel caricaturing her family and friends and putting them in compromising situations. There is an intriguing part of the development in the second half of the first act when these incidents in the novel are performed on the stage as a sort of book within a play.

The production calls for bright and frothy performances and these are given in good measure by the competent cast. Hugh Williams and Judy Campbell as the girl's parents, Margarette Scott as the aunt and Jane Griffiths as the young novelist put realism into the play, but can't disguise the fact that the script has too many cliches to make it a best seller. *Myro.*

Current Road Shows

(*Oct. 25-Nov. 6*)

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie)—Cass, Detroit (25-30); Hanna, Cleveland (1-6)..

Face to Face (Jessica Tandy, Hume Cronyn)—Huntington Hartford, L. A. (25-30); Geary, S. F. (1-6) (Reviewed in VARIETY this week).

Fanny (Ezio Pinza, Walter Slezak) (tryout)—Shubert, Phila. (25-30). (Reviewed in VARIETY, Sept. 22, '54).

Fifth Season—Shubert, Wash. (25-30); Shubert, Phila. (1-6).

Gentlemen Prefer Blondes—Erlanger, Buffalo (25-30); Shubert, Wash. (1-6).

Getting Gertie's Garter—Majestic, Boston (25-30); Locust, Phila. (1-6).

King and I (Leonard Graves, Patricia Morison)—Aud., Memphis (26-30); Aud., Louisville, Ky. (1-6).

Living Room (Barbara Bel Geddes)—Shubert, New Haven (28-30); Plymouth, Boston (1-6).

Midsummer Night's Dream (Robert Helpmann, Moira Shearer, Stanley Holloway)—War Memorial, S. F. (27-6).

Moon Is Blue (Jerome Cowan)—American, St. Louis (25-6).

Mrs. Patterson (Eartha Kitt) (tryout)—Harris, Chi. (25-6) (Reviewed in VARIETY, Sept. 29, '54).

Naughty Natalie — Memorial Hall, Joplin, Mo. (25-26); Convention Hall, Tulsa, Okla. (27); Arcadia,, Wichita (28-30); Pabst, Milwaukee (3-6).

Oklahoma—S.R.H.S. Aud., Glens Falls, N. Y. (25); Proctor, Schenectady, N. Y. (26-28); Oxford, Plainfield, N. J. (29-30); Loew's, Syracuse (1-2); Loew's, Rochester (3-4); Palace, Hamilton, Can. (5-6). (Reviewed in VARIETY, Oct. 13, '54).

On With the Show—Shubert, New Haven (4-6).

Quadrille (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne) (tryout)—Colonial, Boston (25-30).

Pardon Our Antenna (Olsen & Johnson) (tryout)—Selwyn, Chi (25-6) (Reviewed in VARIETY, Oct. 20, '54).

Saint Joan (Jean Arthur) (tryout) — Cox, Cincinnati (25-30); Hartman, Columbus, O. (1-6). (Reviewed in VARIETY, Sept. 22, '54).

School for Brides—Court Sq., Springfield, Mass. (4-6).

Seven Year Itch (Eddie Bracken) —Iowa, Cedar Rapids (26); Pabst, Milwaukee (27-30); Murat, Indianapolis (1-3); Lincoln, Decatur, Ill. (4); Shrine Aud., Peoria, Ill. (5-6).

South Pacific (Iva Withers, Webb Tilton)—Forrest, Phila. (25-6).

Time Out for Ginger (Melvyn Douglas)—Capitol, Salt Lake City (25-26); Marlow, Helena, Mont. (28); Bow, Butte, Mont. (29); Fox, Billings, Mont. (30); Orpheum, Spokane (1-2); International, Vancouver, B. C. (4-6).

Wedding Breakfast—Playhouse, Wilmington, Del. (28-30); National, Wash. (1-6).

What Every Woman Knows (Helen Hayes)—Curran, S. F. (25-6) (Reviewed in VARIETY, Sept. 29, '54).

Wonderful Town (Carol Channing)—Shubert, Chi. (25-6).

World of Sholom Aleichem — Parsons, Hartford (28-30); Mosque, Newark (31); Walnut St., Phila. (2-6).

'Natalie' NG 7G, K.C.

Kansas City, Oct. 2

"Naughty Natalie," Danny G berg's two-for-one touring fa drew a slim $7,000 in an e performance stand last week at KMBC Playhouse here, at a n nel top of $3.92. Booked in by John Antonello agency, the had been expected to do s business during the Royal Am can Livestock show.

Next local legit booking is Jean Arthur in "Saint Joan" in Dece ber.

Equity - Chorus

Continued from page 75

in two years of membership, least two shows as qualification senior membership and the ri to vote. However, present Chor Equity members will be entitl to immediate senior members rating, with the right to vo Hereafter, all new members, cluding chorus performers, have to meet the regular requi ments for senior membership.

Expanded Council

The Equity council, now compr ing 50 members, plus nine re resentatives of Chorus Equity, be expanded to 70 members, which 15 must be chorus perfor ers. Instead of the present Chor Equity executive committee, the will be an advisory committee chorus performers to assist t council on matters relating chorus.

The present setup of a separa contract for chorus performe will be retained and the chor casting department will be co tinued. Dues for actor memb will remain at $24 a year, w $100 initiation fee, but the chor member dues will continue to $18 for at least another year.

The present officer setup will revised slightly to provide for vice-president to be a chorus p former. The officers will contin to include a president (curren Ralph Bellamy), four vice-pre dents (now Marice Evans, R Ross, Frederick O'Neal and M galo Gillmore), a treasurer (Pa Dullzell) and a recording secret (John Effrat).

Ben Irving, executive-secret of Chorus Equity, will transfer the merged union as an assistan Angus Duncan, Equity execu and all office personnel of Chor Equity will be retained. It's derstood, however, that there been no formal discussion as to future status of Rebecca Bro stein, Chorus Equity attorney formerly doubled as Actors Equ counsel. She exited the latter last year after differences w the council. Herman E. Co is now Actors Equity attorney.

The council denied last w a recent report in VARIETY tha faction in Chorus Equity oppo merger and favored succes from the parent organization. declared in a statement that thorough examination of the sults of complete independe from Equity would reveal that a course would be extremely de mental to Chorus Equity."

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OBITUARIES

CHARLES P. SKOURAS

Charles P. Skouras, 65, president of National Theatres who rose from a Greek immigrant boy to one of the nation's highest paid executives, died of a heart attack Oct. 22 in Hollywood.

Details on Page 4.

JULES VON TILZER

Jules Von Tilzer, 86, general manager of he Harry Von Tilzer Music Publishing Co., died Oct. 22 at his home in the Delmonico Hotel, N. Y. He was the oldest of six brothers, whose real surname was Gumm, and had been general manager of the publishing firm, founded by his brother Harry, since its inception 52 years ago.

Jules had a reserved manner and generally remained in the background while running the business. He was considered to have been a stabilizing influence in the operation of the company during its early years. He had also performed in vaude at the turn of the century.

Only two of the six brothers are still living. They're Harold Gumm, president of the publishing company, and composer Albert Von Tilzer. Of the deceased brothers, Will Von Tilzer headed Broadway Music and for years was a member of the board of directors of the American Society of Composers, Authors and Publishers while Jack Von Tilzer was active in the radio industry.

Surviving, besides his two brothers, is his wife.

NICK HOLDE

Herrmann Nicholas (Nick) Holde, 71, legit company and general manager, died Oct. 21 in Great Kills, Staten Island. Born in Berli he was brought to New York

GEORGE McMANUS

George McManus, 71, newspaper cartoonist who created the "Bringing Up Father" comic strip, died of a heart attack Oct. 22 in Santa Monica where he had been hospitalized with an infected liver.

His career as a cartoonist began in 1904 on the old New York World where he created two strips, "The Newlyweds" and "Let's Do It." Moving to the New York American in 1912, he created "Bringing Up Father," which has run continuously for 43 years and has been serviced to 750 newspapers by the King Features Syndicate.

Surviving are his wife, Florence, and his brother, Leo F. McManus, an executive in the comic art department of King Features.

SHOLOM PERLMUTTER

Sholom Perlmutter, 70, playwright and historian of the Jewish theatre, died Oct. 19, in New York. After a brief stint as an actor he turned to play writing. Some of his works were produced at the Second Ave. Theatre, N. Y. Among them were "Narishe Tates" and "Abi Gezundt."

Perlmutter was vice president of the Hebrew Actors Union, which he helped organize, and was also a representative of the Society of Jewish Composers and the Jewish Playwrights League. His book, "Jewish Dramatists and Jewish Composers," was published last year.

Four sons and a daughter survive.

WILFRIED SEYFERTH

Wilfried Seyferth, 46, German character actor, was killed Oct. 9, in an auto accident near Wiesbaden, West Germany. He began his acting career in 1928, at the Berlin Schauspielhaus and later was with Heinz Hilpert's Deutsche Theatre (Berlin).

Seyferth made his screen debut in "Schleppzug 17" (1933). After the war, he became one of West Germany's most versatile character players in films. Among his last films are "Der froehliche Weinberg," "Toxi," "Helmweh nach Dir" and "08/15." He also had a supporting role in the 20th-Fox film, "Decision Before Dawn."

His actress-wife, Eva-Ingeborg Scholz, survives.

ANTHONY HAWTREY

Anthony Hawtrey, 45, actor-manager, died in a London hospital Oct. 18, following a heart attack the previous night while attending dress rehearsal of his latest play, "The Wild Goose Chase." It

William Morris

EARLE L. McGILL

as a youth and practiced law prior to entering the theatre in 1908. He worked for such top Broadway producers as Florenz Ziegfeld, Earl Carroll and Al Woods. Shows he was associated with included "Dead End," Ziegfeld's revival of "Show Boat" and "One Touch of Venus."

In 1913, Holde persuaded the Shuberts to convert a stable on 39th St. into the Princess Theatre, where he presented a series of one-act plays. He later went to Hollywood, where he made silent pix starring Ruth Boland and Jack Saunders. He returned to Broadway in 1931 and became general manager for Max Gordon. He was also manager for A. C. Blumenthal and Norman Bel-Geddes. Several days prior to his death, Holde penned a farewell note to his friends for simultaneous release with the obituaries.

Wife survives.

K. J. FRITZSCHE

K. J. Fritzsche, 71 German motion picture pioneer, died Oct. 12 in Munich after a long heart ailment. He had been associated with the German film industry since 1910. In 1919, he set up the first German film export company (Transocean). Nine years later, he founded Deutsche Film Union, which reportedly was the first German - American coproduction company.

After 1935, Fritzsche became economic director and chief of production of Tobis, one of Germany's foremost film producing outfits. Shortly after the last war, he founded the Deutsche London-Film (together with Theo Osterwind and Johannes Fischer) and independently produced several successful pix.

IN FOND REMEMBRANCE

JOE BURNS

NOV. 3, 1946

VERA and MACK GOLDMAN

opened at the Embassy Theatre, Swiss Cottage, Oct. 19.

A son of Sir Charles Hawtrey, he had been on the stage since 1930 and, after a walk-on part at the Garrick, joined the Old Vic the same year. He was first associated with the Embassy in 1939 and reopened that theatre in 1945. The current London and Broadway hit, "The Boy Friend," was presented there under his management before moving to Wyndham's Theatre.

AL REA

Al Rea, 66, former vaudeville comic, died Oct. 23 in Philadelphia. For 30 years he was a partner in the comedy act of Jones & Rea, which appeared throughout the U. S. in vaude houses, including the Palace, N. Y.

Active in affairs of the American Guild of Variety Artists for 15 years and its Philadelphia representative for two years, Rea was one of the group that resigned last month to form the new Actors International Union.

His wife survives.

JAMES S. TYLER

James S. Tyler, 41, director of advertising and promotion for the Mutual Broadcasting System, died in New York, Oct. 22, shortly after he collapsed at his desk. He joined the Mutual net in March, 1942, after previous posts with the J. Walter Thompson Co., Advertising and Selling mag and CBS.

A native of Philadelphia, Tyler had also been conducting a column in Advertising Agency mag in addition to his Mutual duties.

Surviving are his wife, three daughters, a son and a brother.

ROBERT H. FORD

Robert Hampton Ford, 47, tv writer and former film producer, died of a heart ailment, Oct. 20, in New York. Born in Philadelphia, he started his scripting career as a newspaper reporter there and later worked for the N. Y. World-Telegram.

Ford became associate producer for Cinemart Inc., while on the Coast in the 1930's. More recently he turned out documentary films in Spain, Italy and Portugal.

Surviving are his wife, mother, brother and sister.

MRS. FREDRIKA H. WOODFORD

Mrs. Fredrika H. Woodford, 64, retired vaude performer, died Oct. 19, New York, after a three week illness. With her husband, the late Harry E. Woodford, who died last May, she trouped in the song and dance team of Jarvis & Harrison on the nation's top circuits in the heyday of vaude.

Surviving are a son, Harry E. Woodford Jr., and a daughter, Mrs. Georgeanna Ayres, wife of bandleader Mitchell Ayres.

ALBERT M. MORAN

Albert M. Moran, 62, who had been associated with the film industry since he joined the Pathe organization in 1912, was killed when struck by a truck in Tampa, Fla., according to word received Oct. 14, by his brother, Mayor J. Edward Moran of Burlington, Vt.

Since the advent of talkies, Moran had been identified with the sound equipment end of the film business and traveled throughout the country.

H. Herbert Vacheron, inveterate first-nighter at theatrical and musical events in the Albany area, and onetime manager of Broadway legit companies, died Oct. 16 in Albany. His wife, Harriet A. Jones, former member of the WGY Radio Players in Schenectady, and two brothers survive.

Brother, 47, of Mrs. J. Meyer Schine, wife of the Schine Circuit and Schine Hotels president, died of a heart attack in Gloversvil! , N. Y., Oct. 19, while driving an automobile.

Daughter, 26, of Stephen R. Rintoul, former Albany radio station manager and now a partner in a New York radio-television representatives agency, died Oct. 23 in Albany.

Samuel Woodworth, 58, founder and general manager of radio station WFBL, Syracuse, died Oct. 22 of a heart attack in that city.

Henry Steele Lewis, 54, president of Norfolk Newspapers Inc. and vice president and treasurer of the WTAR Radio Corp., Norfolk, died Oct. 24 in that city.

Eugene D. Dautell, 74, former actor, died Oct. 17, in Toledo. During his youth he was with a traveling stock company. His wife, a son and two daughters survive.

Stanley Rose, 54, literary agent and former book shop operator, died of a liver ailment Oct. 17 in Hollywood. His wife, a son and two brothers survive.

Fred Pape, 63, formerly in charge of transportation at 20th-Fox, died Oct. 18 in Los Angeles after a long illness.

Jacob J. Uhl, 60, violinist with Meyer Davis' orchestra and member of radio station KYW orch., died Oct. 18 in Philadelphia. His wife and son survive.

Alexander Drummond, 56, chairman of the Scottish Community Drama Association, died Oct. 15 at Brechi , Scot.

Sarah D. Cuscaden, 81, character actress, died Oct. 18, in Hollywood. Her husband and daughter survive.

Bert H. Delmar (Albert Victor Hall), 79, vaude and concert artist, and writer of comic songs, died Oct. 2 in Morecambe, Eng.

Jack Harrison, 70, representative of the British Variety Artists' Federation in Liverpool, died Oct. 6 in Liverpool.

Sidney Friedman, 76, vet cinema exhib and managing director of the King's Theatre, Greenock, died Oct. 12 in London.

Bobby Stevens, long wtih the Balaban & Katz circuit, died recently in Chicago. A sister survives.

Father, 58, of Ruth Ratny, writer with Kling Studios, Chicago, died Oct. 15 in that city.

Father, 75, of Johnny Victory, Scot comedian, died Oct. 14 in Edinburgh.

Father of Perry Jubilirer, of Milton Berle's tv staff, died in Pittsburgh Oct. 15 after a short illness.

Harry B. Webster, 83, veteran violinist, died in Laconia, N. H., Oct. 15, after a week's illness.

Al Hardy, 45, pianist, died Oct. 20, of an overdose of sleeping pills in Burbank, Cal. His wife survives.

Father of Samuel and Joseph Gellman, Pittsburgh theatre owners, died Oct. 1 i that city.

Mother of Benn Jacobson, former talent scout for Metro, died in Utica, N.Y., Oct. 7.

Father of publicist David E. Green died Oct. 15 in New York following a fall.

Mrs. Rosetta Churgin, 64, retired concert violinist, died Oct. 25 in New York.

WE NEVER FORGET YOU

William Morris

KARL TAUSIG BOB

Pickman

Continued from page 2

motion pictures are once again a going business, a profitable business, and a supremely healthy business which is going forward at full speed.

And this you said under the heading, "The Pendulum Swings," in the issue of Oct. 6. And very clearly, indeed.

I feel that the "message" under "The Pendulum Swings" is vitally important to everyone in show business, and particularly to the wellbeing of all of us in the picture industry. It is so vitally important that this should be hammered home at every possible opportunity to the calamity howlers who have expressed fears as to the future of motion pictures.

The whole history of entertainment has shown that every new development and every worthwhile new form of entertainment has not only found a place for itself in the over-all entertainment structure but has, in addition, strengthened and benefited all other forms of entertainment.

The motion picture industry does not and should not be afraid of television. Television is another and potentially excellent medium of entertainment, and should have a definite place in the entertainment structure of our times. The only disadvantage I can see to television at this moment is that it is in the position of a plant which has been "forced" a little too energetically and too quickly. It took motion pictures a great many years to attain full maturity. It took radio many years to attain maturity. Some impatient people have not been able to understand that television requires exactly the same intelligently nurtured growth processes.

Close cooperation between the motion picture industry and television will help both sides. The motion picture industry will benefit from the audience appeal of this great new medium, and television will benefit from the years of showmanship and entertainment knowledge of the motion picture industry.

I am sure you agree with these thoughts. In effect it is exactly what you said first in "Peepshow in Reverse" and again in "The Pendulum Swings." I feel very strongly that it is absolutely necessary that your reassuring confidence as to the basic health and solvency of the motion picture industry be hammered home repeatedly and on a continuing basis to the motion picture industry itself. I am sure that "The Pendulum Swings" should inject a little sorely-needed starch into some industry backbones which could use a touch of stiffening. And if you keep hammering away with this same message, it will help our industry achieve the kind of erect posture that lets us look hopefully and confidently ahead, our eyes fixed on the high goals we want to reach.

Jerome Pickman.
(Adv.-Publicity V.P., Paramount Pictures).

MARRIAGES

Nita Kauffman to Stanley F. Hodes, Miami, Oct. 22. He's production exec with Rainbow Pictures in that city and son of the late Hal Hodes, Columbia Pictures exec.

Judy Johnson to Mort Lindsey, New York, Oct. 9. Bride is a singer; he's a disk jockey, currently airing on WABC, N. Y.

Mary Anne Bohen to Wayne E. Price, Albany, Oct. 23. Bride was formerly on staff of WPTR there.

Knut Stensrud to Olive Roth, San Antonio, Oct. 23. Both are with the Shrine-Pollack Bros. Circus. Bride is a dancer; he's an acrobat.

Rose Madaline Biegler to William John Paisley, Regina, Sask., recently. She's a former member of "Icecapades."

Ann Frances Carroll to Edward I. Hersom, Phoenix, Ariz., Oct. 7. Bride is a member of the Water Follies of 1954; he's stage manager of same show.

Eithne McGrath to Dermot Troy, Dublin, Oct. 11. He's an operatic tenor.

BIRTHS

Mr. and Mrs. Steve Glick, daughter, Hollywood, Oct. 15. Child is the granddaughter of Hy J. Glick, Republic secretary-treasurer.

Mr. and Mrs. Larry Creshkoff, daughter, Boston, Oct. 20. Father is program exec at WGBH; mother is Nancy Harper, femcee of juve shows via same outlet.

Mr. and Mrs. Max Allentuck, daughter, New York, Oct. 16. Mother is legit actress Maureen Stapleton; father is legit manager currently associated with David Wayne's tele series.

Mr. and Mrs. Peter Granada, son, Blackpool, Eng., Oct. 7. Parents are Dorothy and Peter Granada of vaude act known as El Granadas.

Mr. and Mrs. John Foster, son, Watertown, N. Y., Oct. 13. Father is an announcer with WWNY and WCNY-TV.

Mr. and Mrs. George Bonn, daughter, Chicago, Oct. 17. Father is a booking agent in the Windy City.

Mr. and Mrs. Moody Blanchard, son, Los Angeles, Oct. 17. Mother is Patricia Kaskel, tv actress.

Mr. and Mrs. Ronald Thomas, son, Oct. 15, Cocoa Beach, Fla. Father's formerly of Silhouettes, Pittsburgh singing-instrumental combo.

Mr. and Mrs. Bernie Gould, daughter, Hollywood, Oct. 13. Father is producer-director-writer on radio.

Mr. and Mrs. George Ball, daughter, New York, Oct. 18. Father is director of public affairs at WHLI, Hempstead, N. Y.

Mr. and Mrs. Bob Gilmore, daughter, West Palm Beach, Fla., Oct. 15. Father is a cameraman with WJNO-TV.

Mr. and Mrs. Harold E. Wondsel, son, New York, Oct. 16. Father is president of Sound Masters, tv commercial and industrial filmmaking outfit.

Mr. and Mrs. Page Gilman, daughter, Santa Monica, Oct. 22. Father is a radio actor.

Mr. and Mrs. Howie Richmond, son, New York, Oct. 21. Father is a music publisher.

Mr. and Mrs. Ernest D. Glucksman, daughter, Oct. 11, Hollywood. He's a tele producer and director for NBC; she's Judy Allen, a dancer.

Mr. and Mrs. Frank Farrell, daughter, New York, Oct. 25. Father is the N. Y. World-Telegral & Sun cafe columnist.

Mr. and Mrs. Bob Schultz, son, New York, Oct. 24. Father's agent.

Mr. and Mrs. Raymond Scott, daughter, Manhasset, L. I., N. Y., Oct. 24. Father's an orchestra leader; mother is singer Dorothy Collins.

Pearl Bailey

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...to do my piece in Legit!

Now I'm whilin' away my hours
as "Madam Fleur" in "House of Flowers"

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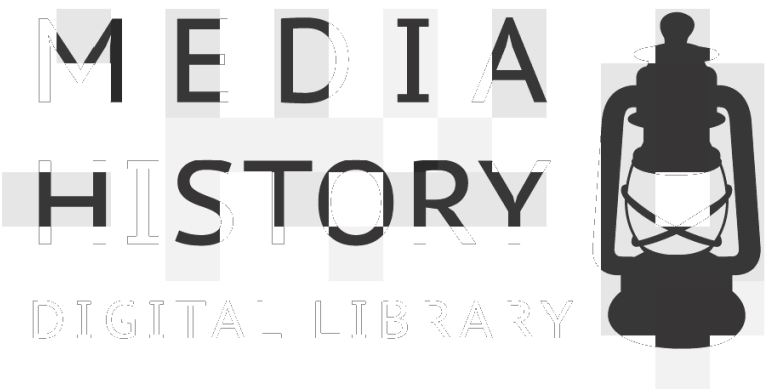

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